



**Costume Drama:
A History of Clothes for Stage and Screen**

International Conference of Dress Historians

19 April 2021

Convened By:

**The Association of Dress Historians
www.dresshistorians.org**

Conference Venue:

**Bristol Old Vic
King Street
Bristol, BS1 4ED
England**

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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 is proud to support scholarship in dress and textile history through its international conferences, the publication of *The Journal of Dress History*, fellowships and awards for students and researchers, and ADH members' events. 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.

All 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 conferences and events, Calls For Papers, and complete issues of *The Journal of Dress History*, please visit www.dresshistorians.org.

If you are not yet an ADH member, please consider joining us! Membership has its perks and is only £10 per year. Thank you for supporting our charity and the work that we do. Memberships are available for purchase, on this page: <https://dresshistorians.org/membership>

To attend the conference, *Costume Drama: A History of Clothes for Stage and Screen*, in Bristol, England, to be held on 19 April 2021, conference tickets must be purchased online, in advance, on this page: <https://tinyurl.com/Bristol2021>

Please join The Association of Dress Historians twitter conversation @DressHistorians, and tweet about our 19 April 2021 Costume Drama conference with hashtag #ADHCostumeDrama.

Over the past year, the ADH has been working hard on expanding our media presence 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 ADH membership, is our new members-only Facebook group. You can be added by simply sending a request to our Facebook profile, Dress Historians, and you will be automatically added. We intend 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>

This conference programme is intended to be read electronically, in consideration of the environment. There will be no paper programmes distributed at the conference.

Please direct all conference questions to Janet Mayo at janet.mayo@dresshistorians.org.

Table of Contents

Conference Overview	4
Conference Tickets	7
Conference Schedule	8
Conference Speakers' Abstracts and Biographies.....	13
Janne Helene Arnesen.....	14
Bethan Bide.....	15
Stephanie Blythman.....	16
Raissa Bretaña.....	17
Amelia Brookins.....	18
Clodagh Deegan	19
Victoria Haddock	20
Caroline Hamilton.....	21
Amy Hare.....	22
Charlotte Headrick.....	23
E. Emily Mackey.....	24
Paul McFadyen.....	25
Eleanor Medhurst.....	26
Rebecca Morrison.....	27
Stephanie Sporn	28
Gary Watt.....	29
Felicia Yao.....	30
Conference Sub-Committee	31
ADH Membership, Conferences, and Calls For Papers	33

Conference Overview

The Association of Dress Historians is delighted to announce its annual International Conference of Dress Historians, which this year is titled:

**Costume Drama:
A History of Clothes for Stage and Screen**

The conference will be held on Monday, 19 April 2021 at the historic Coopers Hall at the Bristol Old Vic, King Street, Bristol, BS1 4ED, England. Built in 1766, the Bristol Old Vic is the oldest continuously working theatre in the English-speaking world.

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

The following 17 papers will be presented at the conference, listed here in alphabetical order.

**Tracing the Phantom:
The Creation of a Legend**
Janne Helene Arnesen
The National Museum, Oslo, Norway

The Role of Costume in Communicating Experiences to Audiences in the Developing Medium of Narrative Cinema
Bethan Bide
University of Leeds, Leeds, England

Flesh Coloured Satin and Outfits a l'Antique: Costume Practises on the Early Modern Stage
Stephanie Blythman
Independent Scholar, London, England

**What Price Hollywood?
Collecting Costume from the Silver Screen**
Raissa Bretaña
Fashion Institute of Technology, New York, United States

**Costumes as Palimpsest:
Exploring the Memory and Embodiment of Narrative through Re-Used Costumes in Film and Theatre**
Amelia Brookins
University College London, London, England

Extrapolating History:

Researching the Under-Represented:

Cinematic Depictions of Nineteenth Century Dress in Connemara, Ireland

Clodagh Deegan

Independent Scholar, Dublin, Ireland

Hollywood Glamour:

The Influence of Film Costume on Dressmaking Patterns in the 1930s

Victoria Haddock

University of Brighton, Brighton, England

Image and Reality:

The Costumes of Modern Dance Pioneer Ruth St. Denis

Caroline Hamilton

University of Brighton, Brighton, England

Mastering the Cut:

