Dress and War: Clothing and Textiles at Home and Abroad during the First World War Era, 1910–1920

International Conference of Dress Historians
Friday, 26 October 2018

Conference Venue:
The Art Workers’ Guild, 6 Queen Square
London, WC1N 3AT, England

Convened By:
The Association of Dress Historians
www.dresshistorians.org
The Association of Dress Historians (ADH) supports and promotes the study and professional practice of dress and textile history. The Association of Dress Historians is proud to support scholarship in dress and textile history through its international conferences, prizes and awards for students and researchers, the publication of The Journal of Dress History, and ADH members’ events such as curators’ tours. We are passionate about sharing our knowledge with you. Our mission is to start conversations, encourage the exchange of ideas, and expose new and exciting research in the field to all who appreciate the discipline. The Association of Dress Historians is Registered Charity #1014876 of The Charity Commission for England and Wales.

In the interest of the environment, this conference programme will not be printed on paper. We advise reading it digitally. Also in the interest of the environment, at the end of the conference, we appreciate the return of plastic name badges to the name badge table, so the badges can be recycled. Thank you.

Please direct all inquiries to chairman@dresshistorians.org.

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Conference Introduction

The Association of Dress Historians is delighted to present its upcoming international conference, for which this conference programme is published. To commemorate the centenary of the end of the First World War, The Association of Dress Historians will convene an international conference that explores clothing and textiles at home and abroad during the First World War Era, 1910–1920.

There will be 30 individual papers presented across two concurrent panels at The Art Workers’ Guild, 6 Queen Square, London, WC1N 3AT, England.

Please join us for an exciting day of scholarship in dress history!

All conference tickets include tea, lunch, and a wine reception at the end of the conference. Conference ticket prices are as follows:

ADH Members (standard): £30  
ADH Members (students): £25  
Non-Members: £40

Conference tickets and ADH memberships (£10 per year) can be purchased online at https://tinyurl.com/ADHdressandwar

Please join the ADH twitter conversation at @DressHistorians, and tweet about our 26 October 2018 conference with #ADHdressandwar.

The conference venue will open at 8:30 (and not earlier) on Friday morning, 26 October 2018. The first paper presentation will start at 9:00.

Upon arriving at the conference venue, please ring the front door bell marked ADH, and you will be buzzed into the secure venue. Walk straight through the venue until the name badge table. Please retrieve your name badge and wear it during the conference as your name badge is your ticket to all speakers’ presentations, tea and refreshment breaks, lunch, and the wine reception.

During the conference, conference speakers will be wearing blue name badges; conference delegates will be wearing white name badges; and the ADH Executive Committee and Conference Assistants will be wearing green name badges.

If you need any help or assistance during the conference, please talk with anyone wearing a green name badge.

There is a cloak room on the ground floor (near the name badge table) where you are welcome to hang your cloak or store luggage.

During the conference, there will be two concurrent panels: One in the Hall (on the ground floor), and the other in the Gradidge Room (on the first floor). Tea and lunch will be served in the Master’s Room (on the ground floor).

Each conference paper presentation will be 20 minutes. Each panel will be followed by a Q&A session.
As a courtesy to our speakers, please do not arrive late to a panel or leave early.

Seats are allocated on a first-come, first-served basis and cannot be reserved. If you would like to ensure a seat for a particular panel, it is suggested that you arrive early to the panel. If you arrive at a panel that is completely full, please consider attending the alternate panel instead.

Please do not bring glasses, cups, or plates into the presentation rooms. If you would like to bring a beverage or food into the presentation rooms, please ensure that you use a paper cup or paper plate (not glass), all of which will be available in the Master’s Room.

During breaks and/or lunch, please feel free to step outside and into Queen Square as the conference lunch room may be crowded. Please use paper cups and paper plates (not glass) when taking beverages or food into Queen Square.

Please bring your own flyers, advertisements, and other promotional or informational material to place on the literature table in the Gradidge Room, for free distribution to conference delegates.

Audio-visual recording and/or photography of conference speakers’ PowerPoint presentations are not allowed, unless you have obtained prior permission directly from the conference speaker.

The conference venue must be vacated by 18:20 (at the latest).
The conference venue will open at 8:30 (and not earlier) on Friday morning, 26 October 2018. The first paper presentation will start at 9:00.

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<td>From Hosiery to Blouses to Army Shirts:</td>
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<td>The Headwear of Indian Troops</td>
<td>How Leicestershire Garment Manufacturer</td>
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<td>Suzanne Rowland</td>
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<td>Wartime Fashion in Stockholm</td>
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<td>International Diplomacy and the Wool</td>
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<td>Maria Carlgren</td>
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<td>Styling the American Suffragist</td>
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<td>Battle for the Ballot, 1910–</td>
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<td>Raissa Bretaña</td>
<td>Elizabeth Elwell-Cook</td>
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10:15–11:00 Tea and coffee will be served in the Master’s Room (on the ground floor).
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<thead>
<tr>
<th>Time</th>
<th>Panel Location</th>
<th>Panel Chair</th>
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<td>11:00–12:15</td>
<td>Panel 3 in the Hall</td>
<td>Jennifer Daley</td>
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<td>Fashion in 1918: Manifestations of Austerity on the British Home Front</td>
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<td>For God and Ulster! Political Manifestation of Dress and the Ulster Volunteer Force Medical and Nursing Corps, 1912–1920</td>
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<td>Breeched, Booted and Cropped: The Uniformed, Dressed Appearances of Members of Britain’s Women’s Land Army</td>
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<td>Female Munition Workers’ Dress in Britain, 1914–1918</td>
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12:15–13:15 Lunch will be served in the Master’s Room (on the ground floor).
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<td><strong>Dressed for the Part:</strong> Memory and Madness in Lancashire’s Whittingham Asylum, 1910–1920</td>
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<td><strong>Wearing the Breeches:</strong> Riding Clothes and Women’s Work during the First World War</td>
<td>Erica Munkwitz</td>
<td><strong>“Whenever I Wear Them, I’ll Always Remember the Girl Who Made My Boots:”</strong> The British Footwear Industry during the First World War</td>
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<td><strong>Bomb Brown, Field Grey, and a Dash of Black:</strong> Fashion on Its Way to Freedom, 1910–1920</td>
<td>Rainer Wenrich</td>
<td><strong>British Artists and Their Use of Dress as a Means of Self-Expression, 1910–1920</strong></td>
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14:55–15:30 Tea and coffee will be served in the Master’s Room (on the ground floor).
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<tr>
<th>Time</th>
<th>Location</th>
<th>Panel Chair</th>
<th>Title</th>
<th>Speaker</th>
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<tr>
<td>15:30–17:10</td>
<td>Panel 7 in the Hall</td>
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<td>The Belgian War Laces at The Smithsonian Institution, 1914–1918</td>
<td>Karen H Thompson</td>
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<td>Needlework for the War Effort: More than Just a Fashion</td>
<td>Frances Casey</td>
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<td>“Le Pantalon Rouge, C’est La France:” French Uniform in August 1914</td>
<td>Simon J House</td>
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<td>Educating the Home Seamstress: The Published Works of Flora Klickmann, 1910–1920</td>
<td>Hannah Wroe</td>
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<td>Tango–mania: A Dance Craze and Its Effect on Women’s Fashion, 1913–1920</td>
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<td>Wine Reception in the Master’s Room</td>
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<td>17:10–18:20 Wine Reception in the Master’s Room</td>
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All speakers’ paper abstracts and biographies are included in this section, with an image (and reference) that illustrates their presentation.
From Deserts to Mustard Gas:
American Military Uniforms from Banana Republics to the Western Front
Andrew Breer

Abstract
While the world was obsessed with the First World War on the Western Front, the United States was engaged in wars in so-called banana republics, mainly Nicaragua, the Dominican Republic, and Mexico, chasing bandits on the desert border, and supporting regime change against its southern neighbours. When the United States entered the First World War in April 1917, they brought with them their ideal uniforms for expeditionary and desert warfare. Many items in this uniform kit, such as the campaign hat, were ill suited for stopping shrapnel and mustard gas. Steel helmets replaced wool campaign hats, and new precautions for gas warfare had to be incorporated. They would rely on allies as an immediate source of much of this newly required uniform accoutrement; however, clothing the first industrialized American army still was done in American fashion. Jodhpurs remained in use throughout the First World War for most American units, as well as the spirit of mobile warfare, something that had been beaten out of their European counterparts’ minds and clothing since 1914. The static warfare of European trench tactics juxtaposed against American mobile warfare. Field dress was affected by each style of warfare. Although the small pre-war American army might not have had the tradition of the flowery and colourful uniforms of their European counterparts, the American utility remained as a driving point of fashion design.

