The New Research in Dress History Conference

Friday, 24 May 2019

Convened by:

The Association of Dress Historians
www.dresshistorians.org

Conference Venue:

The National Museum of Scotland
Lothian Street
Edinburgh, EH1 1JF
Scotland
The Association of Dress Historians supports and promotes the study and professional practice of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. The ADH is proud to support scholarship in dress and textile history through its international conferences, the publication of The Journal of Dress History, prizes and awards for students and researchers, and ADH members’ events such as curators’ tours. The ADH is passionate about sharing knowledge. The mission of the ADH is to start conversations, encourage the exchange of ideas, and expose new and exciting research in the field.

The ADH is Registered Charity #1014876 of The Charity Commission for England and Wales. As with all ADH publications, this conference programme is circulated solely for educational purposes and is non-commercial: ADH publications are not for sale or profit. To view all ADH information, including events, Calls For Papers, and complete issues of The Journal of Dress History, please visit www.dresshistorians.org.

This conference programme is intended to be read electronically, in consideration of the environment. Also in the interest of the environment, at the end of the conference please return plastic name badges to the name badge table, so the badges can be recycled. Thank you.

Please join The Association of Dress Historians twitter conversation @DressHistorians, and tweet about our 24 May 2019 New Research in Dress History Conference with hashtag #ADHNewResearch2019.

Over the past year, we have been working hard on expanding our media presence as a way to promote the work of our charity. If you don’t follow us already, please see the links below for our online profiles. A new addition to our social media content is three-part themed content posts created by our social media team. Be sure to check our Instagram account each Friday for a short and interesting dress history read! We are also developing our LinkedIn page, so be sure to connect with us there via the link, below. An exciting new perk, which is exclusively for our membership, is our new members-only Facebook group. Join our Facebook conversation by sending a request to our Facebook profile, Dress Historians, and you will be automatically added. We hope for this members-only Facebook group to be an online space where our membership can engage in conversation, as well as the exchange of ideas surrounding the study and professional practice of the history of dress, textiles, and accessories.

- Facebook page: https://www.facebook.com/DressHistorians
- Facebook profile (for our ADH members’ group): search “Dress Historians” or it can be found here: https://www.facebook.com/dresshistoriansmembers
- Twitter: @DressHistorians or it can be found here: https://twitter.com/DressHistorians
- Instagram: @dresshistorians or it can be found here: https://www.instagram.com/dresshistorians
- LinkedIn: https://www.linkedin.com/in/the-association-of-dress-historians-b24788181

Please direct all conference questions to Jennifer Daley at chairman@dresshistorians.org.

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Conference Tickets

The Association of Dress Historians is delighted to present its annual New Research in Dress History Conference. Please join us for an exciting day of scholarship in dress history!

All paper presentations at The New Research in Dress History Conference are 15 minutes in length and are followed by a Q&A session.

Conference tickets are available here:

https://tinyurl.com/ADHconference2019

All conference tickets include lunch and are priced as follows:

- ADH Members (standard): £30
- ADH Members (full-time students): £25
- Non-Members (students and professionals): £40

If you are not currently an ADH member but would like to become a member and purchase a ticket to the conference (at the reduced members’ rate), you are warmly encouraged to purchase both an ADH membership (£10 only) and an ADH member ticket, at the same time, on the online ticketing page.

Conference tickets are non-refundable.

Thank you for supporting the ADH, our conference speakers, and scholarship in dress history.
Directions to the Conference Venue

The New Research in Dress History Conference will take place in the auditorium at The National Museum of Scotland, Edinburgh, on Friday, 24 May 2019. The entrance to the auditorium is on Lothian Street, between Bristo Place and West College Street, as indicated on the following map. Doors open at 9:15am. The first presentation will begin at 9:45am.

Source: Google map

Parking:
- Pay and display parking is available on Chambers Street and off-street parking nearby at QPark Quartermile: https://www.q-park.co.uk/en-gb/cities/edinburgh/quartermile
- Four designated public parking spaces are available for disabled visitors in Chambers Street. There is no charge for these spaces. However, please note that they are not bookable. If you need to park at one of these parking spaces in Chambers Street, you may access our event venue through the Main Entrance of the Museum.

By bus/train:
- A number of buses go via the city centre and stop outside the museum on Chambers Street, or nearby on George IV Bridge and South Bridge. Single and day tickets are available. Visit the Lothian Buses website for further information at https://www.lothianbuses.com.
- The nearest train station is Edinburgh Waverley. Chambers Street is a few minutes walk. Visit www.travelinescotland.com for further details.
By taxi:
- Please advise your taxi driver to stop near the end of South College Street or West College Street.

By plane:
- If you’re planning on flying to Edinburgh, there are many direct routes coming in to Edinburgh Airport. You use the interactive map to plan your trip: http://www.edinburghairport.com/transport-links/travel-into-edinburgh

The conference venue will open at 9:15am, Friday, 24 May 2019.

The first presentation will begin at 9:45am.

As you enter through the Lothian Street doors, the cloakroom is on the left, and the bathrooms are on the right. You are invited to store your coats, suitcases, et cetera, in our dedicated, conference cloakroom, which is free of charge to all conference attendees. The cloakroom is secure and will be manned throughout the conference.

Before the conference begins, please retrieve your name badge from our ADH Student Fellows, who will be at the table in the foyer. Your name badge must be worn and visible throughout the day as your name badge is your ticket to all presentations, lunch, and coffee/tea in the afternoon.

Feel free to bring your own coffee/tea in the morning as there will be no catering until lunch. There are several coffee shops nearby that open early, including:

- Greggs, Forrest Road, opens 7:00am
- Black Medicine Coffee, South Bridge (end of South College Street), opens 7:00am
- Thomas J. Walls, Forrest Road, opens 7:30am
- Café Nero, Infirmary Street, opens 7:30am
- Bobby’s Sandwich Bar, Forrest Road, opens 8:00am
- Brew Lab, South College Street, opens 8:00am
- The Elephant House, George IV Bridge, opens 8:00am

We try to discourage drinks in the auditorium, except bottles of water. Please try and finish your coffee/tea in the foyer. Thank you.

The schedule of presentations is as follows.
**Panel 1, 9:45am–11:45am**  
**Chaired by Jennifer Daley, ADH Chairman and Trustee**

**Medieval Bishops’ Vestments and the Performance of Masculinity**  
Paul McFadyen  
The University of Dundee, Dundee, Scotland

**Halfway between Private Noblewoman and Public Icon: Costume of the Dogaress of Venice from the Sixteenth Century**  
Maria S. Adank  
The University of Pisa, Pisa, Italy

**A Look at the Life and Career of Mary of Guise through the Lens of the Royal Wardrobe in Sixteenth Century Scotland**  
Francesca Scantlebury  
Independent Scholar, Glasgow, Scotland

**Books of Secrets and Artisans’ Dress in Italy, 1550–1650**  
Michele Nicole Robinson  
Aalto University, Helsinki, Finland

**Clothing Republican Queens: Women’s Dress and Material Culture in Seventeenth Century Genoa**  
Ana Howie  
Independent Scholar, Auckland, New Zealand

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

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**Lunch, 11:45am–12:45pm**
Panel 2, 12:45pm–2:25pm
Chaired by Emily Taylor, ADH Executive Committee Member

Party–Coloured Plaid and Its Use in the Eighteenth Century North American Colonies
Michael Ballard Ramsey
Colonial Williamsburg Foundation, Williamsburg, United States

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

Mapping 1790s Fashion:
From Artefactual Research to Citizen Science Input
Anne Bissonnette
The University of Alberta, Edmonton, Canada

Landed Estate Clothing Societies in Rural Ulster, Ireland, 1830–1914
Eliza McKee
Queen’s University, Belfast, Northern Ireland

The Female Fashion Suppliers to Empress Eugénie in Mid Nineteenth Century Paris
Alison McQueen
McMaster University, Hamilton, Canada

Tea/Coffee Break, 2:25pm–3:30pm
Panel 3, 3:30pm–4:30pm
Chaired by Vanessa Jones, ADH Membership Officer

Nation, Dress, National Dress:
The Development of Antonio Rodríguez’ *Colección general de los trajes* [General Collection of Costumes] (1801)
Danielle Smith
The University of Edinburgh, Edinburgh, Scotland