The Emergence of Historical Costume Cutting at the Central School of Art, London

Amy Hare

Bristol University, Bristol, England

Lynn Nottage's Intimate Apparel:

Clothes Tell the Story

Charlotte Headrick

Oregon State University, Corvallis, Oregon

Imperial Dreams:

An Analysis of the Costume Characterisation of Anastasia Romanov

Emily Mackey

Ryerson University, Toronto, Canada

Ecclesiastical Vestments as Costume in Early Liturgical Drama

Paul McFadyen

University of Dundee, Dundee, Scotland

In the Closet with Gentleman Jack:

A Nineteenth Century Lesbian Dressed for the Modern Eye

Eleanor Medhurst

University of Brighton, Brighton, England

...And the Dresses Designed by Miss Rein

Rebecca Morrison

Queen Mary University and V&A, London, England

Sweeping Statements:

The Cape in American Cinema, 1920-1935

Stephanie Sporn

New York University, New York, United States

Second-Hand Shylock:

Material Recycling of a Theatrical Type

Gary Watt

University of Warwick, Coventry, England

Disrobing the Dragon Lady:

Deconstructing the Qipao in American Cinema

Felicia Yao

Independent Scholar, New Orleans, Louisiana, United States

Conference Tickets

The Association of Dress Historians is delighted to announce its annual International Conference of Dress Historians, which this year is titled:

**Costume Drama:
A History of Clothes for Stage and Screen**

Please join us on Monday, 19 April 2021 for an exciting day of scholarship in dress history!

Conference tickets must be purchased online, in advance, from this page:

<https://tinyurl.com/Bristol2021>

All conference tickets include lunch, coffee/tea, and networking breaks.

Conference ticket prices are as follows:

ADH Members (full-time students): £30

ADH Members (standard): £35

Non-Members: £40

Our conference is open to both ADH members and the general public. Non-members are encouraged to consider becoming a member of The Association of Dress Historians. Membership is only £10 per year. As a registered charity, your membership dues contribute to our ongoing support and promotion of the study and professional practice of dress and textile history. ADH memberships can be purchased on our website, www.dresshistorians.org.

Conference Schedule

On Monday, 19 April 2021 our conference will take place at the Bristol Old Vic, King Street, Bristol, BS1 4ED.

9:00am Registration, with Tea and Coffee

9:25am Welcome Address by Janet Mayo, Conference Chair

Panel 1: Screen
Panel Chair: Raissa Bretaña

9:30am **Imperial Dreams:**
An Analysis of the Costume Characterisation of
Anastasia Romanov
Emily Mackey
Ryerson University, Toronto, Canada

9:50am **Sweeping Statements:**
The Cape in American Cinema, 1920–1935
Stephanie Sporn
New York University, New York, United States

10:10am **Hollywood Glamour:**
The Influence of Film Costume on Dressmaking Patterns
in the 1930s
Victoria Haddock
University of Brighton, Brighton, England

10:30am Q&A Session

10:40am Tea and Coffee

Panel 2: Screen
Panel Chair: Rachel Sayers

- 11:00am **In the Closet with Gentleman Jack:
A Nineteenth Century Lesbian Dressed for the Modern Eye**
Eleanor Medhurst
University of Brighton, Brighton, England
- 11:15am **Extrapolating History:
Researching the Under-Represented:
Cinematic Depictions of Nineteenth Century Dress
in Connemara, Ireland**
Clodagh Deegan
Independent Scholar, Dublin, Ireland
- 11:30am **Disrobing the Dragon Lady:
Deconstructing the Qipao in American Cinema**
Felicia Yao
Independent Scholar, New Orleans, Louisiana, United
States
- 11:45am Q&A Session

Panel 3: Screen
Panel Chair: Veronica Isaac

- 11:55am **The Role of Costume in Communicating Experiences to Audiences in the Developing Medium of Narrative Cinema**
Bethan Bide
University of Leeds, Leeds, England
- 12:15pm **Costumes as Palimpsest:
Exploring the Memory and Embodiment of Narrative through Re-Used Costumes in Film and Theatre**
Amelia Brookins
University College London, London, England
- 12:30pm **What Price Hollywood?
Collecting Costume from the Silver Screen**
Raissa Bretaña
Fashion Institute of Technology, New York, United States
- 12:50pm Q&A Session
- 1:00pm Lunch