Biography
Andrew Breer holds a PhD from The Department of War Studies, King’s College London; an MA from Austin Peay State University, Tennessee; and a BA from the Virginia Military Institute. Andrew has worked in curatorial and conservation capacities at several museums, including The United States Marine Corps Museum near Washington, DC, where his projects included the textile conservation and display of combat-torn flags. He has also worked at The Virginia Military Institute Museum, where his curatorial projects ranged from military uniforms to firearms. Andrew is a past recipient of the Jeff Shaara Scholar-in-Residence award. He is currently writing a book about manufacturing during the First World War.
Styling the American Suffragist: 
Fashion, Costume, and the Battle for the Ballot, 1910–1920 
Raissa Bretaña

Abstract
As the Women’s Suffrage Movement gained momentum in the early twentieth century, American suffragists developed various tactics to raise awareness of, express allegiance to, and enlist support for the cause. Dress played an important role in constructing the image of the American suffragist, and was used alongside rhetorical strategies in the nationwide effort to secure women’s right to vote. This paper will examine the ways in which fashion and costume shaped the practices of public activism, women’s rights, and dress reform in America—from the drawing rooms of wealthy socialites, to the streets of New York City, and even to the gates of the White House. Whether they sought to achieve pageantry or practicality, these stylized modes of dress reflected the shifting ideals of American suffragists throughout the decade, from the first large-scale suffrage parade in 1910 to the ratification of the 19th Amendment in 1920. Aligning with the conference theme, this paper will explore the complicated relationship between patriotism and the battle for the ballot as the United States entered the First World War. This study will examine the impact of wartime on the dress of suffrage advocates, while focusing on underrepresented narratives and challenging the commonly-held perceptions of America’s early feminists.

Biography
Raissa Bretaña is a fashion historian and recent graduate of the MA Fashion and Textile Studies: History, Theory, and Museum Practice programme at the Fashion Institute of Technology, New York. She has held internships in the Costume Institute at The Metropolitan Museum of Art, New York; The Textile and Fashion Arts Department at the Museum of Fine Arts Boston; and the Costume Research Division at Western Costume Company. Raissa received a BFA in Costume Design from Boston University and has worked professionally in theatre, opera, film, and television. She works at the New York Historical Society, educating museum visitors about women’s suffrage and fashion history.
Masking Reality:
Using Modified Clothing to Cover Prosthetics during the First World War
Lizanne Brown

Abstract
During the First World War, the extreme and immense quantity of soldier wounds forced physicians to develop new techniques and procedures to save lives. With injuries occurring in the face, arms, and legs, amputations were a necessary means of survival. In Europe and the United States, sculptors, inventors, and artisans aided in the medical advances through creating new prosthetics and masks to help soldiers rehabilitate after discharge back into society. This paper focuses on how the injured soldiers were forced to dress and altered their clothing to accommodate their artificial limbs. From a shortened trouser leg to a removed sleeve, a variety of dress alterations aided in the rehabilitation of soldiers. Evidence from articles such as Jacques Boyer’s “New Types of Artificial Arms for Victims of the War” and The Times “Better Artificial Limbs” are used to describe how the medical advances, prosthetics, and adaptable clothing created an acceptance of the disabled soldiers within the public eye as they returned back to a “normal” life.

Biography
Lizanne Brown holds a Masters of Arts in Costume Studies from New York University along with a Bachelors of Fine Arts in Fashion Design from Pratt Institute. Her scholarly interests involve understanding the significant impact of historical dress on contemporary fashion design. She co–curated “The Eye of the Beholder: Decade–Defining Lids, Lashes, & Brows,” an exhibition that surveys the American products, advertisements, and icons that have contributed to cosmetic lid, lash, and brow trends from the 1900s to the present day. Recently, Lizanne completed her thesis on the relationship between the fashion industry and individuals with physical disabilities.
Maria Carlgren

Abstract
In this paper I will present the artists Valle Rosenberg (1891–1919) and Siri Derkert (1888–1973) as fashion designers. I will discuss their fashion collections during the First World War in the context of their respective positions, inside and outside the combat zone. The Finnish artist Valle Rosenberg spent most of his time during the First World War in Paris. The Swedish artist Siri Derkert made her collections in Stockholm. Their collections are very different to each other, but they were partners and although separated due to the war, they wrote letters. In these letters they wrote about fashion. Today the letters are an important source of insight into wartime life—and into wartime fashion. Siri Derkert created exclusive and exquisite evening wear in close connection to the modernist aesthetics in her paintings. The dresses in the fashion images made by Valle Rosenberg are, in comparison to those by Siri Derkert, not very spectacular. Instead, Rosenberg made ready-to-wear intended for everyday use. Rosenberg’s fashion plates can be seen as a part of the wartime aesthetic, inspired as they are by the male uniform and made for the needs of wearable clothes.

Biography
Art Historian Maria Carlgren earned a doctorate at the University of Gothenburg in 2016. Her PhD project was empirically based on two couture houses in Stockholm, running from 1910 to 1930. The project aimed to provide a broader approach to the modern project in Sweden, through the perspective of clothing and fashion. The investigation was based on questions, including: What relation did the couture houses have towards the concept of the modern: to fashion, modernism and modernity? How were femininities manifested by the couture houses, and how was femininities visualized in the dresses that were created? Maria earned her BA and MA in art history at the University of Lund, Sweden. She is a lecturer in art history and visual studies at Linnaeus University and in fashion history at Gothenburg University. Maria will soon begin a new position as Head of Public Relations and Education at Röhsska Museum of Design and Craft, in Gothenburg, Sweden.

Detail, drawing by Valle Rosenberg, 1917, Private Collection, Photographed by Borås Textilmuseum, Borås, Sweden.
Needlework for the War Effort: More Than Just a Fashion
Frances Casey

Abstract
At the start of the First World War, knitting and sewing working parties formed across the UK to make garments for those on the frontline and for war wounded. Garments included hats, scarves, mittens, pyjamas, and shirts. Over the course of the war, more than 88,000,000 items were produced. To date, studies of this national voluntary effort have predominantly presented garment making as distanced from the realities of war, and the clothing ultimately unwanted by troops or deemed unsuitable by the military. In this paper, I will argue that the production and receipt of garments formed meaningful connections between home front and front line, transcending boundaries. I will discuss how garment making gave access to the war effort to women and children, as well as some men, who were not otherwise able to contribute: enabling them to define a war role and maintain connections with the frontline. I will also show how voluntary garment making, rather than reflecting misplaced enthusiasm at home, was part of a domestic, organised system of production “to order,” where regional working parties worked in cooperation with the War Office.

Biography
Frances Casey is a third year PhD student at the University of Essex. Her research examines the role of needlework in Britain during the First World War in shaping, challenging, and articulating social identities. She is investigating the galvanisation of women to knit for the war effort and the use of embroidery to rehabilitate wounded veterans. Frances’ research explores the creation of domestic, professional, therapeutic and rehabilitative spheres for the practice of needlework, and how needlework was used to form a connection between the home front and front line. Her research is funded by the Arts and Humanities Research Council.
Abstract
Whereas many wartime service personnel were regularly viewed as part of an army en masse, members of the Women’s Land Army (WLA) often worked alone or in small groups, occupying, geographic and socially isolated, rural spaces. Furthermore, their uniformed bodies rendered them entirely conspicuous. Uniform formed part of the Land Girls daily lives. It re-shaped their bodies and identities and influenced broader perceptions of them. This paper will analyse the design of WLA uniform, how it was worn, customized, sometimes combined with luxurious personal garments, and the resulting implications. It will comprise a critical material culture analysis of the uniform with special emphasis placed upon the “elephant ear” breeches worn.

Biography
Amy de la Haye is Professor of Dress History & Curatorship at London College of Fashion, University of the Arts London (UAL). She also serves as Joint Director, with Judith Clark, for UAL’s research Centre for Fashion Curation. She has written extensively on women’s dress in the post-1850 period and on museology. Subjects for curated exhibitions have included fashion, dress, biography, sub-cultures, the artist Gluck, The Women’s Land Army, and critical approaches to curating. From 1991 to 1999 she was Curator of Twentieth-Century Dress at the Victoria & Albert Museum.
Abstract
From its official formation in 1909, Girl Guiding was an important feature of the social landscape during the 1910s, and particularly during the First World War. Sir Robert Baden-Powell, the founder, argued that neither Scouts nor Guides were “militaristic” movements, but were fundamentally both patriotic and peaceful. However, Guiding as a uniformed movement became a valuable feeder for the women’s services, from the Red Cross to the WAAAC/QMAACs, the Women’s Land Army and even MI5. This paper examines the influence of the military and the Great War on the Girl Guide uniform between 1910 and 1920, from the addition of decorations such as All Round Cords, to the rise and fall of the Nurse Cavell badge, the War Service badge, and the “readability” of the uniform. It also explores the positive and negative interplay between the Red Cross and Army Signalling Corps, and the influence of the Girl Guide uniform on the uniforms of other women’s services in the UK, Australia and New Zealand. Finally, the impact of deprivation and rationing on the uniform as the First World War progressed is explored, as well as the impact of this remarkable movement on fashion, the general population, and among refugees on the continent.

