INTERWOVEN:
Dress that Crosses Borders and Challenges Boundaries

International Conference of Dress Historians
Friday, 27 October 2017 and Saturday, 28 October 2017

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

Presented By:
The Association of Dress Historians
www.dresshistorians.org
The border has emerged as a key conceptual device in recent political and social history. Join us as we consider the role of dress in transcending historical boundaries that operated to denote traditional divisions of gender, class, and nationality, among others.

The Association of Dress Historians (ADH) is delighted to present its upcoming international conference, which features 62 separate paper presentations delivered over two exciting days of scholarship in dress history. Conference tickets are £30 for one day or £50 for two days. All conference tickets include tea and networking sessions, lunch, and a wine reception each day.

Conference tickets can be purchased online at: https://tinyurl.com/ADHCONF.

This conference programme includes the entire two-day presentation schedule, all 62 conference speakers’ paper abstracts and biographies, with an image that represents their conference presentation. Additionally, this programme includes the biographies of the 20 panel chairs and the five conference interns.

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, please return your plastic name badge to the name badge table, so we can use them again. Thank you.

The Association of Dress Historians is Registered Charity #1014876 of The Charity Commission for England and Wales. The Association of Dress Historians supports and promotes the advancement of public knowledge and education in the history of dress and textiles.

Please direct all inquiries regarding the conference and this document to chairman@dresshistorians.org.

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Contents
Conference Presentation Schedule................................................................. 6
Conference Speakers’ Paper Abstracts and Biographies............................. 15
   Jenna Allsopp, MA.................................................................................. 17
   Fiona Anderson, MA ............................................................................. 19
   Eva I Andersson, PhD................................................................. 21
   Rosa Edith Moya Ayala and Angela Bernice Kennedy Ramos ......... 23
   Soline Anthore Baptiste, MA............................................................. 25
   Art Blake, PhD.................................................................................. 27
   Reggie Blaszczyk, PhD ................................................................. 29
   Raissa Bretaña, BFA.......................................................................... 31
   Constance Karol Burks, MA............................................................ 33
   Robyne Erica Calvert, PhD............................................................ 35
   Katy Canales.................................................................................. 37
   Alexandra Carter, MA...................................................................... 39
   Alexa Chan, MA and Heidi Lempp, PhD........................................ 41
   Éva Deák, PhD.................................................................................. 43
   Lauren De’Ath .................................................................................. 45
   Victoria de Lorenzo, MA................................................................. 47
   Helen Elands, MA ........................................................................... 49
   Michelle Tolini Finamore, PhD....................................................... 51
   Hadas Fischer.................................................................................. 53
   Carmen Gaitán–Salinas, MA............................................................. 55
   Thomas P Gates, MA, MSLS, MAEd................................................ 57
   Olivia Gecseg.................................................................................. 59
   Sarah–Mary Geissler, BA................................................................. 61
   Katie Godman.................................................................................. 63
   Hiroka Goto....................................................................................... 65
   Inga Lena Ångström Grandien, PhD................................................. 67
   Fiona Jardine, PhD and Theresa Coburn ........................................ 69
   Lovisa Willborg Jonsson ................................................................. 71
<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kenisha Kelly, MFA</td>
<td>73</td>
</tr>
<tr>
<td>Nargess Khodabakhshi, MFA</td>
<td>75</td>
</tr>
<tr>
<td>Anna Knutsson, MA, MPhil</td>
<td>77</td>
</tr>
<tr>
<td>Tiina Kuokkanen, PhD</td>
<td>79</td>
</tr>
<tr>
<td>Calina Langa, PhD</td>
<td>81</td>
</tr>
<tr>
<td>Charlene K Lau, PhD</td>
<td>83</td>
</tr>
<tr>
<td>Julie Macindoe, MA</td>
<td>85</td>
</tr>
<tr>
<td>Allison Martino, MA</td>
<td>87</td>
</tr>
<tr>
<td>Emma McClendon, MA</td>
<td>89</td>
</tr>
<tr>
<td>James Middleton, MA</td>
<td>91</td>
</tr>
<tr>
<td>Deirdre Murphy</td>
<td>93</td>
</tr>
<tr>
<td>Martin Pel</td>
<td>95</td>
</tr>
<tr>
<td>Diana Rafaela Pereira, MA</td>
<td>97</td>
</tr>
<tr>
<td>Chrys Plumley</td>
<td>99</td>
</tr>
<tr>
<td>Ivana Čapeta Rakić, PhD</td>
<td>101</td>
</tr>
<tr>
<td>Michael Ballard Ramsey</td>
<td>103</td>
</tr>
<tr>
<td>Stacey Clare Richards, BA Hons, MA</td>
<td>105</td>
</tr>
<tr>
<td>Georgina Ripley, MA</td>
<td>107</td>
</tr>
<tr>
<td>Erica Suzanne Scott, MA</td>
<td>109</td>
</tr>
<tr>
<td>Andrea J Severson</td>
<td>111</td>
</tr>
<tr>
<td>Ayelet Shats</td>
<td>113</td>
</tr>
<tr>
<td>Rebecca Shawcross</td>
<td>115</td>
</tr>
<tr>
<td>Svitlana Shiells, PhD</td>
<td>117</td>
</tr>
<tr>
<td>Pamela Smith, MA</td>
<td>119</td>
</tr>
<tr>
<td>Matthew Storey, MA</td>
<td>121</td>
</tr>
<tr>
<td>Anushka Tay, MA</td>
<td>123</td>
</tr>
<tr>
<td>Emma Treleaven, MA</td>
<td>125</td>
</tr>
<tr>
<td>Nadya Wang, MA</td>
<td>127</td>
</tr>
<tr>
<td>Rainer Wenrich, PhD</td>
<td>129</td>
</tr>
<tr>
<td>Holly Winter, MA</td>
<td>131</td>
</tr>
<tr>
<td>Kerstin S Wölling, MA</td>
<td>133</td>
</tr>
</tbody>
</table>
Lucy Worsley, PhD ................................................................. 135
Allie Yamaguchi, MA ............................................................. 137
Panel Chairs’ Biographies .......................................................... 138
   Fiona Anderson, MA ............................................................. 138
   Reggie Blaszczyk, PhD ......................................................... 138
   Andrew Breer, PhD ............................................................. 138
   Constance Karol Burks ......................................................... 139
   Robyne Erica Calvert, PhD ..................................................... 139
   Jennifer Daley, MA ............................................................ 139
   Alison Fairhurst, PhD .......................................................... 139
   Thomas P Gates, MA, MLS, MAEd ......................................... 140
   Susan House Wade, PhD ....................................................... 140
   Fiona Jardine, PhD ............................................................. 140
   Lovisa Willborg Jonsson ........................................................ 141
   Charlene K Lau, PhD ........................................................... 141
   Marion Maule .................................................................... 141
   Janet Mayo, MA ................................................................. 141
   Emma McClendon, MA ......................................................... 142
   Georgina Ripley, MA ........................................................... 142
   Jane Shepard, MA ............................................................... 142
   Tara Tierney, MA ............................................................... 143
   Rainer Wenrich, PhD .......................................................... 143
Conference Interns’ Biographies .................................................. 144
   Olga Dritsopoulou ............................................................... 144
   Vanessa Jones .................................................................. 144
   Jasleen Kandhari ............................................................... 144
   Bethany Parker ................................................................ 145
   Aliza Spicehandler ............................................................ 145
Conference Presentation Schedule

Each conference paper presentation will be 20 minutes in length. Each panel will be followed by a Q&A period.

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.

All of the papers listed in the first column of the following conference presentation schedule will be held in the Gradidge Room on the first floor, with a seating capacity of 38. All of the papers listed in the second column will be held in The Hall on the ground floor, with a seating capacity of 90.

The Master’s Room on the ground floor will be a dedicated catering space where lunch will be served.

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 feel free to bring your own flyers and advertisements 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.
Friday, 27 October 2017
The conference venue will open at 8:45am (not earlier).

<table>
<thead>
<tr>
<th>Gradidge Room (First Floor)</th>
<th>The Hall (Ground Floor)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:15–10:30 Panel 1 in the Gradidge Room</td>
<td>9:15–10:30 Panel 2 in The Hall</td>
</tr>
<tr>
<td>Panel Chair: Tara Tierney, MA</td>
<td>Panel Chair: Janet Mayo, MA</td>
</tr>
</tbody>
</table>

“**A New Kind of Menswear for a New Kind of Man:**
Constructs of Masculinity at JW Anderson and Loewe, 2008–2017
Georgina Ripley, MA
National Museums Scotland, Edinburgh

**Performative Aspects of Queen Victoria’s Clothing**
Deirdre Murphy
Historic Royal Palaces, United Kingdom

**Taste and Transgression: Gender and Sexuality in the Contemporary Avant Garde Fashion of Bernhard Willhelm**
Charlene K. Lau, PhD
Parsons School of Design, New York

**A Study of Queen Victoria’s Surviving Clothing**
Matthew Storey, MA
Historic Royal Palaces, United Kingdom

**Coding/Recoding/Defining/Redefining: Discussing Boundlessness and Anticipation in Fashion, 1998–2011**
Rainer Wenrich, PhD
Catholic University, Eichstätt–Ingolstadt

**Queen Victoria’s Biography in Clothes**
Lucy Worsley, PhD
Historic Royal Palaces, United Kingdom

<table>
<thead>
<tr>
<th>10:30–10:50 Break</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>10:50–12:30 Panel 3 in the Gradidge Room</td>
<td>10:50–12:05 Panel 4 in The Hall</td>
</tr>
<tr>
<td>Panel Chair: Jane Shepard, MA</td>
<td>Panel Chair: Marion Maule</td>
</tr>
</tbody>
</table>

**Nonbinary Dress: A Look at Fashion and Identity along the Gender Spectrum**
Erica Suzanne Scott, MA
Independent Scholar, New York

**Gustav Klimt, Japanese Kimonos, and Fashion Design in Fin-de-Siècle Vienna**
Svitlana Shiells, PhD
George Mason University, Fairfax

**A Cyborg and a Contemporary Dancer: Future Performances of the Dressed Body and Technology**
Julie Macindoe, MA
Parsons School of Design, New York

**“Kimonos for Foreigners:” Issues of Crosscultural Appropriation and Orientalism of Kimonos Made for the Western Market, 1900–1920**
Allie Yamaguchi, MA
International Scholar, Tokyo
### Challenging Boundaries: The Significance of Dress to People with Neurological Conditions and/or Learning Disabilities
Jenna Allsopp, MA  
University of Brighton

### Chinoiserie in British Art Deco Fashion of the 1920s
Hiroka Goto  
Tsuda University, Tokyo

### Challenging the Boundaries of Fashion for Those with Long-Term Physical Disabilities: Making the Adaptive Mainstream
Alexa Chan, MA, London College of Fashion and  
Heidi Lempp, PhD, King’s College, London

<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:05–1:20</td>
<td>Luncheon Buffet in the Master’s Room</td>
</tr>
<tr>
<td>1:20–2:35</td>
<td>Panel 5 in the Gradidge Room</td>
</tr>
<tr>
<td>Panel Chair:</td>
<td>Reggie Blaszczyk, PhD</td>
</tr>
<tr>
<td>1:20–2:35</td>
<td>Panel 6 in The Hall</td>
</tr>
<tr>
<td>Panel Chair:</td>
<td>Robyne Erica Calvert, PhD</td>
</tr>
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<td>2:35–2:55</td>
<td>Break</td>
</tr>
</tbody>
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<thead>
<tr>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fashioning Colonial Masculinity: The Male Suit as Crosscultural Dress in British–Ruled Palestine</td>
</tr>
</tbody>
</table>
| Hadas Fischer  
Tel Aviv University, Israel | “Their Dress Is Very Different:” The Development of the Peruvian Pollera and the Genesis of the Andean Chola  |
| James Middleton, MA  
Independent Scholar, New York | From the Philippines to West Africa: A Case of Hispanic “Guinea Cloths” in 1778  |
| Victoria de Lorenzo, MA  
University of Glasgow | “Masculine” Chic, or “Feminine” Sportswear: Tweed in Interwar Women’s Fashion  |
| Fiona Anderson, MA  
Edinburgh College of Art | Beyond Ghana: Circulating the “Ram’s Horn” in British and Dutch Factory–Printed Cloth  |
| Allison Martino, MA  
University of Michigan, Ann Arbor | |

### “Masculine” Chic, or “Feminine” Sportswear: Tweed in Interwar Women’s Fashion
Fiona Anderson, MA  
Edinburgh College of Art

### Beyond Ghana: Circulating the “Ram’s Horn” in British and Dutch Factory–Printed Cloth
Allison Martino, MA  
University of Michigan, Ann Arbor
Needle & Exile: Spanish Women Artists as Dress and Costume Designers during the Latin-American Exile after 1939
Carmen Gaitán-Salinas, MA
Spanish National Research Council, Madrid

Punk Footwear: From Occupational Origins to a Common Punk Uniform
Rebecca Shawcross
Northampton Museums and Art Gallery

Cosplay: Fandom, Transformation, and Fictional Identities in a Twenty-First-Century Subculture
Sarah-Mary Geissler, BA
University of Brighton

Beyond Gender: Latex Fashion Design and Subcultural Style in the 1980s
Fiona Jardine, PhD, Glasgow School of Art
and
Theresa Coburn, Heriot-Watt University, Edinburgh

First Lady Michelle Obama and Catherine, the Duchess of Cambridge: Challenging the Boundaries of Fashion
Andrea J. Severson
Arizona State University, Tempe

Not a Pistol in His Pocket: Eldridge Cleaver’s Postrevolutionary Trousers, 1976–1980
Art Blake, PhD
Ryerson University, Toronto

Crossing Gender Boundaries: La Garçonne in Early Cinema
Michelle Tolini Finamore, PhD
Museum of Fine Arts, Boston

Ottoman Dress as an Iconographic Element in Venetian Painting of the Sixteenth Century
Ivana Čapeta Rakić, PhD
University of Split, Croatia

Martin Pel
Royal Pavilion & Museums, Brighton & Hove

Reflections of Cultural Contacts in Clothing: Ottoman Elements in Hungarian Clothing in the Seventeenth Century
Éva Deák, PhD
Hungarian Academy of Sciences, Budapest
Thomas P. Gates, MA, MSLS, MAEd
Kent State University, Ohio

“Folk Art in Fashion:” Folk-Inspired Dress in Late-Socialist Hungary, 1968–1980
Olivia Gecseg
Victoria & Albert Museum and The Royal College of Art, London

5:45–6:30 Wine Reception

The conference venue must be vacated by 6:30pm at the latest. Thank you.

A conference dinner will be held on Friday, 27 October 2017, from 6:30pm to 8:30pm. The dinner venue is a restaurant that is a short walk from the conference venue. The restaurant is a famous local place (not a chain) called Ciao Bella, and the venue and menu can be viewed at http://ciaobellarestaurant.co.uk.

For our conference dinner, there is no set menu and no prepayment. We are simply asking everyone to be personally responsible for paying for whatever they personally order. This way, the conference dinner is financially accessible to everyone as dinner entrees start at £9 per person — and then increase from there.

All conference attendees and their guests are warmly invited to attend the dinner, but booking is essential as places are limited. To book a place at the conference dinner, or for more information, please contact chairman@dresshistorians.org.
Saturday, 28 October 2017
The conference venue will open at 8:45am (not earlier).