Panel 4: Stage
Panel Chair: Janet Mayo

- 2:00pm **Ecclesiastical Vestments as Costume in
Early Liturgical Drama**
Paul McFadyen
University of Dundee, Dundee, Scotland
- 2:20pm **Flesh Coloured Satin and Outfits a l'Antique:
Costume Practises on the Early Modern Stage**
Stephanie Blythman
Independent Scholar, London, England
- 2:40pm **Second-Hand Shylock:
Material Recycling of a Theatrical Type**
Gary Watt
University of Warwick, Coventry, England
- 3:00pm **...And the Dresses Designed by Miss Rein**
Rebecca Morrison
Queen Mary University and V&A, London, England
- 3:20pm Q&A Session
- 3:35pm Tea and Coffee

Panel 5: Stage
Panel Chair: Patti Hunt-Hurst

- 4:00pm **Mastering the Cut:**
The Emergence of Historical Costume Cutting at the
Central School of Art, London
Amy Hare
Bristol University, Bristol, England
- 4:20pm **Lynn Nottage's Intimate Apparel:**
Clothes Tell the Story
Charlotte Headrick
Oregon State University, Corvallis, Oregon
- 4:40pm **Image and Reality:**
The Costumes of Modern Dance Pioneer Ruth St. Denis
Caroline Hamilton
University of Brighton, Brighton, England
- 5:10pm **Tracing the Phantom:**
The Creation of a Legend
Janne Helene Arnesen
The National Museum, Oslo, Norway
- 5:30pm Q&A Session

Immediately following the conference, everyone is invited to convene at the Bristol Old Vic bar (at the conference venue) for drinks and networking. A conference dinner will follow drinks; details to be communicated soon.

Conference Speakers' Abstracts and Biographies

All speakers' paper abstracts and biographies are included in this section, with an image (and reference) that represents their conference presentation.



Left: One of Maria Bjørnson's costume designs for the character Carlotta Giudicelli in *Phantom of the Opera*.
Right: Gustave Moureau's *Salome and the Apparition of the Baptist's Head* (1876).

Tracing the Phantom: The Creation of a Legend

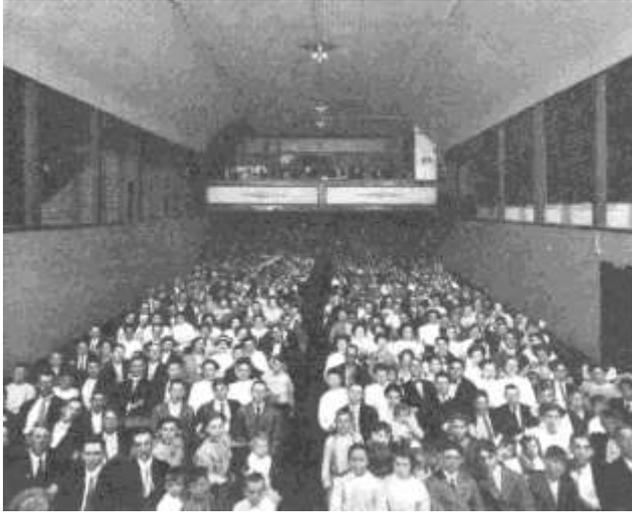
Janne Helene Arnesen
The National Museum, Oslo, Norway

Abstract

Andrew Lloyd Webber's "Phantom of the Opera" has played continuously in the West End (London) and on Broadway (New York) for over 30 years. Both of these flagship productions, as well as numerous international productions, still use the original 1986 design by renowned stage designer Maria Bjørnson (1949–2002). Three decades later, her process with the design is now gaining academic interest, though little has been published on the subject so far. Part of the clue might be that the musical never closed, and much of the creative material has been closely guarded. Only in recent years have archives opened up, to give an insight into the process of designing the Phantom. How do you go about when you are to design for a period piece set in multiple eras, with operas within operas, and with a magical underground lair? What resources do you draw from, and how do you make the story flow within the design? This paper aims to trace this work and possible inspirations that Maria Bjørnson used, through books and photos known to be in her possession, as well as written accounts on how the design came to be. The paper furthermore explores hitherto unknown sources used in the costume design.