Biography
Elizabeth Elwell-Cook is an historical costumier of 20 years’ experience and a Girl Guide leader in Portland, NSW, Australia. When her state organization’s historical uniform collection, which dates to 1910, sustained water damage in 2015, she stepped in to conserve its 500 uniforms. In 2016, she embarked on her Master of Creative Practice degree at Charles Sturt University, documenting the collection and its stories. She will complete in October 2018, and then begin her doctorate. She is now a recognised expert in Guiding uniform history on four continents, and has spoken at conferences and seminars in Australia, England, and Switzerland.
British Artists and Their Use of Dress as a Means of Self-Expression, 1910–1920
Jane Christina Farley

Abstract
During this period of great political and social upheaval, 1910–1920, artists used dress as a way of expressing themselves, challenging social and artistic norms, and establishing themselves as a lasting creative influence in England. The bohemian lifestyle and clothing of Augustus John (1878–1961) influenced artists such as Christopher Nevinson (1889–1946) and others who formed the Slade Coster Gang of artists with their black jerseys, scarlet mufflers, and black caps and hats. Their dress caused outrage and eventual exclusion from various venues. The “Slade Maids,” including artist Dora Carrington, again shocked contemporaries with their cropped hair, with dress influenced by John’s drawings of gypsies. The Post-Impressionist exhibitions organized by Roger Fry brought about fundamental design changes inspired by the bright colours and bold designs of the paintings. In the Omega workshop, artists designed many things, including clothing and textiles, often purchased and worn by the artistic community. These designs set them apart from the more formal conservative artistic influences of the period and became identified with the new spirit of the age. Artists’ actual artwork and life story are often the focus of research, but the clothes that artists chose to wear can be as socially significant as their actual output.

Biography
Jane Christina Farley is an Artist-Teacher who trained at Leeds University and completed an MA in Artist Teacher and Contemporary Practices at Goldsmiths, University of London. She has taught Art and Design for many years at Secondary and Higher Educational level as well as exhibiting her own work. She has been a lecturer at The National Gallery, London and also conducts freelance work at many other galleries and museums. Her particular research interest is in the emotional and dramatic effect of clothing and textiles in painting and sculpture. As part of this research, Jane is exploring how and why artists chose to wear certain clothing.
Abstract
In August 1914, France was the only major power whose soldiers were still dressed in anachronistic nineteenth-century uniforms. Her Dragoon cavalrymen wore steel breastplates and brass helmets, her infantrymen colourful blue coats with conspicuous red trousers—the ubiquitous “pantalon rouge.” The story of why the French alone failed to adopt a camouflage uniform before the start of the Great War is interesting in itself. Additionally, however, that story encapsulates everything that was wrong with the French Army’s preparation for war in the decades leading up to the catalytic event at Sarajevo that triggered five years of hell on earth.

Biography
Simon House is an independent military historian. After a very successful 32-year career as a senior executive to British Telecommunications, Simon chose voluntary retirement on his 50th birthday in order to broaden his life experience. Following a six-year stint doing his PhD at Kings College London, he was awarded his doctorate in 2012 and published his first book in July 2017, Lost Opportunity: The Battle of the Ardennes, 22 August 1914. He is currently writing a followup manuscript that covers the whole of the Battles of the Frontiers.
Dressed for the Part: 
Madness, Memory, and the Archive 
Carole Hunt

Abstract
The paper centres on Lancashire’s Whittingham Asylum throughout the period 1910–1920. Working from a collection of female admissions photographic portraits, the paper explores the social and cultural realities embedded in the clothing of those women featured. Further questions focus on the collection and what counts as “document” in the examination of social and cultural history and memory. The research is interdisciplinary drawing on fashion theory, archival discourse, literary and memory studies. The paper is informed by both critical and creative research. Historical and contemporary examples provide the framework for critical reflection on clothing, preservation, mental illness, gender and identity.

Biography
Carole Hunt is a lecturer in the School of Art Design and Fashion at the University of Central Lancashire. She is interested in the social, cultural, and psychological aspects of clothing to explore memory, history, and identity. Her current work: Dressed for the Part is a cross-disciplinary, socially engaged, critical and creative project that examines clothing worn by patients in Lancashire County Lunatic Asylums during the nineteenth and early twentieth centuries. Clothing is examined as narrative inquiry to explore how social and cultural ideas about women have shaped the definition and treatment of female insanity.
Tango–mania:
A Dance Craze and Its Effect on Women’s Fashion, 1913–1920
Landis Lee

Abstract
During the years 1913 and 1914, the tango stirred up a storm of controversy from social moralists who created committees and rules to try to control the “immoral” dances; however, society could not be swayed from them, creating Tango–mania. Just as the dances changed, so did fashion. The tango had a wider arc of bodily motion than previous dances, which called for different clothing to accommodate the motion. Fashion at the turn of the decade was already undergoing a change that would launch clothing into the modern world. Designers like Paul Poiret, Madeleine Vionnet, and Lucile were abandoning the corset and producing designs that were less restrictive. Along with the designers, the new dances of the day were putting more pressure on fashion to become less restrictive as well. This research examines fashion periodicals of the early twentieth century such as Vogue, Harper’s Bazaar, and Delineator as well as surviving examples of clothing and accessories focusing on the tango, although there were many other popular dances during this time.

Biography
Landis Lee is a 2013 graduate of the MA Fashion and Textiles programme at The Fashion Institute of Technology in New York. She has been working with clothing and textiles since an opportunity in 2007 to work with and research the textile collection of the Nevada State Museum propelled her to further her studies. In addition to the Nevada State Museum, she has been fortunate enough to work with collections of The Costume Institute, The Museum at FIT, and The North Carolina Museum of History. She is currently an independent researcher and owner of The Dandy Peacock, an online store of vintage clothing and accessories. Landis is currently applying to PhD programmes to further her study in dress history.


Wearing the Breeches: Riding Clothes and Women’s Work during the First World War
Erica Munkwitz

Abstract
From 1914 to 1918, British women took over many duties on the home front as men went off to fight in the Great War. One aspect that has been less studied is women’s retraining or rehabilitating horses for the British Army, whether for cavalry or transport. Women could not have aided in these efforts without first adopting masculine riding clothing—literally wearing the breeches. Previously the only acceptable way for women to ride was sidesaddle, swathed in dangerously long and confining skirts. But caring and training for military horses meant that women needed to act—and dress—as men. There could be no riding cavalry horses sidesaddle! Yet, these riders were not implementing new and radical changes in riding clothing or gender ideals, but rather confirming and ratifying a style of riding that had long been popular with British women around the Empire (and long before divided skirts for bicycling). The connections of empire, military, fashion, and sport that occurred in the decades before the First World War were crucial to encouraging women’s work during the war, and realizing important social and sartorial changes afterward.

Biography
Erica Munkwitz is a Professorial Lecturer in Modern British and European history at American University in Washington, DC. Her research focuses on gender, sport, and Empire in modern Britain, specifically women’s involvement in equestrianism. She received her BA in History and English from Sweet Briar College and her PhD from American University, where she was honored with the Award for Outstanding Scholarship at the Graduate Level. In 2016, she received the Junior/Early Career Scholar Award from the European Committee for Sport History. She is currently completing a book manuscript entitled, Riding to Freedom: Women, Horse Sports, and Liberation in Britain, 1772–1928.
Abstract
During the First World War women’s appearance was the subject of conjecture, criticism, and praise, which Cheryl Buckley has described as a battlefield. Certainly conflicting discourses about contemporary femininity were articulated in magazine articles, newspaper editorials, satirical cartoons, postcards, and advertisements. Academic research has discussed the gendered experiences of the First World War and the development of the cultural codification of femininity has been widely debated. The representations discussed in this paper depict a stylised female form, which defined femininity during the war. “Munitionettes” were, on the one hand, praised for their feminine appearance despite their working conditions. However, the wearing of trousers by some women was considered problematic, as it challenged established gender identities. These conflicting expectations, reactions to women’s working dress and femininity will guide this paper.