<table>
<thead>
<tr>
<th>Gradidge Room (First Floor)</th>
<th>The Hall (Ground Floor)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Panel Chair: Fiona Jardine, PhD</td>
<td>Panel Chair: Andrew Breer, PhD</td>
</tr>
</tbody>
</table>

- **Equity, Ethics, and Transvestism in Book 5 of The Faerie Queene**
  *Alexandra Carter, MA*  
  *Tufts University, Massachusetts*

- **Adopted and Adapted: The Crosscultural Appropriation of the Eighteenth-Century Blanket Coat in North America**
  *Michael Ballard Ramsey*  
  *Colonial Williamsburg Foundation, Virginia*

- **How to Crossdress in Eighteenth-Century Sweden: Skills, Props, and Audiences**
  *Lovisa Willborg Jonsson*  
  *Victoria & Albert Museum and The Royal College of Art, London*

- **Manufacturing Processes that Cross Borders: The Introduction of the Jacquard Weaving Loom into Sweden**
  *Kerstin S. Wölling, MA*  
  *KA Almgren Silk Mill and Museum, Stockholm*

- **Scottish Caps of Kashmir Wool: A Look into the History of Two Hybrid Embroidered Caps in the V&A Collection**
  *Ayelet Shats*  
  *Royal College of Art, London*

- **Branded Bodies: From McDonald’s to Vetements**
  *Emma McClendon, MA*  
  *Museum at the Fashion Institute of Technology, New York*

<table>
<thead>
<tr>
<th>10:30–10:50 Break</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:50–12:30 Panel 13 in the Gradidge Room</td>
</tr>
<tr>
<td>Panel Chair: Lovisa Willborg Jonsson</td>
</tr>
</tbody>
</table>

- **The Right to Honourable Dress: Female Transgression and Dress in Medieval Scandinavia**
  *Eva I Andersson, PhD*  
  *University of Gothenburg, Sweden*

- **Tomb Effigies: Dressed to Cross the Ultimate Boundary**
  *Chrys Plumley*  
  *Morley College, London*
Clothing, Class and the Law: Crossing Class Boundaries in Early Modern Oulu, Finland
Tiina Kuokkanen, PhD
University of Oulu, Finland

The Virgin’s Clothes: Dressed Sculptures of Our Lady in Portugal and Spain
Diana Rafaela Pereira, MA
University of Porto, Portugal

From Clandestine to Conventional: The Identity Transformation of Norwich Wool in Late Eighteenth-Century Sweden
Anna Knutsson, MA, MPhil
European University Institute, Florence

Less Is More: The Failed Attempt in Venice during the Seventeenth and Eighteenth Centuries to Impose the Black Dress as a Political and Social Barrier
Soline Anthore Baptiste, MA
Ca’ Foscari University of Venice and University of Grenoble

“She Was Naught…of a Woman except in Sex:” The Crossdressing of Queen Christina of Sweden, 1626–1689
Inga Lena Ångström Grandien, PhD
Independent Scholar, Stockholm

Challenging Gendering: Three Centuries of British Children’s Clothing
Katy Canales
Victoria and Albert Museum of Childhood, London

What Is Artistic Dress and What Can We Do to Stop It?
Robyne Erica Calvert, PhD
Glasgow School of Art

The Importance of Fashion History in the Implementation of Colonialism: A Case Study of Nineteenth-Century British Fashion Plates
Katie Godman
London College of Fashion

Dressed to Disappear: Fashion as Camouflage during the Second World War
Emma Treleaven, MA
Bletchley Park Trust

The Caribbean Set–Girls and Their Impact on the Slave Carnivals of the Early Nineteenth Century
Kenisha Kelly, MFA
Vassar College, New York

Oil–Fashion and Modernization: The History of Urban Clothing in Iran, 1941–1979
Nargess Khodabakhshi, MFA
Academy of Fine Arts, Vienna
<table>
<thead>
<tr>
<th>Time</th>
<th>Panel 17 in the Gradidge Room</th>
<th>Panel 18 in The Hall</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:35–2:55</td>
<td>Break</td>
<td>2:55–4:10 Panel Chair: Fiona Anderson, MA</td>
</tr>
<tr>
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<td>Panel Chair: Charlene K Lau, PhD</td>
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<td></td>
<td>Bloomerism in the Ballroom:</td>
<td>The Samfu Suit, 1920–1979:</td>
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<tr>
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<td>Dress Reform and Evening Wear in 1851</td>
<td>Chinese Diaspora, Identity, Representation</td>
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<td></td>
<td>Raissa Bretaña, BFA</td>
<td>Anushka Tay, MA</td>
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<td>Fashion Institute of Technology, New York</td>
<td>London College of Fashion</td>
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<td>Mexican Monarchs:</td>
<td>Sartorial Assimilation:</td>
</tr>
<tr>
<td></td>
<td>Maximilian of Habsburg and Charlotte of</td>
<td>A Case Study of the Vestiary Crosscultural</td>
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<tr>
<td></td>
<td>Belgium, Representatives of the New</td>
<td>Adaption of First-Generation Ethnic Chinese</td>
</tr>
<tr>
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<td>Mexican Fashion, 1864–1867</td>
<td>Women who Migrated to Britain from</td>
</tr>
<tr>
<td></td>
<td>Rosa Edith Moya Ayala</td>
<td>Vietnam, Hong Kong, Singapore, and Malaysia</td>
</tr>
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<td>Angela Bernice Kennedy Ramos</td>
<td>Lauren De’Ath</td>
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<td>University of Guadalajara, Mexico</td>
<td>School of Advanced Study, London</td>
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<tr>
<td></td>
<td>Blurred Boundaries:</td>
<td>Looking In &amp; Out:</td>
</tr>
<tr>
<td></td>
<td>Tweed, Identity, and the Democratisation</td>
<td>Designing Southeast Asian Fashion for the</td>
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<td>Modern Woman since 2011</td>
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<tr>
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<td>Constance Karol Burks, MA</td>
<td>Nadya Wang, MA</td>
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<td>Victoria &amp; Albert Museum, London</td>
<td>LASALLE College of the Arts, Singapore</td>
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<tr>
<td></td>
<td>Indian Army Uniforms, Martial Race</td>
<td>Interwoven Boundaries:</td>
</tr>
<tr>
<td></td>
<td>Ideology and Colonial Power in</td>
<td>Various Stylistic Influences in Romanian</td>
</tr>
<tr>
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<td>Nineteenth–Century India</td>
<td>Court Costume</td>
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<td>Holly Winter, MA</td>
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<td>University of Warwick</td>
<td>Independent Scholar, Romania</td>
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<td>Dutch Wax Classics:</td>
<td>Traditional Russian Ethnic Dress versus</td>
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<td>The Introduction of Machinemade Copies</td>
<td>“Town Costume:”</td>
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<td>of Batik in West Africa circa 1890 and Their</td>
<td>How the Urban Bourgeoisie Achieved the</td>
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<td>Success until Today</td>
<td>Ethnic Look in Russia with the Aid of Soap,</td>
</tr>
<tr>
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<td>Helen Elands, MA</td>
<td>1870–1920</td>
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<td>Independent Scholar, London</td>
<td>Pamela Smith, MA</td>
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<td>Independent Scholar, London</td>
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Fashionability:
Abraham Moon and the Creation of British Cloth for the Global Market, 1920–2015
Reggie Blaszczyk, PhD
University of Leeds

5:45–6:30 Wine Reception

The conference venue must be vacated by 6:30pm at the latest. Thank you.
Challenging Boundaries: 
The Significance of Dress to People with Neurological Conditions 
and/or Learning Disabilities

Jenna Allsopp, MA 
University of Brighton

Abstract:
Popular representations of autism spectrum condition (ASC) and other neurological conditions depict individuals as being locked within their own internal worlds, as disengaged from society and as possessing prodigious academic or “savant” skills. This paper will explore these fictional representations and will comprise a comparative case study of two young adults studying at a specialist college, to whom I was drawn through the way they dressed. This is framed in the social context of increasing understanding and diagnosis of ASC, vaccine scares, differences of medical opinion, and popular discussion of an autism “epidemic.” The tropes and conventions employed in these representations will be exposed and Disability Studies will be drawn upon to confront cultural assumptions surrounding disability and consider what it constitutes to be considered “normal” by wider society. Dress is used as a lens through which to uncover how subjectivity and identity are navigated in neurotypical society, through a system of creative and adaptive practices. This is intended to challenge a pervasive form of representation and thus expose the wider ideologies through which we structure our world and understand how and why dress is significant to people with neurological conditions, despite assumptions that it is not.

Biography:
Jenna Allsopp earned a BA in Fashion and Dress History and an MA in History of Design and Material Culture at the University of Brighton. Her BA dissertation was awarded the 2014 Design History Society essay prize and the 2014 University of Brighton LGBTQ Research Hub essay prize. She has worked as a visiting lecturer at the University of Brighton, teaching critical theory on the History of Art and Design programme. She has recently commenced her AHRC-funded PhD at the University of Brighton which investigates the performative role of clothing for creative practitioners with ASC and/or learning disabilities who explore alternative gender identities.
Womenswear Tweed Samples from Bunch 113/1, Otterburn Mill Collection, 1934, National Museums Scotland, Edinburgh, Scotland, K.2013.7.1.1.
“Masculine” Chic, or “Feminine” Sportswear: Tweed in Interwar Women’s Fashion

Fiona Anderson, MA
Edinburgh College of Art

Abstract:
Tweed has been an important element of clothing, which has crossed and challenged gender boundaries between the late nineteenth century and the present. This paper explores the shifting meanings of women’s garments in tweed of the interwar period. The new styles of sportswear for females, which developed from the 1920s, were linked to the challenging of social and sartorial etiquette codes, particularly those linked to gender. Tweeds, often combined with knitwear, were a key element of these modern fashions. The paper will explore to what extent these new styles symbolized, rather than reflected, actual changes in the social position of women in the interwar period. As Fiona Skillen argues, female involvement with sport expanded in that era, yet that participation remained socially controversial and constrained by established codes of acceptable gender behaviour. Another important change of the 1920s was that women’s tailored clothing in tweed, which had previously mainly been produced by British tailors and fashion houses such as John Redfern, became widely represented within French couture collections. The embrace of these key elements of British style by influential Paris-based couturiers such as Jean Patou and Coco Chanel to form new, modern conceptions of female sportswear meant that tweeds became significantly more popular for womenswear internationally.

Biography:
Fiona Anderson lectures at Edinburgh College of Art, University of Edinburgh and works as an independent curator. She was formerly Senior Curator of Fashion and Textiles at National Museums Scotland. Fiona has worked as Curator of the Conran Foundation Collection and in curatorial positions at the Design Museum and the V&A Museum. She has previously held lecturing posts in the history and theory of fashion, textiles and design at a range of institutions, including Central Saint Martins and the Royal College of Art. Her research includes the book, Tweed, published by Bloomsbury Academic in 2016, which explores the design and cultural history of all types of tweed from the 1820s to the present.
Ms. germ. Qu. 12 - Die sieben weisen Meister [The Seven Wise Masters], Hans Dirmstein, 1471, Frankfurt am Main University Library, Frankfurt, Germany, urn: nbn: de: hebis: 30: 2-14564.
The Right to Honourable Dress:
Female Transgression and Dress in Medieval Scandinavia

Eva I Andersson, PhD
University of Gothenburg, Sweden

Abstract:
Sumptuary laws are usually described as legislation regulating consumption according to estate. However, in Medieval Scandinavia women’s right to dress was more dependent on their status as honourable women than on their estate. In fact, long before any regulations according to estate, we find laws designed to make distinction between the honourable and the “bad.” The purpose of dress regulations was dual: to recognize social distinctions at a glance, but also to give recognition to those seen as worthy in society. The dress regulations based on (mostly) sexual honour found in medieval Scandinavia are no exception to this, and thus they are not only a source to manners of dress, but also to ideas and ideals present in medieval society. In this presentation, Scandinavian medieval dress regulations are discussed, and those who were affected by them. It focuses on women, because they were those who were targeted in the sumptuary laws, and discusses female transgression and how it affected women’s right to fashionable dress, but also transgression of society’s dress norms as a social strategy. It also discusses the underlying ideas of femininity and of order which can be traced in the material.

Biography:
Eva Andersson earned her PhD in 2006 with the dissertation Kläderna och människan i medeltidens Sverige och Norge [Clothes and the Individual in Medieval Europe]. Between 2009 and 2012 her research project “Clothes, Gender, and Status, 1500–1830” was funded by the Swedish Research Council. Her publications cover subjects such as manners of dress, consumption of clothing, sumptuary laws, and the relationship between clothing and perceptions of gender, status and national identity in medieval and early modern Sweden. Her research is crossdisciplinary, involving sources both from traditional history, archaeology, and art history. She works at the Department of Historical Studies, Gothenburg University, Sweden.
Emperor Maximilian and Empress Charlotte, Ghémard Fréres, 1866, The Charlotte and Maximilian Collection, 1846–1927, Woodson Research Center, Fondren Library, Rice University, Houston, United States.
Abstract:
The nineteenth century was for Mexico a period of chaos and insecurities in many aspects, undergoing various forms of government without achieving something concrete. Nevertheless, there is a period that stands out for its cultural exchange in every aspect. We are referring to the Second Empire lapse in which Mexicans were offered the opportunity to have their own royalty with foreign origins. The public figures of this time were Maximiliano and Carlota, decisive characters to consolidate the Austrian–French Empire. The new Mexican monarchs were in a completely new geographical territory and within a country indecisive as to whether to continue identifying with Europe or to establish an identity of her own. In this context, this work’s objective is to analyze these monarchs in a frame of Mexican public festivities where Maximiliano and Carlota enforced a new Imperial Fashion; introducing what we call “Cultural Exchange,” between the monarchs toward Mexico and vice versa. Analyzing the short period, 1864–1867, in this paper we will illustrate how a large sum of today’s Mexican identity was shaped when the monarchs wanted to assume themselves as Mexicans, adopting in their court, but especially in their way of dressing, a style that became iconic for the country’s identity.

Biographies:
Rosa Edith Moya Ayala graduated with a degree in History from the University of Guadalajara and is a teacher at Tonala High School. She has published articles and stories in the high school’s official magazine. She has also participated in national workshops and conferences. Her area of research expertise is Mexican Identity through the Mexican cultural phenomenon of the charro (a traditionally dressed Mexican cowboy) as a worldwide representation of Mexico.

Angela Bernice Kennedy Ramos graduated with a degree in History from the University of Guadalajara. She is Research Assistant at El Colegio de Jalisco, where she is assisting in the academic research of women throughout the history of the State of Jalisco. She has participated in national workshops and conferences. Her area of research expertise is Fashion in the city of Guadalajara during the nineteenth century.
Cittadina Veneziana in Cendale; Dodici abiti Veneziani del Settecento dalla Raccolta di Stampe che Rappresentano Figure ed abiti di Varie Nazioni [Venetian Town in Cendale; Twelve Eighteenth-Century Venetian Dresses from the Collection of Prints Representing Figures and Clothes of Various Nations], Teodoro Viero, 1783, Cassa di risparmio di Venezia, Arsenale [Arsenal: Venice Savings Bank], Italy, Plate 40.
Less Is More:
The Failed Attempt in Venice during the Seventeenth and Eighteenth Centuries to Impose the Black Dress as a Political and Social Barrier

Soline Anthore Baptiste, MA
Ca ‘Foscari University of Venice and University of Grenoble

Abstract:
Throughout the ages, clothing has created a paradox: people want to simultaneously use it to express their individuality or attract attention and yet need it as a way of conforming or obtaining acceptance in a group. “Clothes make the man” can mean a person respecting the correct dress for his social, professional, or cultural situation, but also can indicate stepping out of those boundaries by adopting different attire. From ancient times on, sumptuary laws were set in place to manage and define dress codes in order to maintain social order, to indicate status, and particularly for women, to indicate their place in society, as well as limiting extravagant spending. During the seventeenth and eighteenth centuries in Venice, the Magistrato alle Pompe attempted to clarify the social distinctions between patrizie, cittadine, and common women by imposing black coloured clothing as the most fashionable colour for women of the upper classes. Through so-called “persuasive argumentation,” they tried to convince the patrizie and cittadine that “less was more,” creating a new political and social boundary designed to express the values of the Republic. For more than two centuries, sumptuary laws were repeatedly applied, but an examination of personal and household inventories and contemporary literature reveal how Venetian women from all social classes crossed the legal barrier.

Biography:
Holding a Master’s degree in Modern History (“La représentation des Cinq Sens dans l’art et la culture en Europe aux XVIIe et XVIIIe siècles” under the direction of Daniel Roche) and in Italian (“La société vénitienne du XVIIIe siècle dans son intimité sous le regard de Pietro Longhi” and “Goldoni, témoin et vecteur de la mode à Venise au XVIIIe siècle, le cas des illustrations de ses comedies,” under the direction of Pearl Abbrugiati), Soline Anthore Baptiste is currently a doctoral candidate in Modern History at the Ca ‘Foscari University of Venice (under the direction of Mario Infelise) cosupervised with the University of Grenoble (under the direction of Gilles Bertrand), on the subject of Venetian fashion during the eighteenth century.
Advertisement for the Fall Collection of Eldridge de Paris, 
Rolling Stone magazine, Special Men’s Issue, 9 October 1975, p 65.
Not a Pistol in His Pocket: 

Art Blake, PhD
Ryerson University, Toronto

Abstract:
The 21 September 1978 issue of Jet magazine, a popular mass-market weekly periodical for the African–American community, treated readers to a surprising update about one of the most significant (and controversial) black nationalist revolutionary figures in recent memory: Eldridge Cleaver, cofounder and former Minister of Information of the Black Panther Party. The illustrated article showed Cleaver dressed in trousers he had designed. He was interviewed about why and how he came up with the restyled trousers. “My pants open up new vistas,” Cleaver explained. “I’m against penis binding. ...Pants were originally designed to corral the penis.” Made from denim and brushed cotton, the trousers came in two designs: one offered an oval-shaped soft cup with an opening, the other offered two soft protuberant pouches — one cylindrical for the penis and the other round, for the testicles — with a side-seam zipper. Both designs pushed the male genitals out from the trousers rather than “corral” them on the inside. This paper will contextualize Cleaver’s trousers within the declining revolutionary politics of race and gender in the late–1970s United States and the rise of styles and fabrics suited to the homogenizing trend of “unisex” attire.

Biography:
Art Blake is Associate Professor in the Department of History at Ryerson University, Toronto. He received his BA in American Studies from the University of Sussex and his PhD in History from American University, Washington, DC. Blake specializes in US twentieth-century urban and cultural history. Blake has a growing scholarly interest in gender and clothing. This paper is part of a new research project titled “Tailoring the Gendered Body, 1945–present.” The project addresses the challenges, pleasures, and politics of dressing the present, absent, wanted and unwanted genitalia of cisgendered and transgendered bodies.
Utility Fashions for Spring/Summer Made from British Wool Cloth, as Shown at Selfridges Department Store on Oxford Street under the Auspices of the London Designer, Norman Hartnell, 1943, from the Archive of Reggie Blaszczyk.
Fashionability: 
Abraham Moon and the Creation of British Cloth for the Global Market, 1920–2015

Reggie Blaszczyk, PhD
University of Leeds

Abstract
Based on a new book called Fashionability: Abraham Moon and the Creation of British Cloth for the Global Market, this paper examines the relationship between the tweed mills of West Yorkshire — who for 200 years provided the entire Western world with warm and stylish wool fabrics — and their customers, from the cavernous merchant warehouses of Golden Square to the multiples of the British high street to global brands such as Polo Ralph Lauren and Tommy Hilfiger. As a micro history of a single firm — Abraham Moon and Sons of Guiseley in Leeds — this study examines the connections between the cloth and the clothing, and advocates for a holistic approach to the fashion system that gives due consideration to the mass market and to the supply chain.