Sport and Sociability:
Fashion, Cycling, and Other Physical Practices in the First Brazilian Republic, 1889–1930
Natália de Noronha Santucci
Federal University of Rio Grande do Sul, Porto Alegre, Brazil

Maison Martin Margiela:
At the Crossroads of Art and Fashion with a Unique Creative Process, 1988–2013
Soo Young Menart
The University of Paris, Paris, France
Panel 4, 4:30pm–5:30pm  
Chaired by Janet Mayo, ADH Trustee and ADH Awards Sub-Committee Chair

The Supreme Law for the Hat Is To Be Ravishing:  
The Theatre Hat Problem in America, 1875–1915  
Harper Franklin  
Independent Scholar, New York, United States

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

Researching the Remnant:  
Japanese Boro and the Designing of Frugality in Contemporary Fashion  
Leren Li  
Royal College of Art, London, England

The conference venue must be vacated by 6:00pm.
Conference Speakers’ Paper Abstracts and Biographies

All speakers’ paper abstracts and biographies are included in this section, with an image (and reference) that illustrates their presentation.
Halfway between Private Noblewoman and Public Icon:
Costume of the Dogaressa of Venice from the Sixteenth Century

Maria S. Adank
The University of Pisa, Pisa, Italy

Abstract
At the end of the sixteenth century, in one of the official ceremonial books of the city of Venice, images of the Dogaressa, the wife of the Doge, were painted in miniature. These drawings provided the model for the dress that the Dogaressa had to wear in the three crucial moments of her life: her own public coronation and the entrance to the Doge’s Palace, the possible period of widowhood, and finally, her own funeral dress. However, the Dogaressa is not a queen. Venice is a republic, and the wife of the Doge does not perform the main function of a ruler: to provide the heir. If you focus on the fabric of the dress, the colours, the headwear, and the jewels, the picture of the Dogaressa lights up in a new way. Following her dress in portraits, xylography of successive costume books, prints and sketches of plays, this contribution aims, on the one hand, to provide an innovative point of observation for the complex identity of a woman, halfway between private noblewoman and public icon; on the other, to retrace the way in which the image of the Venetian Dogaressa was seen by external observers until the nineteenth century.

Biography
Maria S. Adank is a PhD candidate in History at The University of Pisa, Italy. She completed her MA in History at The University of Verona in November 2016, with an interdisciplinary dissertation that combined historical, artistic, and literary aspects in a particular family context of the sixteenth century in Verona. Currently her research focuses on some families of the Venetian patriciate, with special attention to their material heritage, in order to grasp—with the help of written, iconographic, and material sources—how clothes, jewels, and furniture were used and passed from one generation to the next.
Mapping 1790s Fashion:
From Artefactual Research to Citizen Science Input

Anne Bissonnette
The University of Alberta, Edmonton, Canada

Abstract
This presentation summarises the first two years of the three-year research project, titled, A Revolutionary Decade: Fashion & Material Culture in the 1790s. Subsidised by the Social Sciences and Humanities Research Council of Canada, this study focuses on France and expands to places traditionally affected by French style: the UK, Germany, the US, and Canada. One portion of the study accessed surviving clothing and selected items to re-create as patterns in order to identify transitional styles. The other portion of the study made use of editorial texts, fashion plates, and other visual depictions of dress to distinguish between average and eccentric dress practices, observe increased body delineation through dress, and study various elements of dress (hairstyles, accessories, textiles). A “citizen science” portion of the research was developed where institutions can actively participate in the project by filling out a form for 1790s artefacts (clothing, accessories, portraits, et cetera) in their collection. When institutions give their consent to have pictures and/or patterns of their artefacts shared with the public, this data may be part of a website that cross-references the two databases. Examined geographically, the data can help discern national, transnational and ideological messages communicated via fashion.

Biography
Dr. Anne Bissonnette is an Associate Professor in Material Culture and Curatorship and the Curator of the Anne Lambert Clothing and Textiles Collection at The University of Alberta, Canada. Previously, she served for 14 years as Curator of the Kent State University Museum, in the United States. In 2008, she curated a series of three exhibitions on late eighteenth century and early nineteenth century fashion that won a Costume Society of America Richard Martin Award. In 2011, Bissonnette and undergraduate student Christina Williamson received a commendation from the jury of the Martin Award for In Mother’s Hood: Inuit Packing Dolls from Taloyoak. In 2017, the exhibition, Eyewear: Fashion with Vision, became the first student co-curated exhibition to receive a Martin Award. Dr. Bissonnette’s research interests are late eighteenth century to present day fashion.
Gold Trimming on the Costumes of King Karl X Gustav of Sweden, 1654–1660

Lena Dahrén
Uppsala University, Stockholm, Sweden

Abstract
The Royal Armoury in Stockholm holds a number of exquisite costumes that belonged to King Karl X Gustav. The material is gold cloth with gold and silver trimmings and costumes of blue or green wool cloth with silver trimmings. These costumes are unique as very few costumes with gold trimmings are preserved in European museum collections. This is due to the value of the metal as it was worth melting the trimmings for making coins or other precious metal artefacts. This study is a new project concerning dense gold trimming of such value that they surely are the reason for establishing the Swedish Sumptuary law from 1644, which forbid everyone other than royalty and high aristocracy to wear gold lace. The study is a starting point for research of the context of gold trimmings during the period, 1640–1660. Questions asked: What material was the gold and silver trimmings combined with in the king’s costume? In what context did he wear them? Who (except for the king) was allowed to wear costume decorated with gold trimmings of such value? How are the trimmings described in the Royal Inventory?

Biography
Dr. Lena Dahrén is affiliated senior lecturer in Textile History in the Art Department of Uppsala University, Stockholm, Sweden. In 2010, Lena earned a PhD in Textile History from Uppsala University, with a thesis, titled, Med kant av guld och silver [Trimmed with Gold and Silver], which explored the technique, production, use, and re-use of bobbin-made borders and edgings of gold and silver during 1550–1640. Lena holds a BA in Ethnology and Art History from Stockholm University. Her current research concerns magnificent textiles during the seventeenth century, including velvets and silks used for fashion and interior textiles—and when not fashionable anymore, the textiles were donated to local parish churches and converted into church vestments.
The Supreme Law for the Hat Is To Be Ravishing: The Theatre Hat Problem in America, 1875–1915

Harper Franklin
Independent Scholar, New York, United States

Abstract
For four decades, the theatres of America were the battlegrounds for a fashion drama. Nineteenth century fashion was bound by a complicated and strict set of rules. Society dictated clothing and accessories appropriate not only for the time of day, the season, and the setting where the outfit would be worn, but also a myriad of other social constructs and etiquette. When a woman ventured out in public, fashion and decorum decreed the absolute necessity of wearing a hat; therefore, hats were worn at the theatre. As the height of the fashionable hat began to rise during the middle of the 1870s, it eventually became an object of derision when it was worn to the theatre because it blocked the view of those behind the wearer. Men railed against the female accessory while women defended their theatre headwear. Theatre managers attempted reform and legislatures around the country restricted the theatre hat. However, only when fashion itself finally adapted to public opinion, did the theatre hat problem disappear. Drawing on a variety of sources, this paper traces the story of the theatre hat. It proves an important aspect about fashion: it is about taste and aesthetics, and does not account for practicality.