Biography
Jenny Roberts is a final-year PhD student having begun her AHRC funded doctorate at the University of Brighton in 2014. She has always had a particular interest in gendered garments and the complexities therein. Her Master’s thesis traced the design and construction of the trousered uniform of the women munitions workers during the First World War. Her doctoral thesis Representations of Female Munition Workers’ Dress in Britain, 1914–1918 will further develop her research into the representations of these women from this period. Her research focuses on postcards, photographs, and cartoons in which the appearance and demeanour of the Munitionettes are articulated.
The Fashion Trade in Wartime France, 1914–1918
Clare Rose

Abstract
During the First World War the French fashion trade was faced with a series of unprecedented difficulties. There were shortages of raw materials and of skilled labour, as civilian clothing factories were turned over to producing military uniforms. International trade routes were blocked by military or political barriers, with Belgian lace and German textile dyes both under enemy control. Perhaps most damaging was the disruption in fashion marketing, with international clients deterred by bombs and submarines from visiting Paris. An analysis of French fashion journals such as Les Elegances Parisiennes, Le Style Parisien and Les Modes shows how the French fashion industry mobilised government support to maintain their global position through trade tariffs, marketing initiatives, and branding. It reveals the importance of fashion to the French economy, even in wartime, exporting goods worth 16,000,000 in the first two months of 1916. This paper also explores the relationship between stylistic trends and wartime restrictions: the slim straight lines of 1918 onwards were prompted by limits on the yardage allowed in garments, and the fashion for soft silk and rayon jersey was partly due to the expense of producing heavy patterned silks.

Biography
Clare Rose is the Senior Lecturer in Contextual Studies on the degree course at The Royal School of Needlework, Hampton Court, London. She also leads courses on the history of fashion and textiles at the V&A Museum. She has published extensively on the fashion industry before 1920, including Art Nouveau Textiles (V&A Publications, 2014) and (with Vivienne Richmond) Clothing, Society and Culture, (Pickering & Chatto, 2011). Since 2014 she has been running a monthly blog on French fashion during the First World War at www.clarerosehistory.com.
From Hosiery to Blouses to Army Shirts:
How Leicestershire Garment Manufacturer N. Corah & Sons Adapted to a Decade of Change, 1910-1920

Suzanne Rowland

Abstract
By 1910, N Corah & Sons, St Margaret’s Works, Leicester, was a large modern, well-equipped factory, producing a wide range of knitted garments. Alongside underwear, motor scarves, golf jerseys, and plain and fancy hosiery, the company also produced large quantities of ready-made, ladies’ blouses in silk, lace, lawn, delaine, and voile. By 1913, 3000 workers, mostly women, were employed at the factory. 350 women and girls were in constant employment in the Blouse Room making over 100 blouse styles a season. Although not fashion leaders, St. Margaret branded blouses and knitwear were marketed as having a perfect ‘fit and finish.’ A principle that would lead to a successful partnership with Marks and Spencer in the following decade. Drawing primarily from surviving business records and Corah’s own advertisements in The Drapers’ Record, this paper will examine a crucial decade for the company. It will explore how the production of St. Margaret blouses grew in response to large numbers of women entering the workplace. In addition, this paper will also discuss how the upheaval of the Great War impacted on the company, by reducing the workforce and creating an additional demand for knitted goods and shirts for the armed forces.

Biography
Suzanne Rowland is an AHRC/Design Star funded PhD student at the University of Brighton where she also lectures in Design History. Her thesis title is Design, Technology, and Business Networks in the Rise of the Fashionable, Ready-Made Blouse in Britain, 1909-1919. This interdisciplinary project aims to investigate the development of the lightweight ready-made fashion industry through its first successful commodity, the blouse. She enjoys working directly with museum collections and is the author of Making Edwardian Costumes for Women (2016) and Making Vintage 1920s Costumes for Women (2017), published by The Crowood Press.
For God and Ulster!
Political Manifestation of Dress and the Ulster Volunteer Force Medical and Nursing Corps, 1912–1920
Rachel Sayers

Abstract
Between 1912 and 1920 Ireland experienced a political upheaval that would have ramifications for decades to come. Nowhere was this more felt than in Ulster. “For God and Ulster” debates how Irish Unionist women rallied around the banner of the Ulster Volunteer Force Medical and Nursing Corps (hereafter UVF nurses) to display their allegiance to Ulster through the mode of the nurses uniform. By juxtaposing attitudes to women and politics in this period and the violence of Irish politics, I shall discuss how the UVF nurses uniform was essentially the physical political embodiment of “Ulster” and unionist politics. By comparing themes such as nationhood, female political representation and the changing attitudes towards dress in this period this paper discourses how and why these women chose to join the UVF nurses. Why did they feel the need to publically display their allegiance to Unionism? When did Irish female political representation move from the private to public sphere? How did these women feel about their uniform? These questions and more shall be answered as I deliberate and explore the theme of a nurse’s uniform as a political and personal tool of political allegiance within the realms of this paper.

Biography
Rachel Sayers is an early career Irish dress historian who currently works for The National Trust for Scotland at Culzean Castle. Rachel’s chief interests in the realm of dress history concentrate on the social history of Irish dress between 1920 and 1970 and how nostalgia, memory, and psychoanalysis pertain to Irish dress and vintage fashion. Rachel is an ambassador for the Costume Society UK and enjoys promoting and discussing Irish fashion history both at home and abroad.
**Sheep in High Places:**

**International Diplomacy and the Wool Supply for Military Uniforms during the First World War**

Madelyn Shaw and Trish FitzSimons

**Abstract**

Uniforms are as important to military preparedness as ammunitions. The cold climate warfare of 1914–1918 was facilitated by the nineteenth-century industrialization of wool textile production and concomitant growth of Australasian sheep pastoralism. By 1900, the wool manufacturing centres of Germany, Poland, France, the UK, the US, Italy, and Japan all relied on Australia and New Zealand as key suppliers of raw wool. War disrupted this intricate system. From early 1915, Britain controlled access to Australasian fibre, partly in fear that America’s strongly German-heritage wool industry would funnel wool to their enemy. From November 1916 the UK commandeered all Australasian wool. Only months later, the US was an ally, with legitimate military needs for wool—symbolized by sheep on the White House lawn. Fortunes were made, alliances and friendships tested, by the challenges of keeping a world mired in conflict warm. The supply and deployment of wool in the First World War had lasting impact. Class and race would determine who was clothed in “Pure New Wool” and who in “shoddy.” Shortages drove the search for substitutes and synthetic alternatives.

**Biographies**


Trish FitzSimons is Professor and Deputy Head of the Griffith Film School, Brisbane, Australia. She is a documentary filmmaker, social historian and exhibition curator. Their shared project, Fabric of War, The Global Wool Trade from Crimea to Korea, is being developed as an international travelling exhibition with both material culture and audio-visual media dimensions.
Fashion in Zagreb, Croatia, 1914–1918

Katarina Nina Simončić

Abstract

The assassination of Austro-Hungarian heir presumptive Franz Ferdinand in Sarajevo in 1914 had significant repercussions throughout the Monarchy. The end of the First World War in 1918 brought about the dissolution of Austro-Hungarian Empire and the establishment of the State of Slovenes, Croats, and Serbs and its union to the Kingdom of Serbia to form the Kingdom of Serbs, Croats, and Slovenes. In this new political climate, life in the Croatian capital, Zagreb, was dominated by the bourgeoisie. The dress culture of this period was marked by dramatic changes induced by various manifestations at the onset of the war, poverty, and the overall climate of uncertainty. A reconstruction of society’s attitude towards fashion, and the analysis of the reflection of the social structure in garments, was conducted through the examination of the First World War era press in Zagreb. Available footage and clothing artefacts were analysed for traces of trend shifts and adjustments to new regulations and restrictions. The primary focus of this analysis is women’s fashion. A strong influence of the military uniform was reflected in simplified cuts and the decline in the application of redundant and deficient embellishments. During the First World War in Zagreb, there was a rise in domestic handicraft and the reemergence of traditional national motifs in women’s fashion.

Biography

Katarina Nina Simončić is an Assistant Professor of Fashion History at the University of Zagreb, Faculty of Textile Technology, Croatia. In the Department of Art History at the University of Zagreb, Katarina attained a PhD with the thesis, Fashion Culture in Zagreb at the Turn of Nineteenth to the Twentieth Century. She is the author of several publications related to the cultural history of fashion and the connection between fashion and tradition. Her last research project was linked to reconstruction of fashion of the sixteenth century in Croatia based on archival documents, paintings, drawings, graphics, and fashion terminology.
Creativity amidst Conflict: How Marchesa Luisa Casati Fashioned the Avant-Garde in Wartime Rome, 1915–1918
Stephanie Sporn

Abstract
When the Great War broke out in 1914, Marchesa Luisa Casati (1881–1957), the artistic patron and flamboyant heiress who presented herself as “a living work of art,” was a legendary Venetian hostess with a palazzo on the Grand Canal. After Italy entered the war in May 1915, fighting began on the northern front, and the Marchesa fled Venice for the relative safety of Rome. There she would be at the center of an itinerant avant-garde that turned the city into a hotbed of artistic and cultural activity. This conference presentation will be about the dress worn in Rome by those in these artistic circles, from 1915 to 1918. The city was a transformative destination for such artists as Serge Diaghilev, Jean Cocteau, Pablo Picasso, FT Marinetti, and Giacomo Balla. The Marchesa acted as their model and muse—Balla’s Futurist portrait of her, which was designed to move, was a sensation—as well as an advocate who helped promote the creation of such revolutionary works as Parade (1917), the Ballets Russes radical Cubist production with costumes by Picasso. Presenting findings from international publications, correspondence, and autobiographical encounters, this paper illustrates the creative relationships that developed in this Roman wartime escape and the enduring influence of an unconventional woman who devoted her life to art.