Biography
Regina Lee Blaszczyk is Leadership Chair in the History of Business and Society at the University of Leeds in the UK. Reggie’s research focuses on the history of design, fashion, business, and consumer culture. From 2013 to 2016, she directed the Enterprise of Culture, a 1–million euro collaborative research project on the global fashion business. She is the author or editor of twelve books, including Producing Fashion (2008); The Color Revolution (2012); Bright Modernity: Color, Commerce, and Consumer Culture (2017); and Fashionability: Abraham Moon and the Creation of British Cloth for the Global Market (2017).
Engraving of the Bloomer Ball Held at the Hanover Square Assembly Rooms in Mayfair, London, England on 29 October 1851, Artist Unknown, Published in Illustrated London News, 1 November 1851, Illustrated London News Historical Archive.
Bloomerism in the Ballroom:
Dress Reform and Evening Wear in 1851

Raissa Bretaña, BFA
Fashion Institute of Technology, New York

Abstract:
As Bloomerism captivated America in the mid nineteenth century, it eventually found its way into ballrooms in 1851; and thus, the unique phenomenon of the Bloomer Ball was born – creating an intersection between dress reform, women’s rights, fashionable evening wear, and dance etiquette. Originally conceived in the spirit of antifashion, the Bloomer costume was adopted by women’s rights advocates in the 1850s and became known as the uniform of female freedom. The progressive feminist agenda of those who wore the ensemble gave the style international visibility, while subsequently making it synonymous with controversy. The introduction of the radical bifurcated garment to the ballroom was such a brazen breach of social norms that it dramatically contributed to a growing fear that women would abandon their traditional gender roles and seek to gain equal power with men. Bloomerism in the ballroom remained a novelty throughout the year 1851, but it was these balls that eventually spelled the death of the costume. Though the Bloomer costume was short lived, it left a vibrant cultural imprint and ultimately set the stage for women’s rights and dress reform in America. As it relates to the conference theme, this paper addresses the Bloomer Ball and how it challenged the boundaries of traditionally held notions of femininity through fashion, dance, and social activism in the nineteenth century.

Biography:
Raissa Bretaña is currently a graduate student at the Fashion Institute of Technology in the Fashion and Textile Studies: History, Theory, and Museum Practice Master’s degree program. She earned her Bachelor of Fine Arts in Costume Design from Boston University and worked professionally in theatre, opera, film, and television before segueing into the museum field. She served as the Textile and Fashion Arts Department intern at the Museum of Fine Arts, Boston, providing curatorial research assistance on the recent #techstyle exhibition, which explored the synergy between fashion and technology, as well as the impact of innovation on the fashion industry.
Abstract:
Tweed is often thought of as a static, conventional fabric. However, this paper presents the idea that, during the interwar years, tweed in fact represented a quiet shift in the sartorial divides between classes. Exploring contemporary trade publications and popular literature alongside theories of identity and dress, this paper explores how, during the interwar years, tweed embodied significant changes in society. Though mass production and the expansion of ready–made outlets and multiple tailors, a fashionable, respectable tweed suit became attainable to a much wider portion of society. The period saw an increase in leisure time for the working classes, which in turn saw a greater number of people of all classes, participate in (or spectate at) sporting activities. Whilst tweed was increasingly worn in urban environments, it was still very much associated with leisure and sporting activity. To don a tweed ensemble was, therefore, to assert one’s participation in leisure. Furthermore, as the paper will go on to explore, a fashionable tweed suit marked out the modern, active woman and the study argues that tweed also enabled a blur between gender boundaries. Close examination of the cloth reveals how these societal transgressions are embodied by the design and production of the textile itself.

Biography:
Constance Karol Burks is a graduate of the Master’s degree programme in the History of Design at Royal College of Art/Victoria & Albert. Constance is now working as assistant curator in the Furniture, Textiles, and Fashion department at the Victoria and Albert Museum. She is a dress and textile historian with a focus on British textile production in the twentieth century and interested in the relationship between design, manufacture, and materiality as well as themes on gender and identity. She also has experience as a weaving practitioner, helping to set up the London Cloth Company. Her practical experience weaving on historical machinery also informs her academic research.
What Is Artistic Dress and What Can We Do To Stop It?

Robyne Erica Calvert, PhD
Glasgow School of Art

Abstract:
Artistic Dress was the Victorian sartorial practice through which individuals communicated their identification with artistic circles, life, and philosophies that challenged the boundaries of mainstream ideals. While it is a category that is acknowledged in current fashion histories, Artistic Dress has had limited and at times conflicting treatment, often conflated with other terms like Aesthetic Dress and Dress Reform without clarity or differentiation between them. To define Artistic Dress more clearly, this paper examines the threat it posed to Victorian fashion norms not through the radical redesign of garments, but the more insidious practice of styling normative dress to create an individualistic, transgressive look. It presents a new analysis that reevaluates key examples, and offers new cases, to conclude that Artistic Dress was rooted in the practice of artists and models styling themselves and their clothes to express artistic fantasies for both creative production and everyday life. Such practices can still perhaps be recognised by us today in sartorial subcultures such as punk, goth, and cosplay. As such, this paper concludes with a glance to these contemporary fashion interventions, as well as those embracing new technology, to consider whether Artistic Dress is still a useful term for such boundary-threatening practices today.

Biography:
Following the destructive fire at Glasgow School of Art in 2014, Dr Calvert is currently charged with fostering innovative research projects arising from the reconstruction of its iconic Mackintosh Building. She received a Pasold PhD Bursary for her 2012 thesis, Fashioning the Artist: Artistic Dress in Victorian Britain 1848–1900, and researches Victorian fashion, architecture, and design. She lectures in history and theory of architecture and design at Glasgow School of Art; and is a visiting lecturer in art history at the University of Glasgow, where she teaches and supervises students on the MLitt programmes in Technical Art History and Dress History.
**Challenging Gendering:**
Three Centuries of British Children’s Clothing

**Katy Canales**
Victoria and Albert Museum of Childhood, London

**Abstract:**
Beyond the functions of warmth, support and modesty, clothing is a means of categorising the wearer. It serves a societal function of telling others who we are and how to treat us. The familial, societal and personal factors, which influence what we choose to wear, help shape our gender identities. It begins with the very first outfits we’re dressed in, from the baby-blue booties on our feet to the pink hats on our heads; our clothing conveys messages of our biological sex, which influence and impact on our gender identities. Using examples from across three centuries from the Museum of Childhood, this talk will illustrate how gender can be manifest in clothing. It will examine the emergence of gendered children’s clothing and scrutinise the context and contributing factors that motivated them. It will suggest how clothing can be a vehicle to enable or inhibit a specific gender. Through this talk I will demonstrate how gendered clothing has been used to reinforce or challenge the dominant ideology and become a conduit for clothing reforms for children and adults. Lastly it will focus on the child and carer relationship to explore the role of agency for children in how they dress.

**Biography:**
Katy has worked in the museum sector for seven years. Working for the Museums, Libraries and Arts Council, National Army Museum and across the following V&A departments: Furniture, Textiles and Fashion, Metalwork and Ceramics, National Art Library and V&A Museum of Childhood (MoC). Katy is currently working on an exhibition exploring childhood and gender for the MoC, where she specialises in children’s clothing. Previously Katy worked in PR for Oxfam and GOSHCC. Katy holds an MA in Museum Studies from the University of Leicester and an MA (hons) for History of Art and Architecture from the University of Glasgow.
Artegall fights with Radigund / And is subdued by guile... (Illustration of Spenser’s The Faerie Queene), Thomas Crane, circa 1896, Pen, brush and India ink over graphite, corrected with opaque white, on heavy wove paper, The National Gallery of Canada, Ottawa, Canada, no. 187.2.
Equity, Ethics, and Transvestism in Book 5 of The Faerie Queene

Alexandra Carter, MA
Tufts University, Massachusetts

Abstract:
According to his Letter to Raleigh, Edmund Spenser’s “generall end” in writing The Faerie Queene was “to fashion a gentleman or noble person in vertuous and gentle discipline.” In Book 5, fashion becomes integral in fashioning the virtue of Justice. The Amazonian Radigund punishes our hero Artegall, as she had many knights before him, by forcing him to crossdress. These transvestite scenes continue Spenser’s exploration of gender boundaries in the poem, but they also inform the Book’s project of defining Justice. Scholars have discussed the gender dynamics of Artegall’s crossdressing as well as Book 5’s interest in equity, but because the Book conspicuously places early modern equity, ethics, and fashion in conversation with one another, this paper aims to do the same. Gender and law match well in conversation because both subjects operate within prescribed conventions that are ultimately flexible. I will argue that not only is Artegall’s crossdressing necessary in his ethical development, but also that transvestism plays a key role in Spenser’s conception of equity as a uniquely gendered element of early modern law.

Biography:
Alexandra Carter is a PhD candidate in English at Tufts University in the United States. She works on early modern literature and drama, with a particular interest in figurations of fashion in the period. Her research interests include gender, sexuality, desire, transvestitism, and the relationship between sartorial language and rhetoric, law, and early modern scientific writing. Alexandra is the author of the article, “’What Severall Worlds Might in an Eare–Ring Bee:’ Accessory and Materialism in the Seventeenth-Century Work of Margaret Cavendish, Duchess of Newcastle,” published in the Spring 2017 issue of The Journal of Dress History.
Initial Garment Prototypes, Designed by Alexa Chan, 2016.
Challenging the Boundaries of Fashion for Those with Long-Term Physical Disabilities: Making the Adaptive Mainstream

Alexa Chan, MA and Heidi Lempp, PhD
London College of Fashion and King’s College, London

Abstract:
“Garment +” is an ongoing investigation into how clothing can be made more user-friendly for individuals with long-term physical disabilities, such as chronic musculoskeletal conditions and stroke. Garments are a necessary element in daily living for all. Yet, despite clothing’s intimacy with the human body, the fashion industry at large sidelines the ergonomics necessary for greater ease of dress, comfort and movement in favour of designing for the static, upright dressform. By disregarding the full spectrum of mobility and dexterity needs, mainstream garments marginalise a significant proportion of the population who are in need of a strengthened sense of self and normalcy. Rather than dress being an enhancement, the absence of inclusivity restricts design choice available to individuals with limited mobility; the aesthetics of existing adaptive clothing further perpetuate the stigma of ‘illness’ and is compounded by feelings of frustration and social exclusion. Working with a group of patients, we seek to rework the design process and show that user considerations can occur in tandem with designers’ own creative sensibilities. We will present our findings and the resulting garment designs, and discuss the importance of extended patient involvement within the mainstream fashion industry to embrace inclusivity and progressive change.

Biographies:
Alexa Chan is multidisciplinary designer working at the intersection of health, fashion and technology and an advocate for democratic design. A recent MA Fashion Futures graduate from London College of Fashion, her thesis proposing clothing as vehicles for healthcare interventions garnered the top Distinction award. It has since developed into a close design partnership with King’s College Hospital and the Academic Department of Rheumatology at King’s College London to redesign the fashion design approach, brokered and supported by the Cultural Institute at King’s College London.

Dr Heidi Lempp is a Senior Lecturer in Medical Sociology at the Academic Department of Rheumatology, Faculty of Life Sciences and Medicine at King’s College London. Her research interests are patient and public involvement in research, teaching and improvement in health service delivery, the interface of physical and mental health, psychological intervention in Rheumatology, psycho-social aspects of living with long-term musculoskeletal conditions and the sociology of medical education. Dr Lempp has a keen interest to collaborate with colleagues outside Medicine to make a difference to patients’ quality of life and has been working with artists for many years.
Embroidery Pattern by Júlia Rhédey, Drawn after a Photograph of the Original Pattern, Late Seventeenth Century to Early Eighteenth Century, Transylvania, Romania.
Reflections of Cultural Contacts in Clothing: 
Ottoman Elements in Hungarian Clothing in the Seventeenth Century

Éva Deák, PhD
Hungarian Academy of Sciences, Budapest

Abstract:
The Ottoman expansion in the Central European region resulted in a tripartite division of the medieval Hungarian Kingdom: Royal Hungary was ruled by the Habsburgs, the middle parts of the country were occupied by the Ottomans, whereas the Principality of Transylvania was a semi-independent country subordinated to the Ottoman Empire. Various aspects of the culture and everyday life, including clothing, were influenced by the Ottoman presence in the region. The male attire especially displayed distinct oriental characteristics. The color preferences of the elites were affected by the polychromatic fashion of both Constantinople and Italy. Embroideries were influenced both by Western European, predominantly by Italian Renaissance designs, and by Oriental, mainly Turkish patterns. Luxury textiles were imported both from Western Europe, primarily Venice, and from the Ottoman Empire. English broadcloths also gained popularity. Not only luxury textiles for the upper classes, but cheap textiles, such as aba broadcloths for the lower classes were also supplied by the Ottoman territories. Apart from commercial means, cloths and articles of clothing were also acquired via various other means, such as booty, ransom and receiving them as presents including diplomatic gifts. The paper examines the role and extent of Ottoman influence on Hungarian clothing during the seventeenth century. Sources include preserved clothes and textiles, visual and written sources (historical works, diplomatic descriptions, memoirs, correspondence and inventories).

Biography:
Éva Deák is a research fellow at the Institute of Ethnology, Research Centre for the Humanities, Hungarian Academy of Sciences in Budapest. She received her PhD in Comparative History of Central, Southeastern and Eastern Europe at the Central European University in Budapest in 2008. Her dissertation is entitled Expressing Elite Status through Clothing in Early Modern Europe. The Examples of Gabriel Bethlen and Catherine of Brandenburg. Her academic interests and fields of research include clothes and clothing, popular culture, elite culture, social representation, early modern history, social and cultural history, historical ethnography.
Ping Lee (Second from the Right) Wearing “Western-Style” Striped Dress, 1960, from the Archive of Ping Lee.
Sartorial Assimilation: 
Lauren De’Ath
School of Advanced Study, London

Abstract:
The modern phenomenon of migration presents many issues that require and elicit responses as part of crosscultural adaption; a process that ensures “the necessary competence to function satisfactorily” within unfamiliar settings.¹ Dress as a key motif of crosscultural knowledge has been largely ignored by both dress and crosscultural theorists as an important tool in assimilation and cultural learning; here termed “sartorial assimilation.” This dissertation lays bare the individual vestiary processes and practices of migration through the lens of the “cultural stranger”; a person for whom a new host society remains alien and uncharted, and host culture, “as the rules of the game,” unlearnt. As a response to their absence within academia our “cultural stranger” and empirical focus are first-generation ethnic Chinese women who migrated to Britain from Vietnam, Hong Kong, Singapore and Malaysia over the postwar period, 1966–1983. The study poses ambitious questions relating to the dressed body as a symbol of local identity and seeks to unpack what happens to dressed appearance, style and, by extension, sense of “self” and cultural identity when exposed to a foreign social environment. To analyse this, we examine the perceptions, experiences and anxieties of Chinese before and after they migrated to Britain and analyse how dress was used as a process, product and tool in social adaption and cultural communication.

Biography:
Lauren is as an academic editor for the School of Advanced Study’s publishing house at the University of London. Her publications deal with international, cultural and social history, and she is hoping to launch a new journal for contemporary Eurasian culture within her department. Prior to this she worked extensively as an archivist, both for the University of London and for Westminster City Archives; specifically working on a cataloguing project for iconic London store, Liberty’s. In her spare time, she gives free public lectures on British Chinese history, with particular interest in the artist Chiang Yee and socialite Madame Wellington Koo.

Guinea Cloth Swatch, Made by the Indigenous Peoples of the Philippines, 1778, Archivo General de Indias [General Archive of the Indies], Seville, Spain, MP-TEJIDOS34.
From the Philippines to West Africa: 
A Case of Hispanic “Guinea Cloths” in 1778

Victoria de Lorenzo, MA 
University of Glasgow

Abstract:
Ethics in the contemporary textile industry is a key issue. The relationship between exploitation and the textile industry is, however, a historical one. In the eighteenth century, a twofold situation pertained that highlights this phenomenon. During this period, cottons became a global commodity, in demand throughout the world, while at the same time the slave trade experienced an unparalleled complexity. The intersection and transactions between Asian cottons and slavery in Africa defines the nature of “Guinea cloths.” Textile research has focused on the Guinea cloths that were traded by the English between India and Africa, with little attention paid to the trading activity of other European nations. Nor have the types of cottons that were being exported to Africa in exchange of slaves been identified with exactitude. A series of eighteenth-century swatches and archival documents from the Hispanic colonies in the Philippines and Guinea enable an exploration of Hispanic Guinea cloths, addressing their typologies and monetary value. In brief, this paper will aim to share and explain the materiality of these swatches in the context of an early modern globalised world. It will also illuminate the personal history of the communities that were forced to be involved in these exchanges.

Biography:
Victoria de Lorenzo graduated in 2016 with an MA in the History of Design from the V&A/Royal College of Art. She was previously awarded a BA in Textile Design (2008), and a BA in Art History (2014). Throughout her research, Victoria has specialised in the history of fashion and textiles from the early modern period to the twentieth century: mainly, but not limited to, the Spanish-speaking world. During her Masters course, Victoria published an exhibition review in Fashion Theory and copresented (with Dr. Rosa Creixell) a paper on the eighteenth-century Barcelonan silk trade at the Courtauld Institute of Art.
Ashanti Swordbearers Wearing Dutch Wax Cloth, Postcard, Early Twentieth Century, Brown Fleming Collection, Private Collection.
Dutch Wax Classics: 
The Introduction of Machinemade Copies of Batik in West Africa circa 1890 
and Their Success until Today 

Helen Elands, MA 
Independent Scholar, London 

Abstract: 
From circa 1890 Dutch and English machine–made copies of Indonesian Batik, initially destined for the South–East Asian market, became an unexpected success on the West Coast of Africa. Today, over 100 years later, many of these designs are still in print and they form the base of the “African prints.” They have become an archetype of African dress and cultural heritage. Although many companies introduced these copies on the West African market, it was the Scottish merchant Ebenezer Brown Fleming (1858–1912), who introduced the first wax prints of the Haarlemsche Katoen Maatschappij (Haarlem Cotton Company) to the West African market. Here they were no longer compared to original batik, but appreciated for their own identity and in the case of the Haarlem Cotton Company, for their outstanding quality. Brown Fleming also, unlike his competitors, added designs and motifs to the taste of his African patronage. Many of these designs have become “classics” and are still in print. For Vlisco, a Dutch company playing the leading role in producing the highest quality “Dutch Wax” fabric, they still represent 80% of their sales.