Biography
Ms. Harper Franklin became fascinated with fashion and costume history during her undergraduate studies at James Madison University in Virginia, United States, where she earned a Bachelor’s degree in Theatre, with a focus on costume design. Soon after, she attended the Fashion Institute of Technology (FIT) in New York. There, she earned a Master’s degree in Fashion and Textile Studies: History, Theory, and Museum Practice. At FIT, Harper focused on late nineteenth century fashion, an aspect of which became her Master’s dissertation and examined the controversy surrounding women’s theatre hats. Passionate about history and storytelling, Harper relishes discovering aspects of fashion history that illuminate larger stories from the past. Harper is currently writing about Sophie Gimbel, the head custom designer at Saks Fifth Avenue during 1929–1969.
Clothing Republican Queens:
Women’s Dress and Material Culture in Seventeenth Century Genoa

Ana Howie
Independent Scholar, Auckland, New Zealand

Abstract
The Republic of Genoa was a glittering metropolis during the Age of the Genoese, 1557–1627. Renowned for the city’s production of luxury textiles, Genoa’s patricians emulated courtly splendour through conspicuous consumption. Significantly, Genoese women were widely considered to have charming personalities and certain authority. My research investigates the manner in which elite Genoese women materialised their identities through dress; it examines the sartorial vocabulary utilised by Genoa’s elite secular women, their relationship with a materialised world, and the impact of this interaction on the dynamics of Genoese society. Portraits of Genoa’s elite women painted by Flemish artists Peter Paul Rubens and Anthony van Dyck provide a unique lens through which the relationship between women and their dress, and their social identities can be explored. I will examine the extent to which textiles and dress were seen as a form of currency that established, and could improve or diminish women’s social standing. These portraits also raise questions surrounding the reciprocal acts of seeing and being seen in specific garments and within particular spaces. Human subjectivity will thus be repositioned and considered within the geographical and cultural spaces in which women and their attire appeared and operated in early modern Genoa.

Biography
Ana Howie is originally from New Zealand. She undertook her Bachelor of Arts at The University of Auckland, majoring in Art History and French, and completed a semester abroad at the Université Paris–Sorbonne. She completed her Master’s degree in Art History at The Courtauld Institute of Art, specialising in early modern Netherlandish art. Her dissertation, titled, Portrait of a Republican Princess: Space, Dress and Istory in van Dyck’s Portrait of Elena Grimaldi–Cattaneo, considers the fluidity of the social and pictorial boundaries suggested through space, the representation of dress, and the dynamics of the Afro-European relationship illustrated in the portrait. Ana’s current research delves further into the particular relationship between elite Genoese women, their dress, and portrait painting.
Researching the Remnant: Japanese Boro and the Designing of Frugality in Contemporary Fashion

Leren Li
Royal College of Art, London, England

Abstract
“Mending it not ending it,” is probably the best way of recycling. In Meiji period Japan, due to poverty, people avoided wasting clothing. Instead, patched clothes became under clothes, which then turned into floor mats or dust cloths, and finally burned to ashes and returned to the earth. This type of textile is called boro. A century and a half later, now distressed clothes have become a motif of hipster style. Boro’s influence threads itself through contemporary Japanese design for the global fashion industry. In the process of deconstructing garments, reconstructing, reworking, reinforcing, and casting off, as befits its incidental nature, the spirit of boro appears to have conjoined the aesthetics of East and West. Boro exemplifies sustainability and mending culture in the Japanese context, and when it is reproduced and labelled with designer tags, surprisingly, these “not-so-glad rags” fetch high-end prices. Meanwhile, the original boro pieces gain international recognition by travelling the world widely among museums and galleries, and the interpretation of boro also flows through cross-cultural dialogues. This paper demonstrates how a Japanese way of making “uselessness” useful has experienced transcultural adaptation and influenced global design. Instead of being bound by the traditional and nostalgic, this research focuses on the new challenges and inspirations that the globalised boro brings to western fashion.

Biography
Leren Li is a research student at Royal College of Art in London. Her current work is focusing on Japanese patchwork in the context of transcultural design studies. She received a Master of Arts degree in Fashion Studies from Parsons the School of Design. Her research concentrates on subculture studies, creative industries in Asia, and contemporary Chinese fashion in the context of material culture and visual culture studies.
The Female Fashion Suppliers to Empress Eugénie in Mid Nineteenth Century Paris

Alison McQueen
McMaster University, Hamilton, Canada

Abstract
This paper seeks to dismantle the status many historians have assigned to Charles Frederick Worth as the most important couturier for Eugénie, the last empress of the French. The paper aims to refocus attention on the female couturières, as well as the female fournisseurs of mid nineteenth century Paris who were the empress’ principal suppliers of fashion necessities and accessories including dresses, corsets, lingerie, hats, artificial flowers, ribbons, and other modes. The production of the early hagiography and much of the on-going attention to Worth’s creative contributions have misconstrued his historical significance in mid nineteenth century Paris, which has served to decenter the important roles held by women. This paper is grounded in recent primary research and offers insight into how Eugénie’s purchases and commissions helped to support the female–run businesses that dominated the Paris fashion industry of the 1850s and 1860s. Extant information on the women who held the much–coveted positions as fournisseurs and fournisseurs breveté [purveyors by appointment] to Eugénie is used to demonstrate that outside of select fields such as furs, shoes, and riding clothing, female designers and creators were the primary sources for the innovations that were integral to the fashions of Empress Eugénie.

Biography
Alison McQueen is author of four books including Empress Eugénie and the Arts (2011), which received a History prize from the Fondation Napoléon and is forthcoming as a revised French edition in December 2019. Professor McQueen has been a Visiting Scholar at the American Academy in Rome and a Visiting Research Fellow at the Institute for Advanced Studies in the Humanities at the University of Edinburgh, Scotland. She has held four multi–year research grants from the Social Sciences and Humanities Research Council of Canada, as well as grants from the Samuel H. Kress Foundation and the Graham Foundation for Advanced Studies in the Visual Arts. She has received several scholarships to support her ongoing professional development, including from Attingham Trust.
Medieval Bishops’ Vestments and the Performance of Masculinity

Paul McFadyen
The University of Dundee, Dundee, Scotland

Abstract
The fifteenth century cloth–of–gold vestments held at the Medieval Museum in Waterford, Ireland are widely regarded as national treasures yet have received very little scholarly attention. This paper aims to assess the current condition of the vestments (along with selected, comparable items dated to the same period), to scrutinise and challenge commonly held beliefs regarding their history. The vestments will be “read,” much like historical documents, and their signs of wear and degradation will be discussed in their capacity as signifiers of the conditions in which they have kept over the centuries, thus generating new theories surrounding their history from their origins. This paper will also regard the significance of wearing cloth–of–gold vestments in presenting notions of medieval, clerical masculinity. With the Pontifical Mass (the circumstances under which the vestments would have been worn) being a multi–sensory experience, the vestments’ role as a costume especially significant in guiding the spectator’s eye during the performance of Mass will be unpacked. Furthermore, what vestments ideally suggest about the wearer himself will be considered. Examples from early period drama, particularly the tradition of the Boy Bishop, as well as detailed images from the vestments themselves will furnish the paper.

Biography
Paul McFadyen is a PhD candidate in The School of Humanities at The University of Dundee, Scotland. He is currently conducting research for a thesis, titled, Dressing Male in the Middle Ages. As the title suggests, he is chiefly concerned with how notions of masculinity were presented during the Middle Ages through the optics of clothes with a specialised interest in ecclesiastical dress and armour. As well as analysing surviving medieval textiles, he complements his research with examples from medieval literary and visual cultures. Paul has spent much time visiting convents, museums, and seminaries to assess the quantity and quality of surviving vestments from the Middle Ages and hopes to create a catalogue with his findings in the future.
Landed Estate Clothing Societies in Rural Ulster, Ireland, 1830–1914

Eliza McKee
Queen’s University, Belfast, Northern Ireland

Abstract
Irish Landlords were concerned by the ragged clothing of the Irish poor, particularly of labourers working on their estates, tenants on their lands, and their families. To address the problem, some landlords considered that clothing societies could help teach their poor tenants lessons in thrift, self-help, and habits of prudence as well as to enable the poor to purchase warm, practical, and utilitarian clothing during the winter. Some landlords gave significant support and subscribed to clothing societies operating at Protestant parish churches that sat on their lands. Other landlords established their own clothing societies on their estates as a form of paternalistic estate philanthropy. For example, the Marquis of Hertford established the Hertford Clothing Club, the Downshire family established the Downshire Clothing Club, the Earl and Countess of Antrim formed the Glenarm Clothing Club, and the Duke of Abercorn established a clothing club on his estate at Baronscourt. This paper will examine such clothing societies established on rural landed estates in Ulster during circa 1830–1914. It will examine how the societies worked, their organisation, the clothing poor people obtained from them, their location, the religious motivation of the societies, inter-class relations, and the regulatory nature of the societies.