Biography
Stephanie is a Master’s candidate in the Costume Studies programme at New York University, as well as a writer and producer at Sotheby’s, where she creates content about luxury lifestyle and fine art. She has written for The Hollywood Reporter, DuJour, Refinery29, and The Fashion Studies Journal, among other publications, and has conducted research for the CFDA’s and Booth Moore’s American Runway: 75 Years of Fashion and the Front Row, and New York Times bestselling author MJ Rose. With a particular penchant for dress in late nineteenth and early twentieth-century society portraiture, Stephanie is passionate about the intersection of fashion and art.
The Impact of First World War Tactics and Technology on Uniforms
Ian FS Stafford

Abstract
This paper asks whether the Great War should be considered the cause or the accelerator of military and naval uniform. It looks at how tactics transformed uniform from a means of identification to a means of avoiding identification. Historically, heraldically patterned shields exemplified this personal identity in which later regimental identity was defined through uniform. With Britain, the red line down the trouser leg gave way to the inconspicuous, triggered by the Forces in India, although the anomaly of Rorkes Drift remains. In contrast, the Austro-Hungarian forces, which had not fought a war since 1866, when it lost against the Germans and Italians, kept the more traditional uniform as identity. The Dominions mixed the inconspicuous with a sub-British identity. This paper will also contrast the changes within army uniforms with those of the navy. Once naval commanders wore uniforms that used braiding as identification; by the mid nineteenth century, standard uniform was apparent. But apart from the change to the blazer, no further change was necessary as identity passed from the officers to the ships. This paper will conclude that the Great War did not cause the change from identification but rather completed the process.

Biography
Ian Stafford is a constitution law adviser, who specialises in Dominion history and the history of colonial navies.

The Belgian War Laces at The Smithsonian Institution, 1914–1918
Karen H. Thompson

Abstract
Lacemaking made a significant contribution to the Belgian economy during the First World War. The Flanders area had been an important lace-making region since the seventeenth century, and even though handmade lace was less popular as a fashion accessory by the 1910s, Belgium still had many lace makers engaged in the work. During the First World War, the British blockade around German-occupied Belgium enforced to cut German supply lines, prevented Belgians from importing food and other supplies, including the thread to make lace. The Commission for Relief in Belgium (CRB) negotiated with German and British authorities to allow food shipments into Belgium. This agreement also allowed threads to be imported and the same weight of lace to be exported. This enabled 50,000 lace makers to earn money for food for their families by making laces. Belgian artists were recruited by the CRB to create new designs, and generous people in the allied nations bought the Belgian lace to support the lace makers. Of the 49 known war laces at the Smithsonian Institution in Washington, DC, there are two collars, two fan leaves, one pair of fingerless mitts, one edging for Dutch caps, nine edgings for clothing, and six motifs for applying to women's dress. The remaining laces are for interior home decoration, such as tablecloths, runners, and doilies, plus two pillow tops. This paper will present some of these laces and the importance they played in the war effort.

Biography
Karen H. Thompson has been involved with textiles from childhood, growing up in Denmark. In 1974 her mother introduced her to bobbin lace and she has been making, studying, teaching, and lecturing about lace in the United States and elsewhere ever since. In 1998 she started working with the lace collection at The National Museum of American History, Smithsonian Institution, in Washington, DC. She has been instrumental in making parts of the lace collection, including the War Laces, available for study on the Smithsonian website and through blogs. Recently she published a book on the Ipswich Lace Samples during 1789–1790.
Turbans Not Helmets: The Headwear of Indian Troops on the Western Front during the First World War

Jenny Tiramani

Abstract
More than one million Indian soldiers, particularly from the Punjab, fought for the British Empire during the First World War, and almost 75,000 of them died. Those who were wounded on the Western Front were nursed on the south coast of England, in locations such as the Royal Pavilion, Brighton. Both in battle and in hospital many men wore their traditional headwear of wrapped turbans. This paper will explore the different types of turbans worn by Hindu, Muslim, and Sikh troops instead of the metal helmets worn by European troops to protect their heads. The techniques of starching, setting, and wrapping lengths of white or vividly coloured cotton muslin will be explained and several examples of reconstructed turbans will be available for handling.

Biography
Jenny Tiramani has worked as a Costume and Stage Designer since 1977. She was Associate Designer at the Theatre Royal, Stratford East, 1979–1997, and Director of Theatre Design at Shakespeare’s Globe Theatre, London, 1997–2005, receiving the Laurence Oliver Award for Best Costume Design 2003 for the Globe production of Twelfth Night. Jenny returned to the Globe in 2012 to design new productions of Twelfth Night and Richard III that transferred to the Apollo Theatre, Shaftesbury Avenue and then in 2013 to the Belasco Theatre, New York, receiving the TONY award for Best Costume Design of a Play. Jenny was Visiting Professor of Costume at the School of Art & Design, Nottingham Trent University from 2009–2011. She has taught on many UK and USA costume courses as a visiting tutor and has been the Director of the Rutgers University/Shakespeare’s Globe Study Abroad Design Course in London since 2001. In 2009, Jenny co–founded the School of Historical Dress in London, where she currently teaches.
Tunics and Trousers:  
Posters, Propaganda, and Dress during the Great War, 1917–1918  
Mary Worrall and Shirley Wajda

Abstract
Within a year of the United States’ entrance into the Great War in April 1917, President Woodrow Wilson signed the Sedition Act. This legislation outlawed “disloyal, profane, scurrilous, or abusive language” about the Constitution and the government. The Act also banned criticism of American military uniforms, thus converting military dress into a form of nationalistic propaganda. This paper explores American men’s and women’s military uniforms and their influence in civilian clothing design as forms of persuasion and patriotism. As the government mobilized the military for war, Americans mobilized fashionable utility in (re)creating clothing for the work and charitable service needed for victory. At the same time, government propaganda, especially posters, instantiated through depiction patriotic uniforms in the quest for a uniform patriotism. We begin with a brief examination of the government’s dilemma in outfitting quickly a mass army (requiring hand-knitted and hand-sewn garments) and rapid changes in regulation military uniforms. We then compare depictions of military uniforms in government-issued propaganda posters, photographs, films, and newspaper articles, and in popular magazines and film and amateur photographs, to extant uniforms and insignia. Last, we trace the connections between military dress and civilian dress, using the collection of the Michigan State University Museum.

Biographies
Mary Worrall is Curator of Cultural Heritage at the Michigan State University Museum. Her research interests include quilts and quiltmakers, dress, museums and social justice, and craftivism. She is the Associate Director of the Quilt Index (www.quiltindex.org), an online, open access resource of data about quilts and quiltmakers and is on the curatorial team of the Great Lakes Folk Festival. She has served on the Board of Directors of The Quilt Alliance and the American Quilt Study Group. Worrall has curated numerous interpretive exhibits and her publications include Quilts and Human Rights.

Shirley Wajda is a professional historian and curator. She has thirty years’ experience in historical research, scholarly editing, and university teaching. She earned her doctorate at the University of Pennsylvania, where she concentrated in American material and visual culture studies. With Helen Sheumaker, she edited American Material Culture: Understanding Everyday Life (2008). Wajda has published essays and book chapters on photography, dress, children’s cabinets of curiosities, bridal and wedding showers, Martha Stewart, and Michael Graves’s designs for Target. With Mary Worrall and Lynne Swanson, she curated Up Cloche: Fashion, Feminism, and Modernism (2015) and War and Speech: Propaganda, Patriotism, and Dissent in the Great War (2017–2018) at the Michigan State University Museum.
Abstract
During the First World War the supply of fabrics was dramatically restricted. This was not a
trivial framework of reference for fashion design but a challenge. As the range of colours was
limited, one found mostly varieties of brown or grey, with a dash of black. The marketing of
wartime fashion colours was widely publicised with militaristic names, such as “bomb brown”
and “field grey.” This was a fashionable answer to the tone of war that was visible in Europe. In
the history of fashion in the early twentieth century, there existed an anticipative potential of
this restricted design. Fashion began to literally free itself from the monotonic atmosphere of
war and helped women gain freedom with the shortening of the hemline, the tomboyish
hairstyles, and with the looks of Louise Brooks. Style between 1914 and 1918 was minimalistic,
often widely patriotic and pragmatic. There was also a simultaneity of homely dressing and
avant-garde, the latter began to speak the language of the upcoming roaring Twenties. The
language of fashion during the First World War is only understandable when looking at details
of its making, structure, and design. This paper presentation will therefore present a view back
into this outstanding history of fashion, the time when Gabriele Chanel became Coco and the
exciting turnaround of fashion drawing that referred to avant-garde art.