Biography: 
Helen Elands obtained her MA in History of Art and Philosophy in 1984. Under her maiden name, Helen Boterenbrood, she carried out extensive research of Weverij De Ploeg in Bergeijk (Netherlands), 1982–1989, which resulted not only in a company archive of its collection, but also led to several exhibitions and publications, eg, Weverij de Ploeg 1923–1957, catalogue Dutch Textile Museum Tilburg 1984, Weverij De Ploeg, Rotterdam 1989 and 14 ontwerpen voor Weverij De Ploeg, catalogue Stedelijk Museum Amsterdam 1989. In recent years, she has carried out extensive research of the history of the European production of wax prints and its export to West Africa.
Gloria Swanson in The Untamed Lady, Directed by Frank Tuttle, Written by James Ashmore Creelman from an Original Story by Fannie Hurst, Distributed by Paramount Pictures, California, United States, 1926.
Crossing Gender Boundaries:  
La Garconne in Early Cinema

Michelle Tolini Finamore, PhD  
Museum of Fine Arts, Boston

Abstract:  
My presentation will explore the tailleur, or male-tailored suit, worn by actresses in American silent cinema and its antecedents in French fashion. Rather than looking at the 1920s garconne style as a disruption of traditional sartorial mores, I will consider the style as a gradual outgrowth of work and sporting attire and the controversial harem pants. Even with such precedents, it was still shocking to see starlets such as Gloria Swanson wearing sleek, masculine-looking suits and a shingle bob. And yet both movie actresses and consumers adopted the look with enthusiasm — testimony to women’s changing role in society and their increased freedoms. The 1920s witnessed increased acceptance of the idea that women could change their visual persona through dress and makeup. The power of film imagery had a profound impact on the notion that a woman could be a malleable canvas and present herself to the world in various guises. Actresses are perhaps the best personification of these new values as they had both the means and the platform to “try on” this new masculine persona. La garconne is a prominent presence in early cinema and I will specifically explore the creations of one particular design house in Paris, O’Rossen, which was a great promoter of the garconne style in both France and America. This paper draws on unpublished research for my book Hollywood before Glamour: Fashion in American Silent Film and an upcoming exhibition at the MFA on gender bending, fashion, and identity.

Biography:  
The Mayor of Jaffa and City Council Members, Zoltan Kloger, 1940, Israel National Photo Collection, Jerusalem, Israel.
**Fashioning Colonial Masculinity:**
The Male Suit as Crosscultural Dress in British–Ruled Palestine

**Hadas Fischer**
Tel Aviv University, Israel

**Abstract:**
An icon of modern Western masculinity and of modernity itself, the male suit is a prominent object in the global history of dress. This paper looks at the historical role of the suit as a cross-cultural dress, by following its voyage into one colonial territory: British–ruled Palestine. Weaving together Imperial rule, gender relations and everyday dressing practices, and using a range of historical sources, the paper traces the rich cultural history of the suit in Palestine, focusing on its potency as a symbol of masculine power and Britishness. A popular article of clothing in modern Palestine, the suit was worn by men of different ethnicities, classes, backgrounds and political affiliations, especially in the rising urban centers of the land. The suit crossed geographical and socio-political boundaries, becoming instrumental in the fashioning of colonial masculinity, a contested concept employed by both local men and colonial officials. Thus, the story of the suit in British–ruled Palestine offers a lens to the cultural politics of dress in colonial context, exposing how the idea of cultural appropriation can be inverted, by analyzing the ways people from the global periphery endeavored to redefine the meaning of metropolitan dress and make it their own.

**Biography:**
Hadas Fischer is a PhD candidate at the Yavetz School of Historical Studies at Tel Aviv University, a 2016–2018 Posen Fellow in modern Jewish history, and a 2015–2016 Fox International Fellow at Yale University. Her research, conducted under the supervision of Prof Billie Melman, focuses on the juxtaposition of colonialism, material culture, and daily life in British–Ruled Palestine, examining the ways in which colonized people experienced and challenged their fraught relationship with the colonial state.
Needle & Exile: European Women Artists as Dress and Costume Designers during the Latin-American Exile after 1939

Carmen Gaitán–Salinas, MA
Spanish National Research Council, Madrid

Abstract:
This work focuses on the Spanish women artists exiled in Latin America and their relation with costume and dress. With the outbreak of the Spanish Civil War in 1936, many Spanish artists had to exile. Latin America was one of the most demanded regions, especially Mexico and Argentina, where women artists had to start over. In the early years of exile, the situation was very uncertain and Spanish women artists had to carry out different jobs. Since the female education in Spain during the first part of the twentieth century was focused on needle and, in the context of art, on decorative and design arts, several women artists got ahead creating fashion designs for magazines, like Manuela Ballester or Amparo Muñoz Montoro. Besides, many of these artists showed a special interest for folk dresses and their relation with Latin-American culture. In this way, Manuela Ballester created a project about the Mexican dress and Victorina Durán about the Latin-American one. Moreover, Durán also worked as costume designer at Teatro Colón in Buenos Aires. Doubtlessly, costume played a fundamental role not only to survival during exile, but also in the development of their artistic careers.

Biography:
Carmen Gaitán Salinas (MA, History of Art 2012) is about to finish her PhD at Spanish National Research Council and Universidad Complutense de Madrid about the Spanish Women Artists Exiled in Latin America after 1939. She has also graduated in Music (piano). She has published several papers on Goya, Archivo Español de Arte and Dissidences and has also attended numerous conferences, like The Arts in Society (London) and Home Fronts: Women, War and Gender (Worcester). Furthermore, she has been Visiting Scholar at University of Exeter, El Colegio de México and Universidad Nacional Tres de Febrero (Buenos Aires).
Tina Leser Designer Sketchbook: Rivera, 1942-1943, Two Hawaiian-Lei Bathing Suits, Sketch, gouache, pen and ink on tracing paper, Tina Leser Collection, June F Mohler Fashion Library, Kent State University, United States.
Tina Leser Sketchbooks, 1942–1962:
Crossing Continents and Interpreting Ethnic Dress for American Sportswear

Thomas P Gates, MA, MSLS, MAEd
Kent State University, Ohio

Abstract:
Press clippings, photographs, and original sketchbooks by American sportswear designer Tina Leser (1910–1986) are in the archives of Kent State University’s Fashion Library; they represent her seasonal collections from 1941 to 1961. Leser, a world traveler and artist, studied and collected the indigenous dress and textiles of Latin America, Oceania, Asia, India, and the Middle East. Her fashions were eclectic and she mixed and matched elements of ethnic clothing into her contemporary designs. Examples include adaptations of colorful Mexican serapes and ponchos, accessorized with handcrafted leather huaraches and wide-brimmed sombreros and conical Asian hats woven of natural fibers. She modified traditional Japanese kimonos for hostess costumes and created formal gowns inspired by Chinese cheongsams. Leser’s Honolulu boutique, open from 1935 to 1941, featured sportswear inspired by Hawaiian dress and textiles, which she continued designing after she returned to New York: exemplified by floral patterned muumuu; hand painted blouses and beach wear of palaka fabric. Tina Leser’s clever reworking of ethnic dress crossing continents, had a lasting influence on the establishment of American sportswear as a unique genre of ready-to-wear apparel, and she and other designers, such as Claire McCardell, Vera Maxwell, and Bonnie Cashin were its leading exponents.

Biography:
Thomas P Gates is Associate Professor at Kent State University in Ohio. In 1996, he developed the June F Mohler Fashion Library for the School of Fashion Design and Merchandising, assuming responsibilities as head librarian when it opened in 1997. He achieved rank of tenured associate professor in 1998. He has Masters’ degrees in art history, librarianship, and art education from the University of Southern California and the University of New Mexico. He received a Rockefeller Fellowship from the Fine Arts Museums of San Francisco and interned at the Prints and Photographs Division of the Library of Congress, Washington, DC. He is a member of the Advisory Board of The Journal of Dress History.
“Folk Art in Fashion:”

Olivia Gecseg
Victoria & Albert Museum and The Royal College of Art, London

Abstract:
This paper presents evidence of an overlap of folk dress and urban fashion in Hungary during late–Socialism. In this period the country attempted improvements to its much–maligned fashion industry, while at the same time the peasant class faced cultural disbandment stemming from the forced modernisation measures of the 1950s. Addressing the conference’s theme of crossing boundaries, specifically in relation to crosscultural appropriation, I use Joanne B. Eicher’s term ethnic dress as a starting point to discuss “fashionability” in folk dress. Evidence collected from Socialist fashion magazines demonstrates a notable trend for folk–inspired fashion in the 1970s, with designers using folk dress styles and motifs in both stylised and more naturalistic formats. Focusing on the latter, I look at the implications in dress history of transplanting nonstylised forms of ethnic motif from their original rural context, to articles of urban dress. Building on Djurdja Bartlett’s concept of myth–making in the Soviet Union, I also address the discernible attempts made by the Socialist fashion industry to legitimise these garments’ “authentic” origins through the use of technical folk dress terms and ethnographic perspectives. Hungarian fashion history can be seen through the lens of a peculiar dialogue between folk and urban dress and so, I believe, makes an excellent case study to explore the possible social and design–related repercussions of such a convergence.

Biography:
I am currently a second year student on the History of Design MA programme at the V&A Museum and Royal College of Art, graduating in July 2017. I am writing my dissertation on the use of folk motifs by Hungarian fashion designers in the period of late–socialism. I was awarded one of two Gillian Naylor Essay Prizes for my first–term essay about a nineteenth–century Hungarian folk stocking. I received my BA in English from the University of Birmingham in 2012. I am a 2016 Ambassador for the Costume Society and I contribute monthly blog posts to their website.
Cosplay: Fandom, Transformation, and Fictional Identities in a Twenty-First-Century Subculture

Sarah-Mary Geissler, BA
University of Brighton

Abstract:
Cosplay (a portmanteau of “costume” and “play”) is an activity where fans of popular media attempt to recreate the appearance of fictional characters. People who cosplay are regularly pathologized as obsessive or out of touch with reality, despite the practice gaining mainstream popularity in the UK. The aim of this study was to understand the motivations and experiences of cosplayers, who choose to meticulously replicate the hair, makeup, props and costumes of their heroes. Through ethnographic study the costumed practice can be understood as a modern subculture. While other subcultural groups formed on the basis of generation, location, class or common interests, cosplay exists outside of such clear unifications. Age, race, gender, occupation, and social class vary within the community; there is no style of music or appreciation towards a specific programme or film. The only unifying feature of cosplay is a communal desire to dress up in some way. The cosplay community offers safe spaces to fulfil a desire to belong, create or negotiate an identity through becoming somebody else, either online or physically in person. The complex costumed activity crosses boundaries of the normal and the fantastical, of propriety and impropriety, and between real and virtual spaces.

Biography:
Sarah has recently completed a BA in Fashion and Dress History from the University of Brighton, and has continued study at the institution to undertake an MA in the History of Design and Material Culture. Her talk is developed from her BA dissertation which took an ethnographic approach to the UK cosplay community. Initially trained in dressmaking and fashion design, Sarah now works closely with fancy-dress and costumes, and currently has a placement cataloguing the working costume collection at Preston Manor, Brighton. Her research interests also include social media, homemade clothing, and living history.
The Importance of Fashion History in the Implementation of Colonialism: A Case Study of Nineteenth-Century British Fashion Plates

Katie Godman
London College of Fashion

Abstract:
My paper examines the relationship between the colonialists, the colonised and fashion. Using two Fashion History books from the 1800s, “The Costume History from Ancient Times to the nineteenth Century” by Auguste Racinet and “The Costumes of all Nations from the Earliest Times to the Nineteenth Century” by Albert Kretschmer and Dr. Carl Rohrbach, the paper will examine how the misrepresentations of fashion history helped implement colonialism. These books show how the fashion history of other cultures were given a couple of pages, some cultures grouped together to form a homogenous other, while European nations had chapters, detailing the evolution of their fashions. For a fashion system to exist other factors must be in place, such as thriving trade and economic stability. To make countries outside of the West seem as though they had stagnant or “traditional” dress instead of fashion implied other areas of their societies were stagnant. This was a way the colonialists could mark themselves as more progressive compared to the rest of the world. Because of this, much of the world’s dress is still influenced by Western models today, though some of the most famous protest movements against colonialism used their national dress as a way to galvanise their movements.

Biography:
Katie Godman is currently studying MA Fashion Cultures: History and Culture at London College of Fashion, University of the Arts London. She currently works as a Costume and Peripatetic Librarian for Islington Council; both in school libraries and in Islington Education Library Service’s Costume Library. Previously she lived in India where she worked for a charity. She has a BA in Creative Writing from University of Leeds and has written a fantasy trilogy which has attracted an agent and is currently being considered by publishers.
Fashion Photograph by Alice Bernard, The Queen magazine, 28 May 1924, p 19.
Chinoiserie in British Art Deco Fashion of the 1920s

Hiroka Goto
Tsuda University, Tokyo

Abstract:
Through the investigation of British women’s and business magazines and fashion catalogues, published in the 1920s, this paper discusses how the image of China was consumed in British Art Deco fashion. During the Art Deco period, British fashion adopted inspirations from various exotic countries including Asia, particularly Japan and China. Images of these two countries were consumed through traditional or characteristic materials and techniques, such as silk and lacquer, and jade and porcelain in Art Deco fashion. Arguably, while Japanese goods were consumed for their material and specific forms, eg kimono sleeves, Chinese goods seem to have been consumed from different angles in what might be called modern Chinoiserie, with wider images and connotations. On the practical level, collar forms of the Mandarin coat — a Chinese official’s coat — was used in Western garments. On a semipractical, semiidealistic level, a coat was named “Mah-Jong” which was a Chinese game imported from the British concession of Shanghai around the 1920s. In addition, it was consumed on the idealistic level as well. China was often insinuated by “colour” in the consumer culture, such as “jade-green” from jade, and “Chinese blue and white” from Chinese porcelain. Thus, China was consumed both practically and idealistically in the British Art Deco fashion.

Biography:
Hiroka Goto is a PhD student in English Language and Literature Department at Tsuda University in Tokyo. She is currently writing her PhD thesis on Asian taste in British Art Deco fashion.
Queen Christina, Attributed to Wolfgang Heimbach, 1667, Oil on Paper Mounted on Board, 26.7cm X 17.8cm, Gripsholm Castle, Sweden, #NMGrh 2534.
“She Was Naught...of a Woman except in Sex:”
The Crossdressing of Queen Christina of Sweden, 1626–1689

Inga Lena Ängström Grandien, PhD
Independent Scholar, Stockholm

Abstract:
In 1654, after her conversion to Catholicism and her abdication from the Swedish throne, Queen Christina moved permanently to Rome. There, she received Papal permission to wear men's clothes. I will illustrate how Queen Christina’s interest in male dress began to appear in a portrait from 1652 by the French painter, Sebastien Bourdon. I will discuss how Queen Christina’s transvestism developed, exemplified by her later portraits. In my paper, I will discuss this in relation to other known cases of seventeenth-century women wearing men’s clothes. Finally, I will discuss how Christina’s ways of dressing throughout her life were interpreted in two films: Queen Christina (1933) with Greta Garbo as Christina, and The Girl Queen (2015) with Malin Buska.

Biography:
Inga Lena Ängström Grandien, PhD, is an independent scholar based in Stockholm. Formerly at the Department of Art History at Stockholm University and the Department of Art History at Dalarna University, her research expertise is Swedish post-Reformation art and the Renaissance in general. She has an interest in portrait painting and has, among other things, written an article on the portraits of Charles XII (1682–1718) to be published in Rotterdam in 2018. She has also published an article about the early portraits of Queen Christina in Images of Christina, Queen of Sweden – Queen in Rome (2013), published by The Royal Armoury, Stockholm. Inga Lena is the author of the article, “An Analysis of Dress in Portraiture of Women at the Swedish Royal Court, 1600–1650,” published in the Spring 2017 issue of The Journal of Dress History.
Beyond Gender: Latex Fashion Design and Subcultural Style in the 1980s
Fiona Jardine, PhD and Theresa Coburn

Abstract:
During the 1980s, Theresa Coburn established a reputation as a designer working principally with musicians associated with the emerging, subcultural Goth scene in London. The garments she produced for Jonny Slut (Jonny Melton) of Specimen are era-defining, featuring in Ted Polhemus’s Popstyles (1984) and Streetstyle: From Sidewalk to Catwalk (1994). Coburn’s work was also included in the influential V&A exhibition from Club To Catwalk: London Fashion in the 1980s (2013). This paper will draw upon personal testimonies to consider Coburn’s design relationship with Slut in the role of a client, model, and muse who styled himself in excess of gender binaries. It will examine Theresa’s choice of unconventional, synthetic materials such as latex for its symbolic references to anti-fashion fetish-wear and body adornments and for its technical capacity to behave literally without “bias.” Latex demands bespoke treatment in the workshop and this paper will consider how that behavior mirrors the performance of gender in Alternative Clubs during the 1980s through the assertion of a highly individuated artistic self. The paper will consider how Coburn’s deconstructed, flayed silhouettes evoke the spirit of contemporaneous critical theory, notably Julia Kristeva’s The Powers of Horror (1982), and finally, how they contrast with the contemporary volumetric, cocoon silhouettes which characterize approaches to designing “gender-fluid” fashion today.