Biography
Eliza McKee is a PhD candidate at Queen’s University Belfast. Her thesis is titled Clothing the Poor in Ulster, circa 1850–1914, and it explores the acquisition methods used by poor people to obtain clothing throughout their lives. Before commencing her PhD, Eliza studied fashion design at Manchester School of Art. She then completed a BA and MA in Irish History at Queen’s University, where she wrote on clothing crimes in nineteenth century Ireland. She qualified as an archivist at The University of Liverpool and has worked at a range of archives including The Parliamentary Archives at The Palace of Westminster.
Maison Martin Margiela:
At the Crossroads of Art and Fashion with a Unique Creative Process, 1988–2013

Soo Young Menart
The University of Paris, Paris, France

Abstract
This paper is based on the PhD thesis of Soo Young Menart, titled, Maison Martin Margiela: At the Crossroads of Art and Fashion with a Unique Creative Process. The house founded by Belgian designer Margiela is counted today among the most prominent centres of haute couture. This research focuses on analysing two distinct lines: Artisanal and Replica. The Artisanal line is a collection created from the fusion of day-to-day prefabricated objects together with secondhand clothes, using mixed techniques such as assemblage, jointing and collage, leveraging the house’s artisanal skills. The garments in the Replica line, meanwhile, are reproduced and replicated in a similar manner to that of select curated pieces drawn from different periods, geographic origins and functions. Should we judge these collections as highly original and artistic, arising as they do from reproductivity and appropriation? Many fashion journalists have qualified MMM’s seemingly unfinished and recycling-focused designs as simply “deconstructed.” But this seems too abstract an aesthetic descriptor, when the core activity itself takes as its central theme a “process-based design” which can be considered an artistic creative process in its own right. This presentation aims to clarify the main house’s specific creative techniques by close reference to the artistic community-at-large.

Biography
Soo Young Menart graduated from Institut Français de la Mode, Paris, in 2007, and obtained her Master’s degree at Pantheon-Sorbonne University, Paris, in 2009. She is currently a PhD candidate at the University Paris 8, researching iconic fashion house Maison Martin Margiela. The content of this thesis draws on the House’s archives, to which MMM’s Paris head office has granted exceptional access, in order to nourish Soo Young’s analytical work. In 2018, she worked as a part-time lecturer at the IFM in Paris, the FIT in New York, and Hong Kong Polytechnic University, covering two exhibitions in Paris on the theme of Martin Margiela: Retrospective (1989–2009) at the Palais Galliera, and Margiela, les Années Hermès, at The Museum of the Arts Décoratifs.
Liberating the Natural Movement: Dress Reform and Historical References in the Self-Expression of Isadora Duncan, 1896–1927

Alicia Mihalic
The University of Zagreb, Zagreb, Croatia

Abstract
By laying the foundation for a new art dance that would release the inner spiritual impulse through unrestricted movement, Isadora Duncan sought to return to the understanding of the body as a medium for harmonious expression of natural rhythms. Such kinetic celebrations of the female vitality in its ideal form required the adoption of comfortable and flowing garments that, at the turn of the twentieth century, challenged the dominant cultural conventions related to the role and function of women’s dress and represented a route to alternative practices that encouraged physical, performative, and personal freedom. In order to build a more comprehensive view of the artistic and progressive identity of Isadora Duncan, this study will consider the ways in which the dancer aligned herself with the discourses of late nineteenth century dress reform movements and developed a distinctive style within the context of both everyday sartorial presentation and performative culture. In addition, the paper will pay closer attention to the relation between the notions of health and simplicity in dress and Duncan’s references to sources from classical antiquity by discussing her employment of stylistic features of the past from the perspective of wider historical revivals.

Biography
Alicia Mihalic completed her Master’s degree in The Department of Textile and Clothing Design at The Faculty of Textile Technology, University of Zagreb, Croatia, where she is currently employed as an Assistant in the graduate study programme, Theory and Culture of Fashion. Her research focuses on the intersection of costume history, fashion theory, and material culture studies, and establishes connections between dress and its socio-cultural representation in painting, photography, and film. She is mainly interested in the phenomenon of nostalgia, trend mechanisms, and the revival of former dress styles throughout the nineteenth century as well as the development of marginal clothing discourses during the second half of the same period.
Abstract
My research focuses on clothing consumption and the numerous practices around clothing in seventeenth century Tallinn, which was at the time the second largest town in the Swedish Baltic Empire. While the focus has started to shift from novel goods and the more glamorous and spectacular activities that constituted consumption, practices that were less visible, required less reflection and communicated fewer social messages remain unexplored. I intend to broaden the view by focusing on the social aspect of the consumption of clothes. Downplaying the emphasis on the acquisition of new goods, something that was available to a few but not most people, I want to explore the networks through which early modern people were able to procure, maintain and get rid of clothes, a necessity in everyone’s daily life. I want to propose that in order to render consumption material during the early modern period it has to be placed precisely within these social relationships. By connecting people to people, clothes functioned as actors in establishing, maintaining and breaking up relationships. These social networks in turn were constituted by and facilitated numerous clothing practices; to put it simply, they defined, in large part, what people did with clothes.

Biography
Party-Coloured Plaid
and Its Use in the Eighteenth Century North American Colonies

Michael Ballard Ramsey
Colonial Williamsburg Foundation, Williamsburg, United States

Abstract
During the Highland Revival of the early nineteenth century, the terms “tartan” and “plaid” became inexorably tied to the identities of the families, peoples, and cultures of Scotland, but this was not always the case. Prior to the 1790s, these two terms and what they represented crossed both socio-economic and ethnographic boundaries. Through an examination of newspaper ads, probate inventories, and shipment invoices, this paper intends to explore the diverse use of these Scottish textiles in Britain’s American market. This paper represents the first step of a project to reinterpret the current understanding of the terms “tartan” and “plaid” and the use of those textiles within the context of the American colonial costume of the second half of the eighteenth century. Specifically, this study will focus on the mid-Atlantic and Southern colonies of Pennsylvania, Delaware, Maryland, Virginia, and the Carolinas as these colonies are an exemplar of the consumption of these textiles by many different members of a diverse society. Additionally, this paper seeks to illustrate the specific application of these textiles to fashion of the late eighteenth century by a careful examination of the garments found in the colonial written record, images, and extant samples found in both Britain and America.

Biography
Michael Ballard Ramsey is a historic costume and accessories specialist in the Costume Design Center of the Colonial Williamsburg Foundation, a historical landmark, eighteenth century living history museum in Williamsburg, Virginia, United States. He is also Owner of Michael B. Ramsey, Historic Tailoring and Consulting. There, he specialises in the accurate reproduction of tailored garments and accessories of the late eighteenth and early nineteenth centuries, down to the finest detail, including hand-stitched seams. In addition to the Colonial Williamsburg Foundation, he has professional experience at a number of 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.
Books of Secrets and Artisans’ Dress in Italy, 1550–1650

Michele Nicole Robinson
Aalto University, Helsinki, Finland

Abstract
As part of the ERC–funded project, Refashioning the Renaissance: Popular Groups and the Material and Cultural Significance of Clothing in Europe, 1550–1650, my research explores how print culture helped to disseminate ideas about fashion among average people in Italy. My paper will focus on one specific source within this research: books of secrets. These popular books and pamphlets provided, among other things, recipes for processes like removing stains, dyeing, and deep cleaning textiles. Some were complicated and called for exotic ingredients, but others required simple things many people would have had at home or that were easy to obtain. These texts therefore reveal some of the ways that people might care for and update their garments at home, rather than paying a professional. My research goes beyond traditional research methods, however, by incorporating the results of trials with these recipes as part of the experimental phase of the Refashioning the Renaissance project. This not only helps us to better understand how print culture spread knowledge about caring for textiles and the ways that average people were able to engage with ideas about fashion, but how experimentation and making contribute to our understanding of everyday life in the past.