Biography
Rainer Wenrich, PhD, studied Art History, Philosophy, and German Literature at Ludwig
Maximilians University in Munich, and Painting/Art Education at the Academy of Fine Arts in
Munich. He earned a PhD on the topic of Art and Fashion in the twentieth century. He is a
Professor and Chair for Art Education and Didactics of Art at Catholic University, Eichstaett–
Ingolstadt. He has also lectured as a Professor for Art Education at the Academy of Fine Arts
in Munich and at Columbia University, New York. He is the author of books and articles in the
field of art education and fashion studies. Rainer is a member of the Advisory Board of The
Journal of Dress History.
Fashion in 1918: Manifestations of Austerity on the British Home Front

Lucie Whitmore

Abstract
During the First World War, unlike the Second World War, the British government never formally intervened in the way women dressed. While societal pressures encouraged careful economy there was no rationing, and no shortage so severe that it could prevent a woman with means from purchasing a new outfit. By 1918, however, the cumulative effect of four years of war had taken its toll on the British fashion market and the mindset of the consumer. This paper will look at the various ways in which austerity, and the austerity mindset, were manifested in women’s fashionable dress. This paper, part of a PhD thesis on women’s fashion in the First World War, uses surviving garments from museum collections and contemporary periodicals to explore two of the most widely discussed fashion trends of 1918: “remnant fashions,” and the attempt to standardise or streamline women’s dress. Both trends were grounded in the notion of austerity and developed as a consequence of war, but while one aesthetic was highly decorative, the other aimed for simplicity. After introducing and contextualising each trend, this paper will unpack the wider significance of these garments, their role within women’s lives, and their ability to tell us something new about the First World War in the present day.

Biography
Lucie Whitmore recently submitted her PhD thesis at the University of Glasgow. Her thesis focuses on the links between fashionable dress and women’s experiences of the First World War on the British home front. As well as a chapter on wartime austerity, her thesis explores modernity in wartime fashion and textiles, and the relationship between fashion and militarism. Lucie worked for three years as a costume intern at the Museum of Edinburgh, where she co-curated an exhibition of fashion from the First and Second World Wars. She has given numerous public talks and conference papers on her research, and recently published an article on First World War mourning dress in Women’s History Review.
Dressing Up Power in India:
Army Uniform, Spectacle, and Visual Imagery in the Raj, 1910–1914
Alexander Wilson

Abstract
Before 1914, the colonial Indian Army provided the coercion needed to maintain British hegemony over India. This paper breaks new ground by examining the role of visual spectacle, imagery and outwards appearance as aspects of this colonial control. While historians tend to ridicule the elaborate military uniforms devised before 1914, branding them an anachronistic irrelevance, or a distraction from harder soldiering, there is little specific scholarship which examines why such dress emerged, or what purposes it served. This paper indicates instead that lavish uniforms were actually intended as an integral aspect of the execution of colonial power in India. Elaborate uniforms conveyed important messages to the Indian Army’s three core audiences. First, dress reassured British officers and civilians as to the endurability, respectability and prestige of the Raj, allowing them to enact orientalist fantasies in stylised South Asian dress, channelling notions of “otherness” and exoticism. Second, elaborate uniforms differentiated South Asian soldiers from civilians by providing a sense of distinctiveness and corporate military identity. As such, clothing separated soldiers from society. Third, the Indian Army’s appearance was intended to send messages of might to its external enemies and South Asia’s civilian population. Uniforms were designed to reassure and overawe simultaneously.

Biography
Dr Alexander Wilson is an historian of warfare and South Asia. He has taught at The Departments of War Studies and Defence Studies at King’s College London, the UK Joint Services Command and Staff College, the Royal College of Defence Studies, and as a syndicate academic lead on the British Army’s Centennial Staff Ride to the Somme. He has thrice been nominated for university-wide teaching excellence awards. His scholarship draws on research in the United Kingdom, India, and Nepal. He has recently presented aspects of this research at conferences, workshops and seminar series from China to Cameroon.
Educating the Home Seamstress:  
The Published Works of Flora Klickmann, 1910–1920  
Hannah Wroe

Abstract
Flora Klickmann (1867–1958), a prolific author and editor of The Girl’s Own Paper and Women’s Magazine, published 52 books in her lifetime. Twelve of these were instructional needlework manuals published during 1911–1919 under “The Home Art Series.” This paper investigates how these educational needlework texts responded to the rapid change in priorities, experience and resources available during and after the Great War. This is a practice-based research project. Through the process of remaking a series of samples from Klickmann’s instructions, I will consider the relationship between author and reader, the potential agency these books offered the reader. Additionally I will explore ideas of utility, sustainability, sartorial dress codes and fashionability. These texts reflect the cultural, political, social and economic mood of the period, presenting a rare insight into one author’s effort to educate and improve the experiences of the home needlewoman. This paper examines how clothing was consumed, produced, and worn, and how these texts reflect national priorities of how to skill a nation to be able to dress sustainably prior to the “make do and mend” initiatives of the Second World War.

Biography
Hannah Wroe is a lecturer in fashion at The University of Lincoln where she specialises in pattern cutting. Originally trained in made-to-measure womenswear, she completed her MA at Nottingham Trent University researching pattern cutting and construction methods 1935–60. Her research interests include material culture and object-based approaches to the study of dress and textile history, pattern cutting and the history of fashion education. Since 2015 she has been committee member of The Costume Society where she currently sits on The Communications Committee. Hannah’s Twitter handle is @Hannah_wroe.
“Whenever I Wear Them, I’ll Always Remember the Girl Who Made My Boots:”
The British Footwear Industry during the First World War
Eilidh Young

Abstract
This paper will explore the effects of the First World War on the British boot and shoe trade, with a particular emphasis on the Northamptonshire footwear industry. It will explore several case studies using objects in Northampton Museum’s Designated Shoe Collection and community memories from oral histories gathered during the Conflict and Community project as the starting points. The direction of this paper has been shaped by the memories uncovered during this project; including the secondment of women into the factories, the changing workforce, and the repair of shoes in the field. By presenting in detail the footwear thread of the Conflict and Community project’s findings, this paper will highlight the personal stories within a vast industry.

Biography
After training as a hand embroiderer at the Royal School of Needlework, Eilidh’s interest in historic embroidery led her to complete an MLitt in Dress and Textile Histories from the University of Glasgow. Eilidh has worked with dress and textile collections in museums across Britain. As Shoe Curator at Northampton Museums, she worked on the digitisation of the Designated Shoe Collection and the museum expansion project, including the new permanent shoe gallery. She is currently managing the Dock Museum where she is leading a Heritage Lottery Fund project to redisplay the galleries.
Panel Chairs

The following ADH members, listed in alphabetical order, are serving as panel chairs during the conference.

Raissa Bretaña
Raissa Bretaña is a fashion historian and recent graduate of the MA Fashion and Textile Studies: History, Theory, and Museum Practice programme at the Fashion Institute of Technology. She has held internships in the Costume Institute at The Metropolitan Museum of Art, the Textile and Fashion Arts Department at the Museum of Fine Arts Boston, and the Costume Research Division at Western Costume Company. Raissa received a BFA in Costume Design from Boston University and has worked professionally in theatre, opera, film, and television. She works at the New York Historical Society, educating museum visitors about women’s suffrage and fashion history.

Maria Carlgren
Art Historian Maria Carlgren earned a doctorate at the University of Gothenburg in 2016. Her PhD project was empirically based on two couture houses in Stockholm, running from 1910 to 1930. The project aims to provide a broader approach to the modern project in Sweden, through the perspective of clothing and fashion. The investigation was based on questions, including: What relation did the couture houses have towards the concept of the modern: to fashion, modernism and modernity? How were femininities manifested by the couture houses, and how was femininities visualized in the dresses that were created? Maria earned her BA and MA in art history at the University of Lund, Sweden. She is a lecturer in art history and visual studies at Linnaeus University and in fashion history at Gothenburg University.

Jennifer Daley
Jennifer Daley researches the political, economic, industrial, technological, and cultural history of clothing and textiles. She is a university lecturer and has taught dress history and other courses to BA, MA, MSc, and MBA students at several universities, including the London campuses of New York University, Coventry University, Richmond University, London College of Fashion, and King’s College London. Jennifer is the Chairman of The Association of Dress Historians and Managing Editor of The Journal of Dress History. She is a PhD candidate at King’s College London, where she is researching sailor uniforms and nautical fashion. She holds an MA in Art History from the Department of Dress History at The Courtauld Institute of Art, an MA from King’s College London, and a BA from The University of Texas at Austin. To contact Jennifer, please email: chairman@dresshistorians.org.