Biographies:
Fiona Jardine graduated with a BA (Hons) in Fine Art from Duncan of Jordanstone College of Art and Design, University of Dundee, and an MFA from Glasgow School of Art before undertaking PhD research concerned with the construction of authenticity in the School of Art and Design, University of Wolverhampton. She teaches in the School of Textiles and Design, Heriot-Watt University and at Glasgow School of Art while continuing to work on freelance projects as an artist, curator, and writer. She is interested in twentieth-century Scottish art, design, and culture, focusing on narratives of production and promotion in the textile industries.

Theresa Coburn is a Fashion Designer and Lecturer. She has taught in Fashion Institutions across the UK and is currently Programme Director in Fashion Communication at Heriot Watt University. Coburn specialises in designing bespoke fashion garments, primarily for musicians. Her research and fashion design practice is concerned with questioning notions of conformity, identity, diversity and gender, underpinned by an interest in popular culture and subculture. Her work has appeared in many books and publications.
Women in a Kitchen, Pehr Hilleström (1733–1816), circa eighteenth century, oil on canvas, 79 x 65 cm, Nationalmuseum, Stockholm, Sweden, NM 4771.
How to Crossdress in Eighteenth–Century Sweden: Skills, Props, and Audiences

Lovisa Willborg Jonsson
Victoria & Albert Museum and the Royal College of Art, London

Abstract:
This paper explores the social and material culture of crossdressing in eighteenth century Sweden. Based on court cases in which women have been prosecuted for wearing men’s clothing, this study focuses around the concepts of motivation, dress practices and skills to understand the feasibility of transgressing gender boundaries in dress in this context. When, where and why gender transgressed dressing caused social anxiety opens up to a discussion surrounding the construction of gender that goes beyond the court cases. What triggered these anxieties, and to what extent was this defined by appearance as a whole or by individual elements of dress? Taking material culture into consideration when studying these court cases allows an historical exposition of the unofficial ways of consuming dress in eighteenth century Sweden, characterised by second hand markets, reusing and altering. Furthermore, this informs an ambivalent and complex fashion system, formally regulated by sumptuary laws in order to keep a sober national identity; this at a time when an emerging modern society, and a fashion system heavily influenced by France and England, allowed people, regardless of gender and class, to perform an identity whether it was on or off stage.

Biography:
Lovisa Willborg Jonsson is a postgraduate student on the History of Design programme at the Royal College of Art and Victoria & Albert Museum, 2015–2017. Her dissertation is focused on the social and material culture of crossdressing in eighteenth-century Sweden. Her research interest lies in the queer- and gendered aspects of early modern dress history. Before enrolling in the History of Design MA programme, Lovisa studied Cultural Management at Södertörn University in Sweden for her undergraduate degree and worked within the contemporary fashion and art industries for two years.
The Caribbean Set–Girls and Their Impact on the Slave Carnivals of the Early Nineteenth Century

Kenisha Kelly, MFA
Vassar College, New York

Abstract:
The concept of fashion and dress in Caribbean society has served as a symbol of resistance to slavery and accommodation to European culture in a pre- and postemancipation society. Fashion and dress have also served as a means of personal autonomy by conveying socio-economic, political and cultural statements. This conference paper focuses on the Caribbean slave carnivals of Jamaica and the ways in which the costumes of women that were called “set girls” displayed strategies of resistance as well as forms of accommodation. I place the “set girl” costume in conversation with a romantic era garment from Vassar College’s Costume Collection. The collection’s garment is an example of the typical dress of European women in Caribbean society during the romantic period. I outline the similarities of both garments and argue that the “set girls” were using their costumes to illustrate their ties to African culture as a mean of resistance to what was considered the acceptable mode of women’s dress of the time. Most importantly, the “set girl” costume served as a way for these women to express their level of wealth and status even among slave societies.

Biography:
Kenisha Kelly received her BFA in Fashion Design from the School of the Art Institute of Chicago and an MFA in Costume Design and Technology from the University of Houston’s School of Drama and Dance. She has worked for companies such as the Houston Grand Opera, the Houston Ballet Company and the Houston Shakespeare Festival. Since 2010, Kenisha Kelly holds the position of Lecturer of Costume Design in the Department of Drama at Vassar College. Her most recent research is in the area of Caribbean Costume History, focusing on dress as a means of accommodation, resistance and individual autonomy.
Cover Pages of the Iranian Magazine, Zane Rouz [Today’s Woman], April 1966 Issue, Keyhan Publishing House, Tehran, Iran.
Oil–Fashion and Modernization: 
The History of Urban Clothing in Iran, 1941–1979

Nargess Khodabakhshi, MFA 
Academy of Fine Arts, Vienna

Abstract: 
Through the reign of the Pahlavi monarchs in Iran (1925–1979) and along with massive changes in the social and political structures of the country, adopting of the western clothing and lifestyle, as aspects of a modern society, was officially appreciated. Indebted to the huge oil revenues, Iranian industrial and commercial development accompanied by the expansion of the urban population led to emerging the new patterns in consumption, production, and clothing culture during the relatively stable era of Mohammad Reza Pahlavi monarchy. This research examines the subject of clothing and Iranian fashion in major cities during 1941–1979 within the interdisciplinary context of fashion studies benefiting a multimethodological approach across cultural, historical, ethnographic and sociological studies. The main body data for this thesis is collected through empirical methods such as oral history and semistructured interviews. Beside that, the analysis of Iranian mainstream magazines, object and image studies serve this research as complementary methods. This thesis tries to provide answers to the following questions: Why is considering the Pahlavi’s modernization important for developing theories around Iranian fashion? How did the modernization policies since 1941 impact the Iranian lifestyle and clothing in major cities? Furthermore, it would be discussed if such studies of the clothing in non-Western countries as in Iran require their own research models and new theories.

Biography: 
Nargess Khodabakhshi is a doctoral candidate working under the supervision of Prof Dr Elke Gaugele, at the Academy of Fine Arts, Vienna. Having a background in Communication Design (BA), she received her Master’s degree in Fine Arts, and joined the Department of Fashion and Styles at the Institute for Education in the Arts in 2014. Her main research interests are Iranian Fashion Studies, Visual Ethnography and Cultural Studies, with a focus on addressing questions about urban clothing in Iran (1941–1979) and its connections to the current debates of nonwestern fashion studies. In addition to her activities as arts educator and lecturer in Middle Eastern fashion studies, she cooperates with the Austrian Integration Fund and the Austrian Red Cross on their multicultural projects.
From Clandestine to Conventional:
The Identity Transformation of Norwich Wool in Late Eighteenth-Century Sweden

Anna Knutsson, MA, MPhil
European University Institute, Florence

Abstract:
In the 1780s, Norwich wool production was faltering. It was losing its hold on the domestic market to the newcomer, cotton. All was not lost, but Norwich started to increasingly focus on exporting its worsted wools. During the eighteenth century only one Swedish visitor was registered at the Norwich manufacturers and he was not there to buy. Meanwhile, the unique wool damasks and calamancos appeared on the Swedish market. These textiles, which were illegal to import to Sweden, entered clandestinely as contraband, being stored in boathouses along the coast. The Norwich cloth has survived in the allmoge [peasant] collection of the Nordic Museum and this paper aims to follow the journey of the fabrics from their production in Norwich to the Swedish end consumer. Whereas Norwich wool weaving was abandoned around 1800, the cloth kept being used by Swedish farmers for their festive costumes and eventually entered into the traditional costume. As late as the end of the nineteenth century, farmers from Dala Floda, Darlecarlia, still travelled around looking for Norwich calamanco to use in their “traditional” bodices.

Biography:
Anna Knutsson is currently working as a PhD researcher at the European University Institute in Florence, writing about textile smuggling in early modern Sweden. Before relocating to Italy, she lived in the UK for 10 years studying General History at the University of St Andrews, where she wrote her undergraduate thesis on Fashion in London during the long eighteenth century. After a few years as a rare books librarian in London she returned to academics in 2014 attending the University of Cambridge, completing an MPhil in early modern history.
Brass Button Decorated with a Flower (So-called “Folk Costume Button”) from Pikisaari, Oulu, Finland, Photographed by Tiina Kuokkanen, circa late eighteenth or early nineteenth century, 21mm in diameter, The National Museum of Finland, Helsinki, Finland, KM2007122:10.
Clothing, Class, and the Law: Crossing Class Boundaries in Early Modern Oulu, Finland

Tiina Kuokkanen, PhD
University of Oulu, Finland

Abstract:
In this paper I will examine how it was possible to cross class boundaries and negotiate your own position in the community in the early modern town of Oulu. In early modern Sweden clothing was regulated through the sumptuary laws. Social class determined what kind of clothing was decent. But dressing against the law was also quite common. Especially models and fabrics were under strict control, but people could also express themselves via small accessories like buttons and buckles. In this presentation the focus has been set to those. Following the methods of historical archaeology, my sources consist of both archaeological assemblages and written sources. Archaeological material examined here is excavated from seven sites in the town centre. Most of them are dated to the eighteenth century. My historical sources consist of probate inventories of Oulu inhabitants from 1760, 1765, 1770, 1775 and 1780. In Finnish context historical archaeology is quite new method, so the aim of this paper is also to show what kind of new information the synthesis of archaeological and historical sources can produce about early modern clothing.

Biography:
I am a historical archaeologist, a historian, and a teacher. In my studies I have specialised in early modern clothing. I defended my historical archaeology thesis last year. My PhD study focused on urban archaeology and small clothing–related items and the source material was comprised of both, archaeological (excavation material) and historical (probate inventories) sources. While finalising my PhD studies in archaeology, I also completed my MA studies in history. At the moment, I am beginning my postdoc study.
Silk Venetian Velvet Mantle with Gold Embroidery from the Valachian Region of Romania, before 1514, National Art Museum of Romania, Bucharest, Romania, 15618/T 421.
Interwoven Boundaries:
Various Stylistic Influences in Romanian Court Costume

Calina Langa, PhD
Independent Scholar, Romania

Abstract:
The purpose of the present study is to lay through formal and stylistic comparisons the contour of the less known court Romanian costume, which was subjected to constant metamorphoses due to the hectic social and political background. Between East and West, the court costume reflects temporary overlappings that mirror precisely the course of history. Before the fifteenth century the discussion orbitates around the Byzantine influences, whereas the Renaissance period favors the western ones. After the Ottoman empire had conquered the Romanian states, the visible influences are preponderantly oriental and only in the second half of the nineteenth century, western aesthetics principles become again perceivable. If in the history of western costume we can easily and separately identify the baroc, rococo and empire style, in the roumanian court costumes, we come across a mix between Byzantine, Western and oriental motifs, all being homogeneously combined with a touch of specific national vibe. It will be this specific national vibe the one that will make many traveling chroniclers to historically catalogue this manner of clothing as “modum Walachorum” — in Latin, “facione valachesca” — in Italian and in German, “Wallachische Manier.” The influences are detectable backwards also with a historical record of the Empress Catherine the second preference for “a la Moldave” dresses.

Biography:
Calina Langa is a fashion and costume designer. She was awarded a PhD from the Art and Design University in Cluj-Napoca, Romania. Her annual collections force the boundaries of fashion in an intellectual way. Additionally, she teaches at Lucian Blaga University of Sibiu and the Tudor Jarda Arts School in Cluj-Napoca. Due to the fact that in Romania there is still no place for the history of dress, her work has been focusing on that side of fashion, trying to bring attention to this subject matter, so sadly neglected in Romania. Calina is a member of the Costume Design Group, OISTAT (International Organisation of Scenographers, Theater Architects and Technicians), and a member of the Uniunea Artiștilor Plastici (UAP) [Union of Fine Artists]. Her website is www.calinalanga.ro.
Bernhard Willhelm, Spring/Summer 2011 Menswear Collection,
Photographed by Shoji Fuji.
Taste and Transgression:  
Gender and Sexuality in the Contemporary Avant Garde Fashion of Bernhard Willhelm

Charlene K Lau, PhD  
Parsons School of Design, New York

Abstract:  
This paper examines the avant garde fashion of Los Angeles–based designer Bernhard Willhelm and how it simultaneously traverses the border between respectability and “bad” taste and articulates a socio-political statement in support of queer sexuality and non-binary gender in dress. Past menswear collections have featured traditionally feminine garments — skimpy body tanks, revealing hot pants, frilly peplums or “super mini-skirts” — while corresponding womenswear collections have comprised in part similar, if not identical garments. This crossover reflects Willhelm’s desire to diversify menswear and challenge the fashion system’s divisions between gendered dress. As Willhelm contends, “But for men, there are not many things around focusing on the more creative side. Men deserve a little bit more than another suit or a shirt.” In this way, his decorative, feminine forms directly contravene interpretations of modern (read: masculine) design as stripped of ornamentation. Willhelm’s designs dispute notions of propriety as exemplified through sobriety in men’s dress, resting at the intersections between decoration, gender, sexuality, class and taste.

Biography:  
Charlene K Lau is a New York–based art historian, art critic and cultural worker. She is a Post-Doctoral Fellow in Material and Visual Culture at Parsons School of Design, The New School. Charlene has over twelve years’ professional experience in Canada and abroad including positions at the Textile Museum of Canada, Ryerson University and York University (both Toronto) and Western University (London, Ontario). Her writing has been published in The Brooklyn Rail, C Magazine, Canadian Art, Critical Studies in Fashion & Beauty, Fashion Theory, Journal of Curatorial Studies, and PUBLIC.
A Cyborg and a Contemporary Dancer: Future Performances of the Dressed Body and Technology

Julie Macindoe, MA
Parsons School of Design, New York

Abstract:
Is technology causing the human body to mutate? It is a question that prefaces technology, with bodies adapting to advancements rather than instigating evolution. This paper examines two performances of the dressed body and technology; the construction of Neil Harbisson, who self-identifies as a cyborg, and the relationship between dancer and kinetic sculpture in Connected, a contemporary dance work. Harbisson permanently ruptured the borders of his body through grafting an antenna to his skull in order to hear colour. He dresses according to how an outfit will sound. In Connected, the dancer’s body becomes the site of representations of power, manifesting the tensions between body and technology, dancer and choreographer, as the dancer becomes attached to a large-scale sculpture requiring them to contort into unnatural shapes in an effort to control the external object. Both offer ambiguous performances regarding what constitutes the dressed body, blurring the relationships between body, dress, costume, object and technology. Through questioning the materialization of these relationships and the allocation of power through agency, this comparison contributes to research concerning posthumanism and transhumanism through performance, cultural, and fashion studies, illustrating artistic possibilities and experimentation not yet visible in everyday practice.

Biography:
Julie Macindoe graduated in May 2017 from Parsons, The New School for Design in New York. Prior to her return to a career in academia, Julie worked for eight years in the fashion industry as a fashion trend forecaster. Current research interests include the sensory experience of dress, clothing as material memories, and the fashion trend forecasting industry.
Adinkra Stamp, Dwennimmen [Ram’s Horn], Calabash, Raffia, and Cloth, Twentieth Century, Photographed by Allison Martino, Ntonso, Ghana, 8 May 2015.
Beyond Ghana:
Circulating the “Ram’s Horn” in British and Dutch Factory-Printed Cloth

Allison Martino, MA
University of Michigan, Ann Arbor

Abstract:
Since the early nineteenth century, adinkra cloth has transformed from an Akan royal cloth to a global icon of African identity. This paper examines how the cultural appropriation of adinkra motifs in British and Dutch factory-printed textiles negotiated representations of Akan identity. In particular, the paper traces the circulation of one adinkra symbol, dwennimmen “ram’s horn,” in British and Dutch factory-printed textiles exported to Africa—popularly known as “African wax-prints.” The research draws upon archival and ethnographic field work in Ghana, England, and Netherlands. Starting with the earliest example of a nineteenth century cloth featuring dwennimmen, the paper then examines the symbol’s transformations in other twentieth century factory-printed textiles. The Akan of Ghana have created adinkra cloths to communicate messages through the symbols expressing Akan proverbs and moral beliefs. As the dwennimmen motif traveled beyond Akan society, the symbol’s meaning evolved. Today, the Akan proverb associated with the “ram’s horn” motif — “when a ram is brave, its courage comes from its heart and not from its horns” — is often simplified as exemplifying humility and strength. This paper aims to demonstrate how the appropriation of adinkra in “wax-prints” reshaped cultural knowledge and representations of Akan identity in Ghana and beyond.