Biography
Michele Nicole Robinson is a Postdoctoral Researcher with the ERC–funded project, Refashioning the Renaissance: Popular Groups and the Material and Cultural Significance of Clothing in Europe 1550–1650, based at Aalto University in Helsinki. Her work explores the role of print culture in the dissemination of ideas about fashion and dress within the lower social orders in Italy. She is also interested in the processes and material culture of the domestic production of textiles, trimmings, and needlework. Michele’s chapter, “The Material Culture of Female Youth in Bologna, 1550–1600,” was published in the book, The Youth of Early Modern Women, edited by Elizabeth S. Cohen and Margaret Reeves (Amsterdam University Press, 2018). Michele has taught a wide range of art history courses for Undergraduate and Master of Arts students at The University of Victoria, Canada, and The University of Sussex, Brighton, where she earned her PhD in 2017.
Sport and Sociability: 
Fashion, Cycling, and Other Physical Practices in the First Brazilian Republic, 1889–1930

Natáli da Noronha Santucci 
Independent Scholar, Porto Alegre, Brazil

Abstract
This conference paper represents the intersection between two research projects. The first research project, defended as a Master’s thesis in History, contemplates an interdisciplinary relationship between fashion, cycling, and the ideal of modernity in the Brazilian city of Porto Alegre, during the late nineteenth century. In that study, it was concluded that Porto Alegre cyclists were up to date with European practices and clothing, although Porto Alegre cyclists were not involved in other issues that approached cycling elsewhere, such as feminist struggles. With an aim to continue this line of inquiry, steps were taken to carry out a second research project: Firstly, to locate Brazilian research on themes related to the history of sportswear and activewear that could not be found during the first study, and to compare this material with prominent international publications. Then, secondly, the research project selected clothing practices by their relevance to fashion or by filling any gaps left by previous studies and primary sources. Finally, the research project aimed to elaborate thoughts on perceptions in Brazilian and European sportswear and activewear.

Biography
Natália de Noronha Santucci is a fashion historian, with research interests in sportswear and activewear. Since 2015, Natália has been a member of the research group, Art History and Fashion Culture, headquartered at Federal University of Rio Grande do Sul, Porto Alegre, Brazil. In 2001, Natália earned a Bachelor’s degree in Fashion Design at University Centre of Fine Arts of São Paulo, Brazil. In 2013, she earned a post-graduate specialist qualification in Fashion, Media and Innovation at Senac/RS (National Service of Commerce of Rio Grande do Sul). In 2016, she earned a Master’s degree in History at Pontifical Catholic University of Rio Grande do Sul.
A Look at the Life and Career of Mary of Guise through the Lens of the Royal Wardrobe in Sixteenth Century Scotland

Francesca Scantlebury
Independent Scholar, Glasgow, Scotland

Abstract
Mary of Guise occupied three major roles over a 22-year period during sixteenth century Scotland. Reigning alongside her husband James V as Queen consort, before becoming Queen dowager after his death, she later ruled as regent for her daughter Mary, Queen of Scots. Her wardrobe is thus highly important to our understanding of the dress of royalty in early modern Scotland. As well as demonstrating the political meanings of her evolving role, her wardrobe also highlights how significant colour was to sixteenth century people and their dress. Despite how prominent a figure Mary was within early modern history though she has often been overlooked in favour of her daughter and her Tudor counterparts. Other than Rosalind Marshall’s initial 1978 study, “Hir Rob Ryall,” Mary’s wardrobe has not been examined in further scholarship. Providing an updated interpretation of this topic therefore has led to Rosalind Marshall’s work being both built upon and challenged, leading Mary and her wardrobe to be evaluated in a new light.

Biography
Francesca is a postgraduate from The University of Glasgow where she studied Art History: Dress and Textile Histories. As part of this course, she wrote her dissertation investigating the wardrobe of Mary of Guise that is also the subject of her conference presentation. Her main research interests are in the dress of the early modern period and the politics of fashion. This passion has led her to complete two internships with Jamestown Settlement in Virginia and The Burrell Collection in Glasgow. In her spare time, Francesca blogs and contributes to the social media of The Costume Society.
Aye que mimo!...
Hand-Coloured Engraving,
13.8 x 7.4cm,
Plate 18 from
Colección general de los trages
[General Collection of Costumes],
Antonio Rodríguez,
Librería de Castillo,
Madrid, Spain, 1801,
Photographed by Danielle Smith.

Nation, Dress, National Dress:
The Development of Antonio Rodríguez’
Colección general de los trages [General Collection of Costumes] (1801)

Danielle Smith
The University of Edinburgh, Edinburgh, Scotland

Abstract
One of the outcomes of a renewed focus on national dress in Spain in the late eighteenth century was the production of several costume books: methodical catalogues of regional Spanish dress, by Spanish artists. Valencian–born engraver Antonio Rodríguez’ Colección general de los trages [General Collection of Costumes] (1801) was the most comprehensive of these, comprising 112 costumes from across mainland Spain and the Balearic Islands. Rodríguez’s Colección was both an artistic endeavour and a type of scientific enquiry, using clothing as topography to map Spain’s disparate social groups—classes, genders, and occupations—by region. In 2018, a suite of preparatory drawings for Rodríguez’ Colección came to light, demonstrating that his initial study was considerably more extensive than his published work. This paper examines the significance of Rodríguez’ preliminary figures, which have not previously been studied, within his selection process for the final Colección. The broad scope of the unused drawings reveals the priority placed on dress as a signifier of Spanish social order. Furthermore, it highlights how Rodríguez disseminated a calculated and intentional view of Spain’s socio-cultural structures through the costumes he choose to include; and consequently, to exclude.

Biography
Danielle Smith is a PhD candidate in History of Art at The University of Edinburgh. She is the inaugural David Wilkie Scholar for the Study of Spanish Art, sponsored by the Centro de Estudios Europa Hispanica. She holds a BA (Honours Class 1) and an MPhil in the field of Spanish art, both from The University of Queensland, Australia. Danielle has previously worked for the Queensland Art Gallery and the Lethbridge Gallery as a researcher, and in the art history department at The University of Queensland as a teaching assistant. Her research focus is on the production of costume books in Spain during the late eighteenth and early nineteenth centuries.
Conference Sub-Committee

The following ADH members are responsible for organising the 24 May 2019 conference and events in Edinburgh during the year prior to the conference and/or ensuring that the conference runs smoothly on the day. If you are interested in joining a future conference sub-committee, please contact secretary@dresshistorians.org as the ADH welcomes member participation in event organisation.

Jennifer Daley, Conference Chair

Jennifer Daley is Chairman and Trustee of The Association of Dress Historians and Editor-in-Chief of The Journal of Dress History. Jennifer researches the political, economic, industrial, technological, and cultural history of clothing and textiles. She is a university lecturer, who teaches the history of dress and décor, fashion/luxury business/history, and other courses to BA, MA, MSc, and MBA students at several universities. Jennifer is a PhD candidate at King’s College London, where she is analysing sailor uniforms and nautical fashion. Jennifer earned an MA in Art History from The Department of Dress History at The Courtauld Institute of Art, a BTEC in Millinery (history, design, and construction) at Kensington and Chelsea College, an MA from King’s College London, and a BA from The University of Texas at Austin. Jennifer can be reached at email chairman@dresshistorians.org.

Irene Calvi

Irene Calvi will graduate in 2019 with a BA degree in Cultural Heritage (History of Art) from The University of Turin, Italy, with a dissertation on fashion museology. The focus of her dissertation research is the museological approach to fashion, and the ability of museums to deliver a message to their public through exhibitions. Irene is passionate about the historical and cultural significance of fashion interpretation in museums, an aspect she has deepened with a collaboration with the young collective CreateVoice and an Erasmus Traineeship. She is looking forward to expanding her knowledge in costume and textile history from innovative perspectives, following her interest in building a successful network that allows students, researchers, museums, and heritage sites to work better together. Irene was awarded a 2019 Student Fellowship by The Association of Dress Historians.

Olga Dritsopoulou

A postgraduate student at The Victoria and Albert/Royal College of Art (V&A/RCA), London, History of Design programme, Olga Dritsopoulou is currently focusing on the further development of her undergraduate research, revolving around the analysis of contemporary conceptual fashion in an interdisciplinary manner with regards to philosophy and literature. Having worked for companies such as DKNY in New York and Jonathan Saunders in London, Olga is a stylist and independent scholar aspiring to contribute constructively to the further evolution of fashion as an academic field. Olga published an article, titled, “Conceptual Parallels in Fashion Design Practices: A Comparison of Martin Margiela and John Galliano” in the Autumn 2017 issue of The Journal of Dress History. Olga was awarded a 2019 Student Fellowship from The Association of Dress Historians.