Suzanne Rowland
Suzanne Rowland is an AHRC/Design Star funded PhD student at the University of Brighton where she also lectures in Design History. Her thesis title is Design, Technology and Business Networks in the rise of the fashionable, ready-made blouse in Britain, 1909–1919. This interdisciplinary project aims to investigate the development of the lightweight ready-made fashion industry through its first successful commodity, the blouse. She enjoys working directly with museum collections and is the author of Making Edwardian Costumes for Women (2016) and Making Vintage 1920s Costumes for Women (2017) for The Crowood Press.
Janet Mayo
Janet’s first degree was in theology at Birmingham University, and she followed it with an MA from the Courtauld in History of Dress, with Dr Aileen Ribeiro, specialising in British eighteenth-century dress and writing a thesis on Aesthetic Dress at the end of the nineteenth century. This combination of degrees led to the publication of A History of Ecclesiastical Dress, published by B.T. Batsford. Janet worked as a Costume Supervisor in the theatre and opera, finally head of costume at the National Theatre during the time of Sir Peter Hall and Richard Eyre. In Brussels, Janet worked in the uniform part of the Textiles department of the Belgian Royal Museum of the Army and Military History. She has been a member of ADH since its conception as CHODA and is a member of the ADH Executive Committee.

Scott Hughes Myerly
Scott Hughes Myerly has a PhD in Military History from the University of Illinois, Urbana/Champaign, and a Master’s Degree in American History and Museum Studies from the University of Delaware. He is the author of the book, British Military Spectacle from the Napoleonic Wars through the Crimea (Harvard University Press, 1996); a finalist for the Longman’s/History Today Book of the Year Award in 1996; and has published articles in scholarly journals. A former history professor and museum curator, Dr Myerly now devotes himself to scholarly research and writing on British male military and civilian fashion, and cultural history, circa 1340–1860. He interprets development of dress as indicating the evolution of the collective mentality. Dr Myerly is an editor at The Journal of Dress History.

Rainer Wenrich
Rainer Wenrich, PhD, studied Art History, Philosophy, and German Literature at Ludwig Maximilians University in Munich, and Painting/Art Education at the Academy of Fine Arts in Munich. He earned a PhD on the topic of Art and Fashion in the twentieth century. He is a Professor and Chair for Art Education and Didactics of Art at Catholic University, Eichstaett–Ingolstadt. He has also lectured as a Professor for Art Education at the Academy of Fine Arts in Munich and at Columbia University, New York. He is the author of books and articles in the field of art education and fashion studies. Rainer is a member of the Advisory Board of The Journal of Dress History.
Conference Assistants

The Executive Committee of The Association of Dress Historians gratefully acknowledges the support of the following people, who have volunteered their time during the conference to ensure a successful event. Conference Assistants will be wearing green name badges during the conference (as will members of the ADH Executive Committee), so they are easily spotted. Please ask anyone with a green name badge for help when needed.

Betsy Beckmann
Betsy Beckmann holds an MA in English and World Literature from the University of Texas at Austin. She did her (unfinished) PhD dissertation research at Columbia University with Edward Said and Franco Moretti, focusing on the details of everyday life, cuisine, and fashion in the late nineteenth-century through early twentieth-century novel (James, Wharton, Zola, Proust, etc...). She worked in publishing for 20 years in New York City, and is currently Writer/Editor at the San Antonio Museum of Art, working on exhibition didactics and catalogues, education materials, the member magazine, and other marketing collateral.

Olga Dritsopoulou
A postgraduate student at the V&A/RCA History of Design programme, Olga Dritsopoulou is currently focusing on the further development of her undergraduate research, revolving around the analysis of contemporary conceptual fashion in an interdisciplinary manner with regards to philosophy and literature. Having worked for companies such as DKNY in New York and Jonathan Saunders in London, she is a stylist and independent scholar aspiring to contribute constructively to the further evolution of fashion as an academic field.

Mariza Galindo
Mariza Galindo is a Student Fellow of The Association of Dress Historians. She is a fashion scholar and behavioral analyst with a global perspective on fashion and emerging technologies. She is an MPhil/PhD Candidate in Textiles at the Royal College of Art and holds an MA in Fashion Studies from Parsons School of Design in New York. Her research investigates the Fourth Industrial Revolution by specifically looking at the relationship between biology, technology, and design. Mariza is passionate about advancing public interest in sustainable practices of textile design and manufacturing through curatorial work, and actively seeks collaborations that can exert intergenerational responsibility and help reduce the fashion industry’s social and environmental impact.

Emmy Sale
Emmy Sale holds an undergraduate degree in Fashion and Dress History from the University of Brighton and is currently studying for a Master’s degree in History of Design and Material Culture, also at the University of Brighton. Her research interests include homemade clothing, women’s periodicals, and interwar beachwear. Her dissertation was entitled Making, Wearing, and Leisure: Hand-Knitted Bathing Suits and Young Wage-Earners in the 1930s, which won the Design History Society Undergraduate Student Essay Prize 2018. Emmy is an Association of Dress Historians Student Fellow and her role involves managing the ADH social media platforms and writing for the ADH blog.
The following ADH Executive Committee members will be attending the conference. They will be wearing green name badges during the conference (as will Conference Assistants), so they are easily spotted. Please ask anyone with a green name badge for help when needed.

Jennifer Daley, Chairman and Trustee
Jennifer Daley researches the political, economic, industrial, technological, and cultural history of clothing and textiles. She is a university lecturer and has taught dress history and other courses to BA, MA, MSc, and MBA students at several universities, including the London campuses of New York University, Coventry University, Richmond University, London College of Fashion, and King’s College London. Jennifer is the Chairman of The Association of Dress Historians and Managing Editor of The Journal of Dress History. She is a PhD candidate at King’s College London, where she is researching sailor uniforms and nautical fashion. She holds an MA in Art History from the Department of Dress History at The Courtauld Institute of Art, an MA from King’s College London, and a BA from The University of Texas at Austin. To contact Jennifer, please email: chairman@dresshistorians.org.

Elli Michaela Young, Communications Officer
Elli Michaela Young is a PhD candidate at the University of Brighton, England. Her research focuses on the use of fashion and textiles in the production of Jamaican identities during the period of transition from colony to an independent nation (1950–1975). Elli studied at London Metropolitan University for her undergraduate degree in Design and Goldsmith’s College for her MA in Postcolonial Cultures and Global Policy. Her research interests include fashion and identities of the African diaspora. Elli currently works part-time as Administrator for the Design History Society and has extensive civil service experience (from communications and customer service to complaints handling), which she gained while working for The Ministry of Justice. To contact Elli, please email communications@dresshistorians.org.

Janet Mayo, Committee Member
Janet’s first degree was in theology at Birmingham University, and she followed it with an MA from the Courtauld in History of Dress, with Dr Aileen Ribeiro, specialising in British eighteenth century and writing a thesis on Aesthetic Dress at the end of the nineteenth century. This combination of degrees led to the publication of A History of Ecclesiastical Dress, published by B.T. Batsford. Janet worked as a Costume Supervisor in the theatre and opera, finally head of costume at the National Theatre during the time of Sir Peter Hall and Richard Eyre. In Brussels, Janet worked in the uniform part of the Textiles department of the Belgian Royal Museum of the Army and Military History. She has been a member of ADH since its conception as CHODA.
ADH Events and Calls For Papers

Please mark your calendars with the following ADH events and dates.

Some of the events are for ADH members only, but if you are not yet an ADH member and are interested in attending a member event, register today to become a member! ADH memberships are only £10 per year per individual and are valid from 1 January to 31 December, inclusive. As a registered charity, your membership dues contribute to our ongoing support and promotion of the advancement of public knowledge and education in the history of dress and textiles. For questions about ADH membership, contact membership@dresshistorians.org.

Thursday, 25 October 2018:
ADH members are invited to join an ADH networking event from 12:15 to 14:15 at The Victoria and Albert Museum, London, which includes tea/coffee and discussion before entering the exhibition, Fashioned from Nature. Tickets are limited and must be purchased online at: https://tinyurl.com/ADH25October2018

Thursday, 25 October 2018:
ADH members are invited to join a special tour of the Fashion Collection at Middlesex University, London, from 14:45 to 17:00. Curator Marion Syratt-Barnes and Janice West will provide a tour of the Fashion Collection, which comprises approximately 450 garments for men and women, including hats, shoes, gloves, etc., plus hundreds of haberdashery items, including buttons, trimmings, etc. Our tour on 25 October 2018 will focus on dress between 1910 and 1929. This tour is free of charge to ADH members, but reservations are required. To book your place, email chairman@dresshistorians.org, and your name will be placed on the official guest list.