Biography:
Allison Martino is a PhD Candidate in the History of Art at the University of Michigan. Allison’s research specializes in African expressive culture. Her research interests include fashion, textiles and dress; photography; art and anthropology. Allison was the recipient of a Fulbright–Hays Doctoral Dissertation Research Award that supported research for her dissertation, “Stamping History: Stories of Social Change in Ghana’s Adinkra Cloth.” She received her Master’s degree from Indiana University and Bachelor’s degree from Denison University.
McDonald’s Uniform, Stan Herman, 1976, Polyester, United States, The Museum at the Fashion Institute of Technology, New York, Gift of Stan Herman, 2016.3.3.
Branded Bodies: 
From McDonald’s to Vetements

Emma McClendon, MA
Museum at the Fashion Institute of Technology, New York

Abstract:
In October, 2015 avant garde fashion label Vetements presented a yellow T-shirt emblazoned with the letters, DHL, across the chest as part of its Spring 2016 collection. It was a near exact replica of uniform T-shirts worn by employees of the DHL express mail service. The Vetements version quickly sold out despite its retail price of £185, confounding the fashion industry and general public — particularly when it was discovered that DHL sold the shirts directly from its website for a mere £4.50. While this example of a service uniform crossing into high fashion is extreme, it is not without historical precedent. Taking the Vetements T-shirt as its starting point, this paper will explore the history of the branded service uniform and how it has come to have an unlikely impact on the luxury consumer market. A key example will be the original McDonald’s uniform designed by Stan Herman in 1975 which used bold colors, color combinations, and logo placement effectively to transform employees into walking extensions of the brand. The paper will build on research I began while organizing the exhibition, Uniformity, which was on view at The Museum at FIT from 20 May 2016 to 19 November 2016.

Biography:
Emma McClendon is the Associate Curator of Costume at the Museum at the Fashion Institute of Technology, New York. She has been at the museum since 2011, during which time she has curated a number of exhibitions, including Uniformity (2016), Denim: Fashion’s Frontier (2015), and cocurated Yves Saint Laurent + Halston: Fashioning the 70s (2015). She holds an MA in the History of Dress from the Courtauld Institute of Art, London, and an MA Honours in Art History from the University of St Andrews, Scotland. Recent publications include Denim: Fashion’s Frontier, published by Yale University Press in 2016, which accompanied the exhibition of the same title.
A Merry Company on the Banks of the Rimac, Artist Unknown, circa 1800, Brooklyn Museum, Brooklyn, United States.
Their Dress Is Very Different: The Development of the Peruvian Pollera and the Genesis of the Andean Chola

James Middleton, MA
Independent Scholar, New York

Abstract:
There has seldom been a more universally accepted fashion than the characteristic V-shaped bodice and distended skirts worn by women in eighteenth-century Europe and its colonies. The exception to this universal mode was found in western South America, in the viceroyalty of Peru, where elite women consciously rejected this style in favor of an ensemble consisting of a full, short skirt and elaborately trimmed chemise that appeared indecent to travelers used to Europe’s corseted styles. The mode survives in the pollera, the dress of the full-skirted, bowler-hatted Andean chola, or Mestizo woman. It is worn today by thousands of Andean women in preference to current fashion, notably by “parlamentárias de la pollera” in the national legislatures of Peru and Bolivia. This was not the result of isolation. Baroque Peru was extremely wealthy; its men wore clothing in the latest European styles. Women, however, participated in a cultural exchange involving the appropriation of native elite garb by Spanish women, producing a distinctive style reinforced by indigenous attitudes that celebrated the social value of fine textiles. Using evidence from portraits, and the textual and visual chronicles of travelers, my presentation illustrates a striking example of sartorial mestizaje in the eighteenth-century world. The title quotation comes from Antonio de Ulloa, Relación de viaje a la América meridional, Madrid 1748: “Their dress is very different from the European, which the custom of the country alone can render excusable; indeed to Spaniards at their first coming over, it appears extremely indecent.”

Biography:
Performative Aspects of Queen Victoria’s Clothing

Deirdre Murphy
Historic Royal Palaces, United Kingdom

Abstract:
Queen Victoria was acutely aware of the power of clothing as a communication tool. At times, her wardrobe choices suggest an approach to dressing that verged on performance. The Queen’s propensity to dress other people and certain high-profile public appearances demonstrate her affinity with the theatre productions she enjoyed as a Princess. This performative approach to dressing ensured Victoria’s wardrobe challenged traditional gender boundaries. As the first female monarch after 123 years of exclusively male rule, some masculine garments were adapted for her. Military uniforms were based on riding habits, feminine adaptations of the Windsor uniform were developed, and insignia of the chivalric orders were changed to suit their female wear. Victoria continued this crossing of social boundaries through clothing that was appropriate to her public life and to her personal life. The relationship between these two worlds changed through her life, especially in her long period of mourning, as she imposed her personal grief onto the very public clothing worn by her court.

Biography:
Deirdre Murphy is a Senior Curator at Historic Royal Palaces, United Kingdom. She is Chairman of the Costume Society and an Associate Lecturer in Fashion History and Curation at the London College of Fashion, Central Saint Martins, and University of Leeds.

Martin Pel
Royal Pavilion & Museums, Brighton & Hove

Abstract:
This paper will explore the potential uses and complexities of displaying dress within museums as evidence of lives lived. The artist Gluck (1895–1978), born Hannah Gluckstein, constructed a highly nuanced identity through dress and behaviour: masculine tailored garments, shirts with ties, men’s shoes from Fortnum & Mason’s, all worn with short-cropped hair and a masculine demeanour. In 1977 Gluck donated a large collection of clothing to Brighton Museum which included Tunisian menswear and painter’s smocks. The majority of items in the donation are, perhaps surprisingly, “arty” flowery dresses, and highly fashionable and ultra-feminine 1930s evening wear. Museum correspondence reveals that a number of these items belonged to Edith Shackleton Heald (1885–1976), Gluck’s final and longest relationship. The feminine evening wear is however a mystery as it represents an image antithetical to Gluck’s very constructed image. Also, the donation does not contain any masculine tailored clothing which we know existed as it was sold after the artist’s death. What does the donation of dress say about Gluck and what was the artist trying to establish with such a wide-ranging donation?

Biography:
Martin Pel is curator of fashion at the Royal Pavilion & Museums, Brighton & Hove. He has published books on Biba and 1920s fashion and is currently working on an exhibition, Gluck: Art & Identity, for Brighton Museum which is cocurated by Professor Amy de la Haye (University of the Arts, London). We are working closely with Diana Souhami, Gluck’s biographer, cultural historian Elizabeth Wilson, art historian Gill Clarke, exhibition maker Jeff Horsley, and creative director of Pallant House Simon Martin, and a book of the same name will be published by Yale University Press in 2017. Martin is a member of the Advisory Board of The Journal of Dress History.
Divina Pastora de Santa Marina, Sculpture by Francisco Antonio Ruiz Gijón, 1704–1705, 1.20m, Iglesia de Santa Marina [Church of Santa Marina], Seville, Spain.
The Virgin’s Clothes: Dressed Sculptures of Our Lady in Portugal and Spain

Diana Rafaela Pereira, MA
University of Porto, Portugal

Abstract:
Permanently disregarded throughout Art History, the phenomenon of dressing sacred statues seems to date back to the thirteenth century Virgen de los Reyes from Seville, Spain. As artworks that combine sculpture, textiles, and jewelry, the dressed images challenge the frames imposed by art historiography not only as multitypology objects, but also as puzzles of various chronologies and creators. It is clear through different sources since the sixteenth century, how the clothes of sacred images were targeted for not showing decorum or not being consistent with the saints’ lives, following contemporary and profane trends instead. Despite the continuous disapproval, the dressed sculptures prevailed. In fact, numerous mutilations on medieval and renaissance statues were carried out in order to adapt them to be clothed. This paper will analyze several Iberian dressed images of the Virgin, while considering written sources which debated the “dressing issue” from the sixteenth to twentieth centuries, as well as current reports from the sculptures’ caretakers. It aims to understand how the use of real garments (frequently switched throughout the liturgical year) contributes to the humanization of the object and the divine, crossing the borders between the sacred and the profane, the inanimate and the living, the veneration and the adoration.

Biography:
Holds a degree in History of Art from the University of Coimbra (2012) and a MA in History of Portuguese Art from the University of Oporto (2014). As a PhD student in History of Portuguese Art at the same university, with a scholarship by FCT, she is now proceeding her study about dressed sculptures of the Virgin in Portugal, and currently doing a research stay at the University of Seville. She is also a researcher at CITCEM and author of several papers about dressed sculptures and nineteenth-century Portuguese art and art historiography.
Tomb Effigies: 
Dressed to Cross the Ultimate Boundary

Chrys Plumley
Morley College, London

Abstract:
My talk will look at the representation of figures of the deceased upon their tombs. Examining how they are dressed, to indicate both their status within society and how they would wish to be remembered for posterity. There is a general misunderstanding that tomb-effigies represent people as dead, laid out upon their tombs, though they are most often depicted as in life. I believe that they should not only be seen as alive, but be understood as standing. The depiction of the deceased as a corpse upon a tomb is relatively rare in England. These special cases will also be examined as a counterbalance to the more usual depiction of those clearly shown as in life. Some foreign examples will be included where the deceased is shown as a corpse. The representation of children, particularly those who died young, and those who died at or soon after birth, will be included, as those that died young were considered as martyrs and were often especially represented as such.

Biography:
Whilst in Bristol I studied both dress making and pattern cutting, at evening classes. My interest in historical dress was inspired by my tutor of pattern cutting who took us to the Costume Museum, Bath, as it was then known. After moving to London, I attended evening classes on the history of dress. I worked for a theatrical costumier, and later the National Theatre, before becoming a freelance historical tailor. I became a member of the Costume Society, and later the Medieval Dress and Textile Society. I am a longstanding member of The Association of Dress Historians. My interest in funerary monuments developed when I attended evening classes on medieval art and architecture. For the last 20 years I have taught a part-time course on the history of dress and armour at Morley College, working from funerary monuments. Though I am still interested in the dress and armour depicted on the tomb-effigies, my main area of interest is now in the monuments themselves, where they were made and who made them.
Girolamo da Santa Croce, Adoration of the Magi, 1535–1545, 81.2 x 68 cm, Walters Art Gallery, Baltimore, United States.
Ottoman Dress as an Iconographic Element in Venetian Painting of the Sixteenth Century

Ivana Čapeta Rakić, PhD
University of Split, Croatia

Abstract:
Sometime between 1535 and 1545 Girolamo da Santa Croce (Santa Croce, San Pellegrino Terme, 1480/85–Venice, 1556), disciple of Gentile Bellini, painted his version of the Adoration of the Magi (Walters Art Museum, Baltimore, Maryland). Two wise men are kneeling before the Virgin and the Child, while the third one is standing. In the context of this topic, the first magus is the most interesting for us. He is a balding old man dressed after the Ottoman fashion. Over a long-sleeved tunic, the old man is wearing a festive kaftan made of silk and velvet with a pattern called “a griccia.” Kaftans made from luxurious fabrics were reserved for the Ottoman Court. The Sultan wore it during public ceremonies and diplomatic audiences, and it could also be worn by viziers as a gift from a Sultan for their loyalty to him. Diplomats who did not belong to the Muslim world, and the lower social classes were not allowed to wear clothes made from luxurious fabrics. This means that Girolamo painted the Wise Man as a highly positioned member of the Ottoman court. The aim of this paper is to analyze the role of the Ottoman dress as an iconographic element in the Venetian painting through the prism of the political context and historical narratives of the sixteenth century.

Biography:
Ivana Čapeta Rakić is an art historian employed as an assistant professor at the University of Split. Her research interest is directed primarily at the painting of the Adriatic basin in the period of late middle ages and early modern age, as well as on the late medieval sculpture with particular interest on the iconography and iconology. For the purposes of scientific research she spent shorter periods in the Fondazione Giorgio Cini in Venice, Archivio di Stato in Venice and the Kunsthistorisches Institut in Florence. She has published scientific and research papers in Croatian and international magazines, and she contributed presentations in Croatian and international scientific conferences.
Adopted and Adapted:  
The Crosscultural Appropriation of the Eighteenth-Century Blanket Coat in North America

Michael Ballard Ramsey  
Colonial Williamsburg Foundation, Virginia

Abstract:  
This paper represents the culmination of a project to reinterpret certain fashions at the Colonial Williamsburg Foundation and will explore capotes (long coat with a hood) in Colonial Virginia, North Carolina, Maryland, and Pennsylvania during the long eighteenth century. The capote or blanket coat is a garment of humble origins. Born out of the necessity for warmth and protection from the elements this garment would prove indispensable in the harsh cold of the French–Canadian frontier. Throughout the eighteenth century, one sees the use of the capote spread throughout France’s colonial holdings in North America. The blanket coat is quickly adopted and sometimes adapted by Anglo settlers, the Enslaved, and Native Indigenous cultural groups. Additionally, evidential research indicates that in the Chesapeake Bay area the majority of blanket coats are used by members of the lower and middling sort, such as runaways, enlisted military, bateaux men, etc. That being said, evidence also indicates the appropriation of the capote by the Virginia Army officer class during the middle and late eighteenth century. This presentation will be illustrated with contemporary images from the long eighteenth century as well as modern interpretations of the blanket coat from the Costume Design Center of Colonial Williamsburg, which demands the highest standard of technique and tailoring.

Biography:  
Michael Ballard Ramsey is a historic costume and accessories specialist in the Costume Design Center of Colonial Williamsburg, a historical landmark, eighteenth century living history museum, and foundation in Williamsburg, Virginia, USA. He is also Owner of Michael B. Ramsey, Historic Tailoring and Consulting. His specialty is in the accurate reproduction of tailored garments and accessories, down to the finest detail, including hand-stitched seams. In addition to Colonial Williamsburg, he has professional experience at a number of local museums and historic sites, including Belle Meade Plantation in Nashville, Tennessee, a circa 1807 educational resource dedicated to the preservation of Tennessee’s Victorian architecture and history.
Two-Piece Outfit in Yellow Velvet with Black Braid Trimmings and Froggings with Short, Quilted Skirt, Designed by Penny Green, Photographed by Lorenzo Elbaz, Autumn/Winter 1986/1987.
**What Flamboyance within Men’s Fashion in the 1980s Contributed to the Rise of the Male Consumer, Gender Confusion, Questions around Masculinity, and the “New Man?”**

**Stacey Clare Richards, BA Hons, MA**
London College of Fashion

**Abstract:**
Men’s fashion had a diverse change within the 1980s, the continuation of what was called the New Man, and the sudden influence as a consumer on the fashion system. Using a coat constructed in 1986, which belonged to Percy Savage, from the London College of Fashion archives a case study was formed for this research. This paper will propose the flamboyance seen within this one item was a key reference point for the growing genderless style on the streets, but also via icons that used it to cross boundaries and blur lines between masculinity, femininity and gender. Using the character Patrick Bateman from the book, American Psycho by Bret Easton Ellis, to look at the suggestion of this New Man’s growing obsession with style and body. Ellis advises us “It was really about the dandification of the American male. It was really about what is going on with men now, in terms of surface narcissism.” Discussing the politic state of Britain at the time, the rise of the lifestyle magazine such as ID and The Face and looking at what effect the second wave feminist movement had on the idea of being “masculine.” Concluding with were this has put men and the concept of masculinity.

**Biography:**
Currently studying her MA Fashion Cultures at London College of Fashion, Stacey Clare Richards has a strong interest in the notion of gender, the ideas of masculinity and the use of clothing to portray these social ideals. She has previously worked both within fashion, as a product develop and also within costume as a Military Costumier and Advisor. Her freelance work consists of styling for drag queens and crossdressers, an area that furthers her contemplation on the construction of gendered personalities.

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“A New Kind of Menswear for a New Kind of Man:”
Constructs of Masculinity at JW Anderson and Loewe, 2008–2017

Georgina Ripley, MA
National Museums Scotland, Edinburgh

Abstract:
The London–based Northern Irish designer Jonathan Anderson burst onto the scene in 2008 with his radically unisex clothing, dividing critics with his lace shirts and leather knee–high boots for men. His conscious crosspollination of menswear and womenswear elements earned his eponymous label a cult following and precipitated a dizzying ascent, with LVMH appointing him Creative Director of the Madrid luxury house, Loewe, in 2013. An advocate for gender fluidity in fashion, Anderson seemed an unpredictable match for 170–year-old Loewe, a favourite of the Spanish Royal family. Yet his ingenious interweaving of the masculine and feminine has brought modernity and vigour to his Loewe lines, illustrating his desire to “make it a brand that articulates the period I am in now.” As the designer most widely associated with giving men permission to wear feminine things, a trend now so pervasive in fashion it is a menswear norm at fashion weeks, Anderson’s oeuvre reflects how gender ambiguity has become a bigger cultural issue in our wider society. This paper explores Anderson’s agenda–setting androgynous designs as a catalyst for provocative experimentation in menswear, considering the cultural context that renders his approach so innovative and how his singular vision is redefining notions of masculinity on the London and Paris catwalks.

Biography:
Georgina Ripley is curator of modern and contemporary fashion and textiles at National Museums Scotland (NMS). She was the lead curator for the permanent Fashion & Style gallery which opened in 2016 and cocurated Express Yourself: Contemporary Jewellery (2014). She has contributed to exhibitions at NMS including Jean Muir: A Fashion Icon (2008–2009), Mary Queen of Scots (2013), and The House of Annie Lennox (2012), a V&A Touring Exhibition at the Scottish National Portrait Gallery. Georgina has previous experience working with the Royal Academy of Arts, the Warner Textile Archive, Museums Galleries Scotland, and the National Galleries of Scotland. Georgina is a member of the Advisory Board of The Journal of Dress History.
*Untitled*, Unknown Artist, 2017, Photograph Adapted from Zara.com Spring 2016 Ungendered Ad campaign.
Nonbinary Dress:
A Look at Fashion and Identity along the Gender Spectrum

Erica Suzanne Scott, MA
Independent Scholar, New York

Abstract:
In February 2017, The Television Network Showtime made “TV history” with the inclusion of a gender nonbinary character “Taylor,” airing on its show, Billions.1 Through promotional photos, “Taylor” appears to have soft features, a shaved head, and is typically seen wearing men’s clothing. Though the character may read queer to the viewer, that they are gender nonbinary, is not so obvious. According to the NCTE, “You can’t tell if someone is nonbinary simply by looking at them, just like how you can’t tell if someone is transgender just by how they look.”2 While this may be true, the inability to easily recognize and compartmentalize gender is part and parcel to the philosophy of gender fluidity. Especially popular among Millennials, gender fluid identifying individuals often dress outside of gender normative stereotypes, but do not necessarily identify as gay or queer. How does one dress nonbinary or gender fluid while doing so within the confines of standard male and female clothing? Is it as simple as a man donning a dress or a woman a suit? This presentation will expound upon these questions, examining the dress worn by those who identify as gender nonbinary, how they are represented in popular culture, and the overlapping and at times juxtaposing dress of gender spectrum identifying subcultures.