Amy–Louise Holton

Amy–Louise Holton was awarded a 2019 ADH Student Fellowship, during which she is working as ADH Digital Communications Assistant, helping to keep the ADH social media platforms updated. Amy–Louise has a background of study in textiles and pattern cutting and is currently studying for an undergraduate degree in Fashion and Dress History at The University of Brighton. Her research interests include how the Aesthetic dress movement influenced the stage costumes of actress Ellen Terry (1847–1928), the social politics of Victorian Mourning dress, and Bakelite...
jewellery. Amy is passionate about documenting and showcasing her studies in Dress History to a wider audience through social media. She also edits the “Seminar Style” feature on The University of Brighton’s History of Art and Design course blog.

Vanessa Jones
Vanessa Jones is assistant curator of dress and textiles at Leeds Museums and Galleries. On a freelance basis, Vanessa is also design archivist at Standfast & Barracks where she is responsible for the care and research of approximately 15,000 objects. Vanessa has previous curatorial experience with collections at The Museum of Farnham; The Charleston Trust, where her work focused on examples of fashion drawn and painted on domestic objects produced by Vanessa Bell and Duncan Grant; and The Victoria and Albert Museum, where she worked on several large research projects including Balenciaga: Shaping Fashion; London Society Fashion, 1905–1925: The Wardrobe of Heather Firbank; and Alexander McQueen: Savage Beauty. Vanessa is the Membership Officer of The Association of Dress Historians and can be reached at email: membership@dresshistorians.org.

Janet Mayo
Janet’s first degree was in theology at Birmingham University, and she followed it with an MA from the Courtauld in History of Dress, with Dr Aileen Ribeiro, specialising in British 18th century and writing a thesis on Aesthetic Dress at the end of the 19th 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 has been a member of ADH since its conception as CHODA. Janet is a member of the Executive Committee of The Association of Dress Historians, and she chairs the ADH Awards Sub-Committee. Janet can be reached at email: janet.mayo@dresshistorians.org.

Georgina Ripley
Georgina Ripley is Senior Curator of Modern and Contemporary Fashion and Textiles at National Museums Scotland (NMS), where she is responsible for fashion from 1850 to the present day, including the museum’s extensive Jean Muir archive. She is currently working on Body Beautiful: Diversity on the Catwalk (opening 23 May–20 October 2019) and the museum’s first major temporary exhibition for fashion opening in June 2020. Georgina was the lead curator for the permanent Fashion and Style gallery which opened at the museum in 2016. She has also co-curated the exhibitions Express Yourself: Contemporary Jewellery (2014) and contributed to exhibitions at NMS including Jean Muir: A Fashion Icon (2008–2009) and Mary Queen of Scots (2013), and The House of Annie Lennox (2012), a V&A Touring Exhibition at the Scottish National Portrait Gallery. Georgina holds a Master’s degree in the History of Art from The Courtauld Institute and has previous experience working with The Royal Academy of Arts, The Warner Textile Archive, Museums Galleries Scotland, and the National Galleries of Scotland. Georgina published an article, titled, “‘A New Kind of Menswear for a New Kind of Man:’ Constructs of Masculinity at JW Anderson and Loewe, 2008–2017” in the Summer 2018 issue of The Journal of Dress History. Georgina is a member of The Advisory Board of The Journal of Dress History.

Emmy Sale
Emmy Sale holds an undergraduate degree in Fashion and Dress History from The University of Brighton and is currently studying for a Master’s degree in History of Design and Material Culture, also at The University of Brighton. Her research interests include homemade clothing, women’s periodicals, and interwar beachwear. Emmy’s undergraduate dissertation, titled, Making, Wearing and Leisure: Hand-Knitted Bathing Suits and Young Wage-Earners in the 1930s, won the Design History Society Undergraduate Student Essay Prize 2018. Emmy published an article, titled, “‘It Is Not Impossible to Look Nice Sitting about on the Beach.’ The
Influence of Magazines in the Making and Wearing of Hand-Knitted Bathing Suits by Young Working Women in England during the 1930s” in the Autumn 2018 issue of The Journal of Dress History. Emmy is Student Communications Officer of The Association of Dress Historians, and her role involves overseeing the ADH social media platforms. Emmy can be reached at email: communications@dresshistorians.org.

Emily Taylor
Emily Taylor is currently Assistant Curator of European Decorative Arts at National Museums Scotland, with a focus on working with the pre-1850 element of the Fashion and Textile collection. Her primary research area is on fashion construction and fashionable identities circa 1700-1850. In 2013 she completed a PhD at the University of Glasgow, titled, Women's Dresses from Eighteenth-Century Scotland: Fashion Objects and Identities. She completed a MLitt in Decorative Arts and Design History at the University of Glasgow in 2007, and has previously had voluntary and paid roles with York Museums Trust, National Museums Scotland, and Glasgow Museums. Emily is a member of the Executive Committee of The Association of Dress Historians. Emily can be reached at email: emily.taylor@dresshistorians.org.

Milly Westbrook
Milly Westbrook was awarded a 2019 ADH Student Fellowship, during which she is working as ADH Social Media Curator, creating new and exciting original content for ADH Instagram. Milly is a second-year student studying for an undergraduate degree in Fashion and Dress History at The University of Brighton. Her passion for historical fashion began from a young age with trips to museums with her granny. Milly’s research interests include headwear and dress of the 1920s, Designer Lucile (1863–1935), and eighteenth century dress. Milly is also a student annotator for the Yoox Net-a-Porter/Bloomsbury Runway Collection archive. Milly has plans to visit the Palace of Versailles and will begin her dissertation research.
ADH Events, Dates, and Calls For Papers

ADH members are invited to participate in the following ADH events.

If you are not yet an ADH member and are interested in attending an ADH member event, register today to become a member! ADH memberships are only £10 per year and are valid from 1 January to 31 December, inclusive. As a registered charity, your membership dues contribute to our ongoing support and promotion of the study and professional practice of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day.

Become an ADH member at https://www.dresshistorians.org/membership.

2:30pm–4:30pm, Tuesday, 21 May 2019
Christian Dior Fashion Exhibition, London:
ADH members are invited to join this ADH networking event at The Victoria and Albert Museum, London. We will meet at 2:30pm at the V&A for 30 minutes of discussion and networking before entering the Christian Dior: Designer of Dreams fashion exhibition. Tickets are free of charge for ADH members, but spaces are limited. Register for this event at https://tinyurl.com/ADH-21May2019.

2:00pm–3:00pm, Wednesday, 22 May 2019
Wool & Textiles Tour, New Lanark:
ADH members are invited to purchase a £12.50 ticket to attend a special Wool & Textiles Tour with complete access to the entire New Lanark World Heritage Site, South Lanarkshire, Scotland, ML11 9DB. New Lanark World Heritage Site is an eighteenth century mill village sitting alongside the picturesque River Clyde, less than one hour from Glasgow and Edinburgh. Read about New Lanark here: http://www.newlanark.org. There’s also an opportunity to see historic working textile machinery. Our ADH members’ Wool & Textiles Tour will begin at 2:00pm and end at 3:00pm. Your £12.50 ticket entitles you to enter New Lanark World Heritage Site any time during the morning or afternoon, so you can take your time walking around the site. And, you can continue visiting the site after our tour finishes at 3:00pm. Tickets to the Wool & Textiles Tour are limited, so purchase your ticket soon! For more information about this special ADH Wool & Textiles Tour, please visit the online ticketing and registration page, https://tinyurl.com/wooltour.

10:00am–11:30am, Thursday, 23 May 2019
Museums Collections Centre Tour, Edinburgh:
Victoria Garrington, ADH member and Curator at The Museum of Edinburgh, will conduct an ADH members’ tour of the Museums Collections Centre in Edinburgh. The wider collection includes almost 8000 pieces of dress, some incredible tartan garments and samples, a large collection of pantomime costumes, Paisley and Edinburgh shawls, children’s toys and clothing, millinery, and embroidery from the Edinburgh College of Domestic Science, plus many other treasures. Tickets to this event are free of charge for ADH members, but spaces are limited. Register for this event at https://tinyurl.com/MuseumTour23May2019.
12:00pm–1:00pm, Thursday, 23 May 2019
ADH Members’ Lunch, Edinburgh:
All ADH members, conference speakers, conference attendees, and their (non-member) guests are warmly encouraged to join our ADH members’ lunch at Viva Mexico Restaurant, 41 Cockburn Street, Edinburgh, EH1 1BS, www.viva-mexico.co.uk. Lunch will begin promptly at 12:00pm. For our members’ lunch, there is no set menu and no pre-payment. You can order whatever you want at the restaurant, then pay only for whatever you personally order. Seats are limited at the lunch, so register early at https://tinyurl.com/ADHLunch23May2019. Once you have registered online, and your name is on the official guest list, it is very important that you actually attend the lunch as the restaurant will be holding a seat for you.