Friday, 26 October 2018:
Tickets are now on sale for our annual International Conference of Dress Historians, which this year is titled, Dress and War: Clothing and Textiles at Home and Abroad during the First World War Era, 1910–1920. Join us for an exciting day of scholarship in dress history! The conference will feature 30 separate paper presentations scheduled across two concurrent panels, which are listed with title and authors here, along with ticketing options: https://tinyurl.com/ADHdressandwar

Friday, 26 October 2018:
All conference speakers, attendees, and their guests are warmly encouraged to join our ADH conference dinner, immediately following the conference. As the wine reception finishes at the conference (at 18:20), our ADH chairman, Jennifer Daley, will lead everyone on a short walk to the restaurant. The dinner will begin promptly at 18:30. For our conference dinner, there is no set menu and no pre-payment. You can order whatever you want. We are simply asking everyone to be personally responsible for paying for whatever they personally order. Whenever you’re ready to leave the restaurant, simply tell the waitstaff that you want to pay your own personal bill. They will ring your bill up for you at your table, and you can pay with cash or credit card at the table. Seats are limited at the conference dinner, so please email chairman@dresshistorians.org to place your name on the official guest list. Here is the restaurant website, with the menu: http://ciaobellarestaurant.co.uk/
Saturday, 27 October 2018:
ADH members are invited to join an ADH networking event from 15:45 to 18:00 at The Victoria and Albert Museum, London, which includes tea/coffee and discussion before entering the exhibition, Frida Kahlo: Making Her Self Up. Tickets are limited and must be purchased online at: https://tinyurl.com/ADH27October2018

Thursday, 1 November 2018:
This is the application deadline for the following ADH monetary awards:

- The Association of Dress Historians Award: £500 for an Early Career Researcher
- The Stella Mary Newton Prize: £500 for Best Postgraduate Paper
- The Aileen Ribeiro Grant: £500 Maximum to Support Book Images
- The Association of Dress Historians Student Fellowship: £300 per Student Fellow

For more information, please visit: https://www.dresshistorians.org/prizes-and-awards

Thursday, 1 November 2018:
This is the Call For Papers deadline for article submissions for the special themed issue of The Journal of Dress History. Articles are welcome on the topic of Dress and War: Clothing and Textiles at Home and Abroad during the First World War Era, 1910–1920. All articles must be between 4000 words (minimum) and 6000 words (maximum), and include footnotes, a bibliography, images with references, and a 120-word (maximum) biography of the author. Please submit articles as a Word document to journal@dresshistorians.org. Any questions regarding this Call For Papers should be directed to journal@dresshistorians.org.

Monday, 3 December 2018:
Please save the date for our ADH Annual General Meeting (AGM) and Christmas Party, which will be held at the Art Workers Guild, Queen Square, London, WC1N 3AT, from 18:00 to 20:00. All ADH members are encouraged to attend this event, which is free of charge. Please join us for a glass of mulled wine, holiday cheer, and the AGM! To register for this event, email chairman@dresshistorians.org.

Saturday, 15 December 2018:
This is the Call For Papers deadline for The International Conference of Dress Historians that will be held on Friday, 25 October 2019 and Saturday, 26 October 2019 at The Art Workers’ Guild, 6 Queen Square, London, WC1N 3AT, England. The theme of our 2019 International Conference of Dress Historians is:

History of Dress, Textiles, and Accessories: 1819–1901

To commemorate the bicentenary of the birth of Queen Victoria, The Association of Dress Historians will host an international conference that explores academic research into the global history of dress, textiles, and accessories during the lifetime of Queen Victoria, 1819–1901. The Association of Dress Historians encourages the submission of conference paper proposals regarding any aspect of dress, textiles, and accessories for womenswear, menswear, and childrenswear of any culture or region of the world. The purpose of this special conference is to gain a contextual understanding of dress, textiles, and accessories around the world during 1819–1901. All conference paper presentations will be 20 minutes, followed by a Q&A session.
To submit a proposal to present at the 25–26 October 2019 conference, simply email the following information to chairman@dresshistorians.org as a .doc or .docx attachment by the deadline of 23:59 GMT, Saturday, 15 December 2018. Please include your name, email address, descriptive paper title, 200-word (maximum) abstract of any dress, textile, or accessories topic during 1819–1901, 120-word (maximum) biography (written in essay format in the third person), one high-resolution jpg image that represents your paper (attached separately in the email, not inserted into the .doc or .docx), and a complete citation/reference for the image. Potential conference speakers are not required to hold an ADH membership at the time of proposal submission; however, all conference speakers must hold a current ADH membership at the time of the conference during which they present. ADH memberships are £10 per year per individual.

**Friday, 24 May 2019:**
The New Research in Dress History Conference will be held on Friday, 24 May 2019 at the National Museum of Scotland, Edinburgh. Join us for an exciting day of scholarship in dress history! The conference will feature the following 19 paper presentations, listed in alphabetical order. Please support our speakers by purchasing a conference ticket here: https://tinyurl.com/ADHConference2019

**Halfway between Private Noblewoman and Public Icon: Costume of the Dogaressa of Venice from the Sixteenth Century**
Maria S Adank

**Mapping 1790s Fashion: From Artifactual Research to Citizen Science Input**
Anne Bissonnette

**Gold Trimming on the Costumes of King Karl X Gustav of Sweden, 1654–1660**
Lena Dahrén

**The Supreme Law for the Hat Is To Be Ravishing: The Theatre Hat Problem in America, 1875–1915**
Harper Franklin

**Clothing Republican Queens: Women’s Dress and Material Culture in Seventeenth-Century Genoa**
Ana Howie

**Researching the Remnant: Japanese Boro and the Designing of Frugality in Contemporary Fashion**
Leren Li

**The Female Fashion Suppliers to Empress Eugénie in Mid-Nineteenth-Century Paris**
Alison McQueen
Medieval Bishops’ Vestments and the Performance of Masculinity
Paul McFadyen

Landed–Estate Clothing Societies in Rural Ulster, Ireland, 1830–1914
Eliza McKee

Maison Martin Margiela: At the Crossroads of Art and Fashion with a Unique Creative Process, 1988–2013
Soo Young Menart

Liberating the Natural Movement: Dress Reform and Historical References in the Self-Expression of Isadora Duncan, 1896–1927
Alicia Mihalic

Early Modern Consumption Revisited: Clothes, Practices, and Social Relations in Seventeenth–Century Tallinn, Swedish Baltic Empire
Astrid Pajur

Marketing Mourning: Courtaulds’ Artificial Silk Crape and the Attempted Revival of Sartorial Mourning in France in the 1920s and 1930s
Laura Polucha

Party–Coloured Plaid and Its Use in the Eighteenth–Century North American Colonies
Michael Ballard Ramsey

Books of Secrets and Artisans’ Dress in Italy, 1550–1650
Michele Nicole Robinson

Sport and Sociability: Fashion, Cycling, and Other Physical Practices in the First Brazilian Republic, 1889–1930
Natália de Noronha Santucci

A Look at the Life and Career of Mary of Guise through the Lens of the Royal Wardrobe in Sixteenth–Century Scotland
Francesca Scantlebury

Nation, Dress, National Dress: The Development of Antonio Rodríguez’ General Collection of Costumes, Published in 1801
Danielle Smith

Wedding Shoes: The Hidden Gem
Pam Walker
Membership of The Association of Dress Historians (ADH) is open to those with an interest in the field of dress and textile history, or any related aspect of adornment. As a registered charity, your membership dues contribute to our ongoing support and promotion of the advancement of public knowledge and education in the history of dress and textiles. Membership also provides a variety of benefits, including members’ events throughout the year, such as special curators’ tours.

ADH memberships are £10 per year per individual and are valid from 1 January to 31 December, inclusive, regardless of when during the year the membership commences.

Membership payments can be made using online banking or a standing order through the ADH bank account, as follows:

Santander
Sort Code: 09–01–54
Account Number: 17602901
Name: Association of Dress Historians

Please provide your name as the payment reference. We encourage the arrangement of a standing order, for automatic annual payments.

For international bank payments:

BIC: ABBYGB2LXXX
IBAN: GB09ABBY09015417602901

Thank you for becoming a member of The Association of Dress Historians!
The Journal of Dress History is the academic publication of The Association of Dress Historians through which scholars can articulate original research in a constructive, interdisciplinary, and peer-reviewed environment.

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Complete issues of The Journal of Dress History are freely available for viewing and downloading on this page: https://www.dresshistorians.org/journal

The Editorial Board of The Journal of Dress History encourages article submissions for publication consideration on any topic of dress history, textiles, or accessories. Send articles to journal@dresshistorians.org any time during the year (except for special themed issues that have a specific deadline). Published articles must be between 4000 words (minimum) and 6000 words (maximum) and include a 120-word (maximum) abstract, footnotes, a bibliography, at least five images with references, and a 120-word (maximum) biography of the author. All articles go through a double blind peer review process.

Have you read an interesting book recently about any aspect of dress history? Consider writing a book review for publication in The Journal of Dress History. If you do not already have a book to review, a review copy can be sent to you. Send your book review ideas to journal@dresshistorians.org.

The Journal of Dress History is expanding its Editorial Board. If you are interested in pursuing a position as editor, proofreader, or graphic designer, please contact journal@dresshistorians.org. All journal positions are unpaid.