Biography:
Erica Suzanne Scott received a Master of Arts in Fashion Studies: History, Theory, and Museum Practice from The Fashion Institute of Technology (FIT) in New York. She is formerly an Assistant Museum Registrar and later Assistant Research Curator at the Museum at FIT. Currently, she works as a Costumer for Television and Film in New York City. Her most recent written work can be found in Clothing and Fashion: American Fashion from Head to Toe and Ethnic Dress in the United States.

First Lady Michelle Obama and Catherine, the Duchess of Cambridge: Challenging the Boundaries of Fashion

Andrea J Severson
Arizona State University, Tempe

Abstract:
This presentation examines First Lady Michelle Obama and Catherine, the Duchess of Cambridge, and the way these women challenge the boundaries between the “fashion icon” and the general public. These women fashion new notions of the 21st century fashion icon that counter the traditional fashion choices of First Ladies and royals. Previously, most of the choices made by women in these positions were inaccessible to the majority of the public due to their cost or limited production. However, with this new generation of fashion icon, you can now purchase many of the items worn by Michelle or Catherine as they frequently chose items from H&M, Target, Hobbs, and other high street/mass market shops. Both Michelle and Catherine challenge our notion of what is “fashionable” by mixing low cost pieces with high end designer pieces, as well as recycling these items multiple times, rather than wearing it once and then retiring it. This new version of fashion icon not only challenges our definitions of iconic style but also, thanks to social media, influences international audiences.

Biography:
Andrea Severson is a PhD student in the Writing, Rhetorics, and Literacies programme in the English Department at Arizona State University, focusing on fashion rhetoric and material culture. She has been teaching at Arizona State University and the Maricopa County Community Colleges since 2010 and has worked previously as a costume designer on various theatrical and film projects. She is a member of the Arizona Costume Institute and served on its Board of Directors from 2011–2014. Her work has been featured in For His Eyes Only: The Women of James Bond (2015).
Scottish Caps of Kashmir Wool:
A Look into the History of Two Hybrid Embroidered Caps in the
V&A Collection

Ayelet Shats
Royal College of Art, London

Abstract:
The V&A collection holds a pair of identical embroidered caps of a hybrid nature, originating in the Punjab region in northwest India, one of the last territories to be annexed by the East India Company. Designed in the form of a Scottish glengarry, and made with the materials and techniques employed by the manufacturers of the famed nineteenth-century Kashmiri shawls, there is scarce information about the origin and circumstances which led to the manufacturing of these two unique and outstanding objects. In order to establish the social and political context of their creation, British government hand books, diaries and written accounts of the region were researched, as well as comparative studies of other objects made at the time in similar techniques. The Scottish shape of the caps has been examined while considering mid-nineteenth-century Victorian fashions, and the vast influence of Scottish civilian and military culture throughout the empire. The findings point at a highly complex reality in which impoverished local craftsmen adapted their craft for European fashions and market demand, at a time when the East India Company, struggling to finance its military conquests, made Indian textiles a coveted commodity in Europe through exhibitions and universal expositions.

Biography:
Ayelet Shats is currently studying in the V&A/RCA History of Design programme. Her research interests are dress and textile history, in relation to subjects such as gender, colonialism, and nationalism through the study of material culture. In 2016 Ayelet received the Clore-Bezalel Scholarship for studies at the RCA, as well as the AJA Karten Trust Scholarship for postgraduate studies. Graduating with honours from the Fashion and Jewellery department in Bezalel Academy of Art and Design in Jerusalem, Ayelet has been working as a fashion designer before moving to London to continue her studies.
**Punk Footwear:**
**From Occupational Origins to a Common Punk Uniform**

**Rebecca Shawcross**  
Northampton Museums and Art Gallery

**Abstract:**  
Occupational and military footwear has often been modified and reinvented, taken out of its original context and practical purpose, by designers and subcultures, crossing in to more accessible mainstream fashion thereby taking on a new cultural identity. This can be seen when looking at the footwear appropriated by punks from the mid-1970s onwards. A punk’s choice of footwear was as equally mixed, as the clothing they wore, ranging from crepe soled brothel creepers and pointed winklepickers to army boots, stilettos and Dr Martens. They were looks that were created by throwing together wildly unrelated items including what is now considered the archetypal iconic punk footwear. This ‘punk’ footwear has often very prosaic and occupational origins. This paper will explore how occupational footwear including the Dr Marten, monkey boots worn by the Czech army and UK army boots in particular were appropriated by both punk men and women. It will look at why these were popular choices when the flexibility of style that was so much a part of punk should have limited their appeal, ultimately though becoming a common uniform of their own. Were traditional, uniform and very British footwear styles taken and turned on their heads or was such footwear a nod to the familiar and ubiquitous, and actually a reassuring link back to the rest of society?

**Biography:**  
Rebecca Shawcross has been the shoe curator at Northampton Museums and Art Gallery since 1998. She is responsible for the Designated Shoe Collection, which includes collections management, exhibitions, research and enquiries, talks and advising other museums and the media. She has published various articles including “I Stand Corrected? New Perspectives on Orthopaedic Footwear,” a research paper for the publication Re-thinking Disability Representation in Museums & Galleries, edited by The Research Centre for Museums and Galleries, Leicester and “High Heels” for the Encyclopaedia of Clothing and Fashion, edited by Valerie Steele. In November 2014 her book, Shoes: An Illustrated History, was published by Bloomsbury.
The Kiss, Gustav Klimt, 1908, 180x180cm, oil on canvas, Österreichische Galerie Belvedere [Austrian Gallery Belvedere], Vienna, Austria, inventory no. 912.
Gustav Klimt, Japanese Kimonos, and Fashion Design in Fin-de-Siècle Vienna

Svitlana Shiells, PhD
George Mason University, Fairfax

Abstract:
Gustav Klimt is well known for his numerous portraits of Viennese “society women.” In these portraits, Klimt adopted a unique formula wherein he combined isolated islands of realism, depicting women’s faces and hands, with unprecedented formal experimentation, confined within the borders of the models’ dresses. Klimt’s experimentations were influenced by Japanese kimonos, which he collected and rigorously studied. In addition, Ukiyo-e, widely circulated throughout Europe, also provided an extensive range of information on Japanese kimonos and their rich decoration. Around the 1900s, Klimt became closely associated with the Flöge sisters, who opened a dressmaking school in Vienna. Emilie Flöge, Klimt’s lifelong companion, traveled to London and Paris to learn about the latest fashion trends. In 1904, Emilie and Helene established the haute couture fashion salon known as Schwestern Flöge, which was very popular among Viennese women. Klimt not only introduced the Flöge sisters to Japanese art but, based on Japanese stimuli, also created a modern gown design in “rational dress style” for the Flöge salon. This paper illustrates how Japanese kimonos influenced Klimt’s rendering of his models’ dresses and, accordingly, how Klimt and his art transformed dress–fashion during his lifetime and after.

Biography:
Svitlana Shiells studied art history, including a PhD, in Ukraine. She has taught at different universities in Ukraine, America, and Austria. Svitlana worked as a Research Associate at the Smithsonian Institution in Washington, DC. Her research focuses on Japonisme in Central and Eastern European modern art. She is working on a monograph on the Japanese influences on Klimt’s oeuvre. Last year, she developed and taught a new course on Japonisme and gave a seminar on Japonisme at Harvard University. Svitlana has presented her research at different conferences, including at Tokyo University of the Arts, Colleague Art Association, Illinois University, and others.
Cabinet Photograph of Unknown Subject, R Charles Photography Studio, circa 1900, St Petersburg, Russia, from the Archive of Pamela Smith.
Traditional Russian Ethnic Dress vs “Town Costume:”
How the Urban Bourgeoisie Achieved the Ethnic Look in Russia with the Aid of Soap, 1870–1920

Pamela Smith, MA
Independent Scholar, London

Abstract:
Towards the end of the nineteenth century there appeared in Russia a style of dress that was undoubtedly inspired by the much more complex traditional ethnic dress as had been worn in the villages for centuries, but differed from it in many ways — not least in the social background of the people (mostly women) who chose to wear it. At this time many amongst the elite and the wealthy bourgeoisie began to be interested in and to embrace what they perceived as their Russian heritage. This new enthusiasm manifested itself in applied and fine art, literature and music — and in dress. This fashion has been termed by dress historians as “Russian town costume” or “dress in the Russian style.” Examples can be found in Russian museums but also in various public and private textile collections in the UK. Photographs exist of British women and children with Russian connections wearing such garments. This presentation will show how this type of dress differed from traditional Russian ethnic dress, illustrate the form and decorative appearance of “town costume” garments and examine the origins, usage and meanings behind the fashion, including the leading role played by a soap manufacturer in developing typical designs.

Biography:
Pamela Smith trained as an embroiderer and has a Master’s degree in the history of design and material culture from the University of Brighton. She is an independent scholar, writer and speaker, specialising in the textiles and dress of Russia and Eastern Europe. She has given lectures and seminars for, among others, the V&A, The Textile Society, and The Costume Society. Pamela was assistant editor for the “East Europe, Russia and the Caucasus” volume of the Berg Encyclopedia of World Dress & Fashion, published in 2010, contributing chapters on Russian ethnic dress and embroidery in Eastern Europe. Her current research concerns British workers in the Russian textile industry before the 1917 Revolution. Her website is at www.drawnground.co.uk.
A Study of Queen Victoria’s Surviving Clothing

Matthew Storey, MA
Historic Royal Palaces, United Kingdom

Abstract:
The research into Queen Victoria’s clothing is based on extensive research of the surviving garments. Located in the Royal Collection, museums and private collections, her surviving clothing is not representative of her whole life or wardrobe, but is a selection. Some periods, such as the beginning of her reign, are well represented, while others are not. This paper examines the cut and construction of her clothing, and how this can be used to investigate broader issues relating to the boundaries of her public and private life, and her role as Queen. The paper also considers how the surviving clothes fitted her, and what this can tell us about how and why she wore them.

Biography:
Matthew Storey is a Collections Curator at Historic Royal Palaces, where he works across the collections, including with the Royal Ceremonial Dress Collection. He studied History of Art at the University of York, and History of Design on the Victoria and Albert Museum/Royal College of Art joint MA course. He has previously worked at The National Gallery and at the Victoria and Albert Museum, in the Furniture Textiles and Fashion, and Prints and Drawings Departments.
Khoo Family Portrait, Photographer Unknown, 1950s, Johor, Malaysia.
The Samfu Suit, 1920–1979: Chinese Diaspora, Identity, Representation

Anushka Tay, MA
Independent Scholar, London

Abstract:
Samfu, a Cantonese term meaning top, trousers, is a two-piece outfit consisting of a blouse or jacket and trousers. During the twentieth century, it was worn by Chinese women living in diasporic communities outside of Mainland China, including Singapore and Malaysia. The samfu was a marker of Chinese identity, a form of dress that highlighted its wearer’s position across borders, and living in diaspora. During the mid-twentieth century, they gained independence from Britain, and there was a strong drive to modernise the country which was inherently linked to Westernization. Fashion also took on these changes, and the samfu soon represented the antithesis to modernity, particularly compared to its more famous counterpart: the cheongsam dress. However, in the West, samfu were worn by the fashionable elite and called “Chinese pyjamas.” Here, the Chinese styles of the garment had opposite connotations: leisure and wealth. This paper is informed by textual analysis of fashion magazines, films, photographs and garments, and uses oral history interviews to research the history of this seemingly innocuous garment with such strong associations of race and ethnicity. It demonstrates how dress can cross borders and transform in meaning, if not form.

Biography:
Anushka Tay is a fashion and cultural historian, writer and researcher, and PhD student at London College of Fashion. She studied MA Fashion Cultures at the London College of Fashion (Distinction), and holds a BA (hons) in Costume with Performance Design from the Arts University at Bournemouth (1st). Her research interests centre on Orientalism and exoticism in fashion and film costume, from a postcolonial perspective.
Dressed to Disappear:  
Fashion as Camouflage during the Second World War

Emma Treleaven, MA     
Bletchley Park Trust

Abstract:  
This paper examines the roles that dress and fashion played in the work of the Special Operations Executive (SOE) during the Second World War. After the creation of SOE in 1940, a policy was established for the use of civilian dress as a form of camouflage. This policy enabled SOE agents to practice espionage and sabotage behind enemy lines while hiding in plain sight. By using dress to blend into specific European areas, agents were able to cross the borders and boundaries imposed by the ongoing conflict to wage guerrilla warfare against the Axis powers. The challenges of deploying dress as camouflage during this period were complex, largely due to the regional nature of European dress in the middle of the twentieth century, including the use of national rationing systems, shortages, fashions, and traditions, as well as the practical needs of the agents. The correct dress would allow an agent to effectively disappear, while any incorrect aspect of dress could be a matter of life and death. Rare surviving examples of SOE dress and textiles are discussed and contextualized with the help of oral histories and surviving photographs.

Biography:  
Emma Treleaven is the Exhibitions Assistant at Bletchley Park, the home of British codebreaking and a birthplace of modern information technology. She completed her Master’s degree in Museum Studies at University College London and has an Undergraduate degree in Fashion History and Theory from Central Saint Martins, University of the Arts London. Her recent work has focused on the connections between object-based research, making processes, fashion history, and the use of dress in twentieth-century espionage. Emma is the author of the article, “Living Garments: Exploring Objects in Modern Fashion Exhibitions,” published in the Autumn 2017 issue of The Journal of Dress History.
Whenever I Fall At Your Feet Collection Campaign,
Designed by Ong Shunmugam, 2013, Singapore.
Looking In & Out: 
Designing Southeast Asian Fashion for the Modern Woman since 2011

Nadya Wang, MA
LASALLE College of the Arts, Singapore

Abstract:
Southeast Asian fashion designers, educated both in the East and in the West, take varied approaches to create successful brands, running the gamut of drawing deeply from traditional textiles and silhouettes in Asia to favouring a more “global” aesthetic. At Ong Shunmugam, a celebrated Singapore-based label, head designer Priscilla Shunmugam’s collection development process is rooted in Asian materials and histories, from using the batik fabric to being inspired by the Japanese Occupation of Singapore during the Second World War. This is combined with a keen awareness of the needs and desires of her target consumer: the modern, fashionable and financially independent working woman at home and abroad. Peggy Hartanto’s eponymous label based out of Jakarta, Indonesia, while catering to the same group of women, has a significantly different aesthetic, offering solid-coloured pieces with clean, architectural lines. The proposed paper will look at the workings of womenswear labels from Singapore, Indonesia, Malaysia and Vietnam that have achieved significant success since their launches in the past five years, to draw out a winning formula for recognition and popularity not only at home, but also in international markets. Case studies include Ong Shunmugam (Singapore), Stolen (Singapore), Peggy Hartanto (Indonesia), Toton The Label (Indonesia), Casey Gan (Malaysia), and Kaarem (Vietnam).

Biography:
Nadya Wang is a lecturer in the School of Fashion at LASALLE College of the Arts in Singapore for the BA (Hons) Fashion Design and Textiles and BA (Hons) Fashion Media and Industries programmes, where she teaches critical thinking and writing in fashion. She is also Managing Editor of Art Republik, a quarterly print publication with a focus on contemporary art and design in Asia and beyond. Nadya graduated with a Master of Arts in History of Art (Distinction) from the Courtauld Institute of Art, with specialisation in History of Dress, in 2013.
(The) A-Norm Collection, Fabrics Interseason, Spring/Summer 2011, Vienna, Austria.
Coding/Recoding/Defining/Redefining: 

Rainer Wenrich, PhD
Catholic University, Eichstätt–Ingolstadt

Abstract:
“We are constantly trying to bust open the various structures of the fashion system.” This was the credo of the Austrian artist and fashion designer, Wally Salner, who founded the fashion label, fabrics interseason, in 1998 together with her colleague, Johannes Schweiger. This paper will present the meshing and boundlessness of the fashion system and its various references by analysing the fashion label, fabrics interseason, through which Salner and Schweiger infused the fashion world from 1998 until 2011. The introductory quote by Wally Salner illustrates a deconstructive idea as a base for an international meshwork embracing art, fashion, graphic design, and electronic music. By this, fabrics interseason anticipated a number of upcoming fashion experiments, including creations by Bernhard Wilhelm, Gareth Pugh, and the avant garde fashion website, deux hommes. Fabrics interseason picked up different influences, using the musical technique of sampling as the contemporary modus operandi. Countless appearances and codes were analysed, revised, and reworked. In 1998 Salner and Schweiger presented their first collection with the fashion label, fabrics interseason, in a parking garage near Central Station in Vienna. Both designers had a strong focus on prototypes and limited editions so as to ensure specific characteristics of the garments. The system of limited editions by fabrics interseason is based on variations of garments, be they wearable or unwearable.