1:30pm–2:30pm, Thursday, 23 May 2019
Tartan Weaving Mill, Edinburgh:
Tristan Stewart will lead ADH members on a tour of Tartan Weaving Mill, 555 Castlehill, Royal Mile, Edinburgh, EH1 2ND, which is near the entrance to Edinburgh Castle. Tartan Weaving Mill is the only operating weaving mill in Edinburgh. We will meet at the historic kilt display inside Tartan Weaving Mill. To find the meeting point, as you enter the building, turn right and walk downstairs to level –2. Tickets are free of charge for ADH members, but spaces are limited. Register for this event at https://tinyurl.com/Tartan23May2019.

3:30pm–5:00pm, Thursday, 23 May 2019
Fashion Exhibition Tour, Edinburgh:
Georgina Ripley, ADH member and Senior Curator of Modern & Contemporary Fashion & Textiles at National Museums Scotland, Edinburgh, will conduct an ADH members’ tour of the new fashion exhibition, titled, Body Beautiful: Diversity on the Catwalk. We will meet at 3:20pm (for a prompt 3:30pm start) in front of the nineteenth century Paisley shawl on display in the Fashion and Style Gallery. If arriving early, browse the dress and textiles on display in this new Fashion and Style Gallery, which opened in 2016. Tickets are free of charge for ADH members, but spaces are limited. Register for this event at https://tinyurl.com/FashionTour23May2019.

5:30pm–7:30pm, Thursday, 23 May 2019
ADH Members’ Networking Event, Edinburgh:
All ADH members, conference speakers, conference attendees, and their (non-member) guests are warmly encouraged to join our networking event at Checkpoint, 3 Bristo Place, Edinburgh, EH1 1EY, http://checkpointedinburgh.com. Tickets to this event are free of charge; however, it is required that you purchase something (anything) at the venue. A menu of drinks and food is on the Checkpoint website. Space at this event is limited. Only those officially registered for this event will be admitted. We will have name badges for everyone to wear, to enable networking and friendship building. Please join us for a drink and conversation! Register for this event at https://tinyurl.com/ADHnetworking23May2019.

9:15am–5:30pm, Friday, 24 May 2019
The New Research in Dress History Conference, Edinburgh:
12:00pm–12:30pm, Friday, 24 May 2019
Fashion Exhibition Tour, Edinburgh:
During the lunchtime break at our conference, Georgina Ripley, ADH member and Senior Curator of Modern & Contemporary Fashion & Textiles at The National Museum of Scotland, Edinburgh, will conduct an ADH members’ tour of the new fashion exhibition, titled, Body Beautiful: Diversity on the Catwalk. This will be the same fashion exhibition tour that was conducted during 3:30pm–5:00pm, Thursday, 23 May 2019. So, if you were unable to attend Thursday’s tour, sign up for Friday’s tour! Tickets to this event are free of charge for ADH members, but spaces are limited. Only those officially registered for this event will be admitted. Register for this event at https://tinyurl.com/FashionTour24May2019.

6:00pm–8:00pm, Friday, 24 May 2019
Conference Dinner at Spoon, Edinburgh:
All ADH members, conference speakers, conference attendees, and their (non-member) guests are warmly encouraged to join our ADH conference dinner at Spoon, 6A Nicolson Street, Edinburgh, EH8 9DH, https://spoonedinburgh.co.uk. As we leave the conference venue (at 5:55pm), ADH Membership Officer, Vanessa Jones, will lead everyone on a short walk to the restaurant. The dinner will begin promptly at 6:00pm. For our conference dinner, as a group we will each order from the Pre Theatre Menu, which offers 2 courses for £15 or 3 courses for £20, excluding drinks. The Pre Theatre Menu can be viewed on the following link; however, the menu may change before our conference dinner.
https://spoonedinburgh.co.uk/images/assets/uploads/pretheatreOCT18.pdf
Seats are limited at the conference dinner, so hurry to place your name on the official guest list by emailing ADH Membership Officer, Vanessa Jones, at membership@dresshistorians.org. Once your name is on the official guest list, it is very important that you actually attend the dinner as the restaurant will be holding a seat for you.

11:59pm GMT, Sunday, 1 September 2019
Conference Call For Papers Deadline:
During Wednesday–Thursday, 19–20 August 2020, The Association of Dress Historians (ADH) will hold its annual New Research in Dress History Conference at The Röhsska Museum of Design and Craft in Gothenburg, Sweden. For this conference, the ADH welcomes proposals to present research on any aspect of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. To submit a proposal to speak at the conference, simply email the following information to ADHCFP@gmail.com as a .doc or .docx attachment (not a .pdf) by the deadline of 11:59pm GMT, Sunday, 1 September 2019: include your name, email address, descriptive paper title, 200-word (maximum) abstract (without footnotes), 120-word (maximum) biography (written in essay format), and one .jpg image (with reference) that represents your paper. If selected to present at the conference, this submission information will appear in the published conference programme. During the two-day conference, 19–20 August 2020, there will be two concurrent panels in two separate rooms at The Röhsska Museum: one room will feature 10-minute presentations while the other room will feature 20-minute presentations. When submitting a proposal to speak at the conference, specify which presentation length you prefer (10 minutes or 20 minutes). Potential conference speakers are not required to hold an ADH membership at the time of proposal submission; however, all conference speakers must hold a current ADH membership at the time of the conference during which they present. ADH memberships are only £10 per year and help support our charity.
3:15pm–4:45pm, Thursday, 24 October 2019
Mary Quant Fashion Exhibition, London:
ADH members are invited to join this ADH networking event at The Victoria and Albert Museum, London. We will meet at 3:15pm at the V&A for 30 minutes of discussion and networking before entering the Mary Quant fashion exhibition. Tickets are free of charge for ADH members, but spaces are limited. To register for this event, email ADH Executive Committee Member, Ingrid Mida, at ingrid.mida@ryerson.ca.

9:50am–6:25pm, Friday–Saturday, 25–26 October 2019
International Conference of Dress Historians:
The ADH conference, titled, The Victorian Age: A History of Dress, Textiles, and Accessories, 1819–1901, will be held at The Art Workers’ Guild, 6 Queen Square, London, WC1N 3AT, England. The conference will feature 56 academic paper presentations across two concurrent panels. Please visit our ADH website to view the entire conference programme and ticketing information, www.dresshistorians.org.

6:30pm–8:00pm, Friday, 25 October 2019
Conference Dinner at Ciao Bella, London:
All ADH members, conference speakers, conference attendees, and their (non-member) guests are warmly encouraged to join our ADH conference dinner at Ciao Bella, 86–90 Lamb’s Conduit Street, London, WC1N 3LZ, http://ciaobella.co.uk. As the wine reception finishes at the conference (at 6:25pm), ADH Executive Committee Member, Emmy Sale, will lead everyone on a short walk to the restaurant. The dinner will begin promptly at 6:30pm. (We must vacate the tables by 8:00pm at the latest.) For our conference dinner, there is no set menu and no pre-payment. You can order whatever you want at the restaurant and pay only for whatever you personally order. Seats are limited at the conference dinner, so hurry to place your name on the official guest list by emailing ADH Executive Committee Member, Emmy Sale, at e.sale1@uni.brighton.ac.uk. Once your name is on the official guest list, it is very important that you actually attend the dinner as the restaurant will be holding a seat for you.

11:59pm GMT, Friday, 1 November 2019
ADH Awards, Prizes, Grants Deadline:
Details about (and submission information for) the ADH awards, prizes, and grants will be circulated soon. Please check our ADH website periodically for updates, www.dresshistorians.org.

11:59pm GMT, Sunday, 1 December 2019
Conference Call For Papers Deadline:
This is the Call For Papers deadline for The International Conference of Dress Historians that will be held on Monday, 2 November 2020 at the historic Coopers Hall at the Bristol Old Vic, King Street, Bristol, BS1 4ED, England. Built in 1766, Bristol Old Vic is the oldest continuously working theatre in the English-speaking world. The theme of the ADH International Conference of Dress Historians in 2020 is:

Costume Drama: A History of Clothes for Stage and Screen

To celebrate dress in theatre, film, and television, The Association of Dress Historians will convene an international conference that explores academic research into clothes for stage and screen, which could include clothes in ballet, opera, theatre, pantomime, film, television, advertisements, cartoons, etcetera, of any culture or region of the world. The Association of Dress Historians encourages the submission of conference paper proposals from students, early
career researchers, and established professionals. All conference paper presentations will be 20 minutes, followed by a Q&A session.

To submit a proposal to present at the ADH conference on 2 November 2020, simply email the following information to ADH Executive Committee Member, Janet Mayo, at birchmayo@yahoo.co.uk as a .doc or .docx attachment (not a .pdf) by the deadline of 11:59pm GMT, Sunday, 1 December 2019. All presentation proposals must include only your name, email address, descriptive paper title, 200-word (maximum) abstract (without footnotes), 120-word (maximum) biography (written in essay format in the third person), one jpg image (which needs to be cropped at exactly 500 pixels in height) that represents your paper, and a complete reference for the image. Potential conference speakers are not required to hold an ADH membership at the time of proposal submission; however, all conference speakers must hold a current ADH membership at the time of the conference during which they present. ADH memberships are £10 per year.

**11:59pm GMT, Sunday, 1 December 2019**

1819–1901 Themed Articles: Call For Papers Deadline:
This is the Call For Papers deadline for article submissions for the special themed issue of The Journal of Dress History, the academic publication of The Association of Dress Historians. Articles are welcome for this special themed issue on the topic of The Victorian Age: A History of Dress, Textiles, and Accessories, 1819–1901. Topics of potential articles could include any aspect of dress, textiles, and accessories for womenswear, menswear, and childrenswear of any culture or region of the world during the lifetime of Queen Victoria, 1819–1901. (Articles outside this theme can be submitted to journal@dresshistorians.org any day during the year.) Articles must be between 4000 words (minimum) and 6000 words (maximum), which includes footnotes but excludes the required 120-word (maximum) abstract, five (minimum) images with references, the tiered bibliography (that separates Primary Sources, Secondary Sources, Internet Sources, et cetera), and 120-word (maximum) author’s biography. Please submit articles as a Word document to journal@dresshistorians.org.

**5:30pm–8:00pm, Monday, 2 December 2019**

ADH Christmas Party and AGM:
Our ADH Christmas Party and Annual General Meeting (AGM) are always held on the first Monday in December, every year. So mark your calendars! This year, ADH members are invited to our annual Christmas Party and AGM on Monday, 2 December 2019 at The Art Workers’ Guild, 6 Queen Square, London, WC1N 3AT. Doors open at 5:30pm; the AGM will begin at 6:00pm; and the party lasts till 8:00pm. Please join us for a glass of hot mulled wine, holiday cheer, and the AGM! All ADH members are encouraged to attend this event, which is free of charge. To register for this event, please email ADH Secretary, Tara Tierney, at secretary@dresshistorians.org.

**Wednesday–Thursday, 19–20 August 2020**

The New Research in Dress History Conference:
Save the date! The ADH will hold its annual New Research in Dress History Conference at The Röhsska Museum of Design and Craft in Gothenburg, Sweden. The conference programme will be published soon after the Call For Papers closes on 1 September 2019.
Monday, 2 November 2020

International Conference of Dress Historians:

Save the date! Our conference, titled, Costume Drama: A History of Clothes for Stage and Screen, will be held at the historic Coopers Hall at the Bristol Old Vic, King Street, Bristol, BS1 4ED, England. Built in 1766, Bristol Old Vic is the oldest continuously working theatre in the English-speaking world. The conference programme will be published soon after the Call For Papers closes on 1 December 2019.

11:59pm GMT, Tuesday, 1 December 2020

Costume Drama Themed Articles: Call For Papers Deadline:

This is the Call For Papers deadline for article submissions for the special themed issue of The Journal of Dress History, the academic publication of The Association of Dress Historians. Articles are welcome for this special themed issue on the topic of Costume Drama: A History of Clothes for Stage and Screen. Topics of potential articles could include clothes in ballet, opera, theatre, pantomime, film, television, advertisements, cartoons, et cetera, of any culture or region of the world. (Articles outside this theme can be submitted to journal@dresshistorians.org any time during the year.) Articles must be between 4000 words (minimum) and 6000 words (maximum), which includes footnotes but excludes the required 120-word (maximum) abstract, five (minimum) images with captions, the tiered bibliography (that separates Primary Sources, Secondary Sources, Internet Sources, et cetera), and 120-word (maximum) author’s biography. Please submit articles as a Word document to journal@dresshistorians.org.
ADH Membership

The Association of Dress Historians (ADH) supports and promotes the study and professional practice of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. The ADH receives no public funds, is a non-profit educational charity run by a team of volunteers, and is wholly funded by annual memberships and donations.

As Registered Charity #1014876 of The Charity Commission for England and Wales, your membership dues contribute to our ongoing support and promotion of the study and professional practice of dress history. ADH membership is open to anyone with an interest in the field. Membership provides a variety of benefits, including access to exclusive ADH members’ events throughout the year and discounted tickets to ADH conferences.

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

If you would like to become a member of the ADH, please email the following information to Vanessa Jones, ADH Membership Officer, at membership@dresshistorians.org: include your name, email address, country of residence, and up to ten words that describe your specific areas of interest.

After sending your information to our ADH Membership Officer, please purchase an ADH membership through one of the following methods. Membership payments can be made using online banking or a standing order through the ADH UK bank account:

Santander Bank
Sort Code: 09-01-54
Account Number: 17602901
Name: The Association of Dress Historians

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

For international bank payments:

BIC: ABBYGB2LXXX
IBAN: GB09ABBY09015417602901

ADH memberships can also be purchased through PayPal on this page: https://www.dresshistorians.org/membership

Please direct any questions regarding ADH membership to Vanessa Jones, ADH Membership Officer, at membership@dresshistorians.org.

Thank you for becoming a member of The Association of Dress Historians!
The Journal of Dress History is the academic publication of The Association of Dress Historians (ADH) through which scholars can articulate original research in a constructive, interdisciplinary, and peer reviewed environment. The ADH supports and promotes the study and professional practice of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. The ADH is Registered Charity #1014876 of The Charity Commission for England and Wales.

The Journal of Dress History is circulated solely for educational purposes and is non-commercial; journal issues are not for sale or profit. The Journal of Dress History is run by a team of unpaid volunteers and is published on an Open Access platform distributed under the terms of the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is cited properly. Complete issues of The Journal of Dress History are freely available on the ADH website www.dresshistorians.org.

The Editorial Board of The Journal of Dress History encourages the unsolicited submission for publication consideration of academic articles on any topic of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. Articles and book reviews are welcomed from students, early career researchers, independent scholars, and established professionals.

Articles can be submitted any day during the year, except for special themed issues, which have a specific deadline. Please note the following deadlines for, and titles of, the next two special themed issues of The Journal of Dress History.

11:59pm GMT, Sunday, 1 December 2019:
The Victorian Age: A History of Dress, Textiles, and Accessories: 1819–1901

11:59pm GMT, Tuesday, 1 December 2020:
Costume Drama: A History of Clothes for Stage and Screen

Articles must be between 4000 words (minimum) and 6000 words (maximum), which includes footnotes but excludes the required 120-word (maximum) abstract, five (minimum) images with references, the tiered bibliography (that separates Primary Sources, Secondary Sources, Internet Sources, et cetera), and 120-word (maximum) author’s biography. Please submit articles as a Word document to journal@dresshistorians.org.

If you would like to discuss an idea for an article or book review, please contact Jennifer Daley, editor-in-chief of The Journal of Dress History, at email journal@dresshistorians.org. Consult the most recently published issue for updated submission guidelines for articles and book reviews.