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.
Indian Army Uniforms, Martial Race Ideology and Colonial Power in Nineteenth-Century India

Holly Winter, MA
University of Warwick

Abstract:
This paper will trace the development of the uniforms of British officers in the nineteenth century Indian Army. I shall demonstrate that despite a broader trend towards the Anglicisation of dress among the civilian British population in India, the uniforms of many regiments remained “orientalised.” In an era where, for civilians, wearing Indian attire was a source of discredit, uniforms worn by many British officers in the Indian Army continued to incorporate Indian items of dress. These crosscultural uniforms were celebrated in official portraiture, as well as small personal keep–sake paintings and photographs. I will argue that “martial race” ideology is crucial to understanding why British men embraced these uniforms. By wearing items of dress associated with so-called “martial races” of India, British men could evoke the hyper–masculinity and natural martial prowess that the colonial army imagined these groups possessed. Historians such as Lizzie Collingham have argued that colonial power in nineteenth-century India was demonstrated through sartorial differentiation and the strict assertion of “Britishness.” This paper’s focus on military dress will demonstrate, however, that the appropriation of Indian aesthetics remained an important part of colonial rule.

Biography:
Holly Winter is a PhD student at the University of Warwick. Her ESRC-funded PhD project is provisionally titled, “Militaristic Masculinity, Material Culture and the Armies in India, 1799–1900” and examines the lives and gender identities of British military men who served in India through the objects, weapons, and clothes that surrounded them. Her Undergraduate degree in History and Politics and her Master’s degree in Global History were both completed at the University of Warwick. Her research interests centre around gender, material culture, and colonialism in South Asia. She is also interested in public history and museum studies, and in spring 2016 curated an exhibition at Stratford Armouries Museum on war trophies from colonial India.
Manufacturing Processes that Cross Borders:  
The Introduction of the Jacquard Weaving Loom into Sweden

Kerstin S Wölling, MA  
KA Almgren Silk Mill and Museum, Stockholm

Abstract:  
On 30 July 1828, Knut August Almgren (1806–1884) departed Stockholm harbour on a brig destined for Marseille. He traveled to France for treatment of tuberculosis. While convalescing in France, Almgren studied the language and investigated French silk weaving methods, an industry he had worked in since the age of sixteen. In Lyon he disguised himself as a Frenchman and gained access to silk weaving mills. Almgren eventually smuggled Jaquard loom technology, invented by Joseph Marie Jacquard in 1804, out of France and into Sweden. In 1833 Almgren received a license to manufacture silk textiles in Stockholm. His silk weaving mill was the longest operating in Sweden, 1833–1974, and manufactured products for both royalty and peasantry. From the seventeenth century to the middle of the nineteenth century, sumptuary laws in Sweden prohibited the rural and working classes from wearing silks widespread in their dress. Only a small square piece of the attractive silk could be used legally. Women could wear a kerchief or neckerchief only, and men could wear a square or triangular piece of silk, folded and tied around a turned-up shirt collar, a forerunner of the bow tie. There are approximately 600 designs of kerchiefs deriving specifically from the Almgren mill, worn by women throughout the entire Nordic cultural area.

Biography:  
Kerstin S. Wölling is Curator at KA Almgren Silk Mill and Museum in Stockholm. She holds a Master’s degree in Textile History from the University of Uppsala, Sweden.

*Almgren’s travel journals and letters are maintained in archives in Stockholm, including 10 volumes of bookkeeping on production between 1896 and 1974, and three volumes that register the numbers and names of kerchief designs.
Queen Victoria’s Biography in Clothes

Lucy Worsley, PhD
Historic Royal Palaces, United Kingdom

Abstract:
Clothing traditionally serves as a boundary between the wearer and rest of the world, mediating between the person and those around them. The panel’s research turns this perception of boundaries around. What can Queen Victoria’s clothing tell us about her as she wore it? She was naturally concerned to make the most of her appearance, especially when she was young. How did Victoria’s clothes make her look good, feel comfortable, and negotiate her intrinsically challenging role as a Queen?

Biography:
Dr Lucy Worsley is Chief Curator at Historic Royal Palaces. She is a writer, broadcaster, and presenter for BBC television.
"Kimonos for Foreigners:"
Issues of Crosscultural Appropriation and Orientalism of Kimonos Made for the Western Market, 1900–1920

Allie Yamaguchi, MA
International Scholar, Tokyo

Abstract:
In the late nineteenth century, whilst Japanese goods were becoming more prevalent throughout Europe and America, kimonos, considered as “the heart of Japanese culture,” were, too, widely available to shoppers in the West. “Kimonos for Foreigners” were kimonos designed specifically for the western wearer to enjoy as a tea gown, or a theatre coat. This paper will outline the ways in which these export kimonos were very different in design and shape from the original kimono. It will detail how these export garments started to appear in the magazines and catalogues of some department stores in Britain from 1890. From the 1900s, one of the most famous department stores in Japan, Takashimaya, also started to produce such kimonos for the western market. This study explores how these “Kimonos for Foreigners” were represented and used in Britain between 1900 and 1920, with research based on an object-based, material culture survey of the kimonos, as well as the related documents and photos in both Japan and Britain. In a reexamination of the theories of Orientalism which is rarely discussed in the study of Japonisme in dress history in Japan, this study aims to gain a deeper understanding of the process of crosscultural appropriation both in Japan and Britain and the notion of selfexoticising one’s own culture for commercial export purposes, at a time of modernisation in Japan. This presentation builds on the work of Verity Wilson, Julia Sapin and Elizabeth Kramer and so on.

Biography:
Allie Yamaguchi, MA, is an international scholar who specialises in English and Japanese dress history between 1870 and 1920. She studied English literature at Aoyama Gakuin University, Tokyo, and then trained as a dress historian at the University of Brighton through an MA in the History of Design and Material Culture. Her particular interest is in crosscultural design and consumption between the East and West. She hopes to return to Brighton to continue her studies at the PhD level. Allie is the author of the article, “Kimonos for Foreigners:” Orientalism of Kimonos Made for the Western Market, 1900–1920,” published in the Autumn 2017 issue of The Journal of Dress History.
Panel Chairs’ Biographies

Fiona Anderson, MA
Fiona Anderson lectures at Edinburgh College of Art, University of Edinburgh and works as an independent curator. She was formerly Senior Curator of Fashion and Textiles at National Museums Scotland. Fiona has worked as Curator of the Conran Foundation Collection and in curatorial positions at the Design Museum and the V&A Museum. She has previously held lecturing posts in the history and theory of fashion, textiles and design at a range of institutions, including Central Saint Martins and the Royal College of Art. Her research includes the book, Tweed, published by Bloomsbury Academic in 2016, which explores the design and cultural history of all types of tweed from the 1820s to the present.

Reggie Blaszczyk, PhD
Regina Lee Blaszczyk is Leadership Chair in the History of Business and Society at the University of Leeds in the UK. Reggie’s research focuses on the history of design, fashion, business, and consumer culture. From 2013 to 2016, she directed the Enterprise of Culture, a 1-million euro collaborative research project on the global fashion business. She is the author or editor of twelve books, including Producing Fashion (2008); The Color Revolution (2012); Bright Modernity: Color, Commerce, and Consumer Culture (2017); and Fashionability: Abraham Moon and the Creation of British Cloth for the Global Market (2017).

Andrew Breer, PhD
Andrew Breer holds a PhD from King’s College London, an MA from Austin Peay State University, 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.
Constance Karol Burks
Constance Karol Burks is a graduate of the Master’s degree programme in the History of Design at Royal College of Art/Victoria and Albert. Constance is now working as assistant curator in the Furniture, Textiles, and Fashion department at the Victoria and Albert Museum. She is a dress and textile historian with a focus on British textile production in the twentieth century and interested in the relationship between design, manufacture, and materiality as well as themes on gender and identity. She also has experience as a weaving practitioner, helping to set up the London Cloth Company. Her practical experience weaving on historical machinery also informs her academic research.

Robyne Erica Calvert, PhD
Following the destructive fire at Glasgow School of Art in 2014, Dr Calvert is currently charged with fostering innovative research projects arising from the reconstruction of its iconic Mackintosh Building. She received a Pasold PhD Bursary for her 2012 thesis, Fashioning the Artist: Artistic Dress in Victorian Britain 1848–1900, and researches Victorian fashion, architecture and design. She lectures in history and theory of architecture and design at Glasgow School of Art; and is a visiting lecturer in art history at the University of Glasgow, where she teaches and supervises students on the MLitt programmes in Technical Art History and Dress History.

Jennifer Daley, MA
Jennifer Daley researches the political, economic, industrial, technological, and cultural history of clothing and textiles. At New York University in London, Jennifer teaches History of British Fashion, which covers clothing and textiles from 1400 to the present day. Jennifer is Chairman and Trustee 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 analysing sailor uniforms and nautical fashion. She earned an MA 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.

Alison Fairhurst, PhD
Dr Fairhurst’s research interests include the materials, construction, and conservation of women’s shoes in the eighteenth century. Her doctoral research included the examination of more than 100 pairs of extant shoes from various collections and highlighted the importance of object–based research. She has a BA and MA in the conservation of historic objects and has spent several years working as a textile conservator with The Landi Company. She has served on a
number of committees, most recently the Textile Group of the Institute of Conservation. She has also acted as editor of the postprints of the Textile Group’s forums since 2011. Her interests include anything dress or textile related but particularly those dating 1500–1800. Dr Fairhurst is Editor of The Journal of Dress History.

Thomas P Gates, MA, MSLS, MAEd
Thomas P Gates is Associate Professor at Kent State University in Ohio. In 1996, he developed the June F Mohler Fashion Library for the School of Fashion Design and Merchandising, assuming responsibilities as head librarian when it opened in 1997. He achieved rank of tenured associate professor in 1998. He has Masters’ degrees in art history, librarianship, and art education from the University of Southern California and the University of New Mexico. He received a Rockefeller Fellowship from the Fine Arts Museums of San Francisco and interned at the Prints and Photographs Division of the Library of Congress, Washington, DC. Thomas is a member of the Advisory Board of The Journal of Dress History.

Susan House Wade, PhD
Dr Susan House Wade is a design historian, specialising in the East-West cultural encounter and visual exchange of the early 20th century. Following on from a BA in Humanities from the University of Texas at Austin, she received an MA in East Asian Art and Archaeology from the School of Oriental and African Studies at the University of London. Her PhD in Design History from the University of Brighton considers views of colonial Korea and Japan as evidenced in England from 1910 to 1939. She writes and lectures widely, and is Arts and Antiques columnist for American in Britain magazine. Susan recently curated a show of textiles from the Carpathian regions of Hungary and Romania.

Fiona Jardine, PhD
Fiona Jardine graduated with a BA (Hons) in Fine Art from Duncan of Jordanstone College of Art and Design, University of Dundee, and an MFA from Glasgow School of Art before undertaking PhD research concerned with the construction of authenticity in the School of Art and Design, University of Wolverhampton. She teaches in the School of Textiles and Design, Heriot–Watt University and at Glasgow School of Art while continuing to work on freelance projects as an artist, curator, and writer. She is interested in twentieth-century Scottish art, design, and culture, focusing on narratives of production and promotion in the textile industries.
Lovisa Willborg Jonsson
Lovisa Willborg Jonsson is a postgraduate student on the History of Design programme at the Royal College of Art and Victoria & Albert Museum, 2015–2017. Her dissertation is focused on the social and material culture of crossdressing in eighteenth-century Sweden. Her research interest lies in the queer- and gendered aspects of early modern dress history. Before enrolling in the History of Design MA programme, Lovisa studied Cultural Management at Södertörn University in Sweden for her undergraduate degree and worked within the contemporary fashion and art industries for two years.

Charlene K Lau, PhD
Charlene K Lau is a New York–based academic, art writer, and cultural worker. She is a Post-Doctoral Fellow in Material and Visual Culture at Parsons School of Design, The New School. Charlene has over twelve years’ professional experience nationally and internationally, working as a curatorial assistant at the Textile Museum of Canada, as well as having held teaching positions at Ryerson University, York University in Toronto, and Western University in London, Ontario. Her writing has been published in The Brooklyn Rail, C Magazine, Canadian Art, Critical Studies in Fashion & Beauty, Fashion Theory, Journal of Curatorial Studies, and PUBLIC.

Marion Maule
Marion has been a passionate collector, lecturer and teacher for more than forty years. She has travelled widely, speaks several languages and curated many specialist exhibitions in Bedfordshire. Her Asian Arts Diploma and a particular interest in Asian textiles, fans and wedding customs continue to fuel her research and lead to memorable encounters.

Janet Mayo, MA
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 BT 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 is a member of
the ADH Executive Committee and has been a member of the ADH since its conception as CHODA.

Emma McClendon, MA
Emma McClendon is the Associate Curator of Costume at the Museum at the Fashion Institute of Technology, New York. She has been at the museum since 2011, during which time she has curated a number of exhibitions, including Uniformity (2016), Denim: Fashion’s Frontier (2015), and cocurated Yves Saint Laurent + Halston: Fashioning the 70s (2015). She holds an MA in the History of Dress from the Courtauld Institute of Art, London, and an MA Honours in Art History from the University of St. Andrews, Scotland. Recent publications include Denim: Fashion’s Frontier, published by Yale University Press in 2016, which accompanied the exhibition of the same title.

Georgina Ripley, MA
Georgina Ripley is curator of modern and contemporary fashion and textiles at National Museums Scotland (NMS). She was the lead curator for the permanent Fashion & Style gallery which opened in 2016 and co-curated Express Yourself: Contemporary Jewellery (2014). She has contributed to exhibitions at NMS including Jean Muir: A Fashion Icon (2008–2009), Mary Queen of Scots (2013), and The House of Annie Lennox (2012), a V&A Touring Exhibition at the Scottish National Portrait Gallery. Georgina has previous experience working with the Royal Academy of Arts, the Warner Textile Archive, Museums Galleries Scotland, and the National Galleries of Scotland. Georgina is a member of the Advisory Board of The Journal of Dress History.

Jane Shepard, MA
Jane is currently a PhD candidate at the University of Brighton, studying the history of design education in schools, 1988–2012. Her research project investigates groups that have been involved in design curriculum development and its components, including fashion and textiles. Jane studied at the University of Brighton for her undergraduate degree in the History of Decorative Arts and Crafts, and for her MA in the History of Design and Material Culture. Her research interests include the history of design, formal and informal experiences of design education, and the material culture of the everyday. Jane has worked in finance for a number of years, and in research support and development at the British Library. She is Treasurer of The Association of Dress Historians.
**Tara Tierney, MA**
Tara Tierney holds an MA in the History and Culture of Fashion, from London College of Fashion, University of the Arts London. Her dissertation focused on the early British House Music culture, 1987–1991, and explored women’s identity within this culture through dress and the roles women held. Her present position is at Net-A-Porter, where she manages the digitisation and annotation of the Net-A-Porter Catwalk Archive, which is a collection of over 5500 hours of catwalk footage and interviews, covering all four major fashion weeks, 1979–2010. Tara is Secretary of The Association of Dress Historians.

**Rainer Wenrich, PhD**
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 Interns’ Biographies

The executive committee of The Association of Dress Historians gratefully acknowledges the support and skill of the following five Conference Interns, who have volunteered their time and energy during the conference to ensure a successful event.

Olga Dritsopoulou
A recent graduate from the University of Brighton with a degree in Textile Design with Business Studies, 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. Olga is the author of the article, “Conceptual Parallels in Fashion Design Practices: A Comparison of Martin Margiela and John Galliano,” published in the Autumn 2017 issue of The Journal of Dress History.

Vanessa Jones
Vanessa is a researcher and curatorial professional who specialises in twentieth and 21st century fashion and textiles. Her most recent position at Charleston Trust focused on examples of fashion drawn and painted on domestic objects produced by Vanessa Bell and Duncan Grant. She has worked on several large research projects at the Victoria and Albert Museum including “Balenciaga: Shaping Fashion”, “London Society Fashion 1905 – 1925: The Wardrobe of Heather Firbank” and “Alexander McQueen: Savage Beauty”. She is dedicated to opening up museums to non-traditional users and she set up the Young Curators’ Collective, to encourage young adults into regional museums.

Jasleen Kandhari
Jasleen Kandhari is an art and textiles historian of Kenyan-Indian origin, specialising and doing her PhD in Sikh art and South Asian material culture. She devises and tutors courses on Indian, Asian, and world textiles and dress at the University of Oxford. She also delivers expert-led art and textiles tours of India. Her next tour, “Indian Art in a Nutshell” is slated for spring 2018. Previously she worked in curatorial and research roles for the British Museum and the British Library. She is the contributing editor of Indian Textiles for Textiles Asia Journal and the author of the forthcoming World of Art series book, published by
Thames & Hudson, titled Sikh Art & Architecture which will include a chapter on Textiles of the Sikhs and the Punjab.

**Bethany Parker**
In 2013, Beth graduated from the University of Sheffield with a BA (hons) in History. She is currently a student on the RCA/V&A collaborative research MA in the History of Design, for which she was awarded the Dr Sylvia Lennie England Scholarship. While her undergraduate dissertation examined intimate sensory experience of religious material culture in Renaissance Florence, her interests now lie in the Dutch Golden Age. Her current research proposes to explore how dress and textiles may have negotiated a contemporary imagination of female corporeality and thus medical treatment in Dutch seventeenth century society. When she is not studying, Beth researches and hand sews early seventeenth century British garments for English Civil War reenactors.

**Aliza Spicehandler**
Aliza Spicehandler is an MA student at the Victoria & Albert Museum/Royal College of Art's History of Design programme. She has a background in fashion design, studying at Central Saint Martins from 2013–2014, and graduating from Hampshire College (Amherst, MA) with a BA in 2015. She is writing her dissertation on cosmetics in Britain between the nineteenth and twentieth centuries, examining the intersections of race, class and gender identity in the context of Imperialism and Colonialism. Her research interests are primarily in transnational fashion and dress history, gender studies, and material culture studies.