Biography

Janne Helene Arnesen is a Norwegian art historian, with dress history as her main field. She works at The National Museum in Oslo as a Collection Registrar. She also conducts lectures and guided tours, and appears frequently in the national radio broadcasting to talk about dress history specific themes. Her latest projects include clothing and fashion in Norway during the Second World War, and the origins of the national costume worn by Queen Maud in 1906.



Algiers Neighbourhood of New Orleans, 1912. Market Theater, a cinema (silent film house). Interior view with seated audience. Photographer not credited (Mayor Martin) Behrman Administration Biography, published 1912, via nutrias.org at [1], Public Domain. <https://commons.wikimedia.org/w/index.php?curid=3212021>

The Role of Costume in Communicating Experiences to Audiences in the Developing Medium of Narrative Cinema

Bethan Bide

University of Leeds, Leeds, England

Abstract

This paper investigates how film costumes were designed and made in order to communicate material experiences to audiences between 1925–1955, including the ways in which this changed as film production moved first from silent to sound, and then from black-and-white to color. It will do so by closely studying the construction, materials and wear evidenced in extant costumes held in the Harry Ransom Centre, including pieces designed by Gordon Conway and costumes from the film, *Gone With the Wind*. It also compares the design, construction and materials of these film costumes to theatrical costumes from the same period. The paper contextualizes these through other materials in the Harry Ransom collections, including sketches, wardrobe and location research, press cuttings, film stills, and correspondence between producers and designers. By bringing these materials into dialogue with the finished costumes, this paper asks how we can learn more about audience responses to films by understanding that materiality is something broader than just the physicality of material objects. Instead, this research investigates how the design, construction and presentation of clothes on screen elicit a material understanding from audiences. In doing so, it highlights the importance of film costumes as a form of communication.

Biography

Bethan Bide is Lecturer in Design and Cultural Theory at the University of Leeds. Her research focuses on the use of material fashion objects and considers the relationship between production and consumption; the role of fashion in museums; and the relationship between materiality, memory and fashion as biography. In 2017 Bethan completed an AHRC CDA funded PhD, titled, *Austerity Fashion, 1945–1951: Rebuilding London Fashion Cultures after the Second World War*. Prior to this, Bethan worked as a researcher and producer of comedy programs for BBC Radio 4.



Daniel Rabel, “Entrée des Africaines” for Grand Bal de la douairière de Billebahaut ballet (1626), © Bibliothèque Nationale de France, Paris, France, <https://catalogue.bnf.fr/ark:/12148/cb45020057j>

Flesh Coloured Satin and Outfits à l’Antique: Costume Practises on the Early Modern Stage

Stephanie Blythman
Independent Scholar, London, England

Abstract

Prints of actors in costume from the Early Modern period, particularly the Seventeenth Century, often show them in an interpretive variation on Roman armour, apparently incongruously paired with the then fashionable periwig. In many discussions of the period this pastiche of historical and contemporary style is treated as ignorance on the part of the theatre makers. Such a dismissal seems shortsighted however, when the literature of the period adapted or took inspiration from the stories of antiquity. Analysing imagery from the period alongside contemporary literature and discussions of performance practice, my paper will offer a short demonstration of how Early Modern period scenic costume acted as a consciously performative sign system, functioning in different ways to everyday dress. Annotations on Daniel Rabel’s costume design drawings for the court ballets of King Louis XIII raised questions about the costuming of seemingly naked skin, whatever its colour. Solely literary analysis of the period argues that farce was replaced by literary plays, whereas my research will show that the story presented by the costumes indicated a blending of styles. Both imagery and play-text indicate that Moliere’s doctors were not so dissimilar to the Commedia doctor character.

Biography

Stephanie Blythman is an independent researcher working as a costumer in the UK film and TV industry. She initially became interested in the performative power of stage costume while completing her BA in Drama Studies and French at Trinity College Dublin, Ireland, before training and working in costume. In 2016 she took time out of the filming industry to complete an MA in History of Design at the V&A/Royal College of Art, London, where she began her research into early seventeenth century French costuming practices, exploring what the costumes, the performers’ costumed bodies, and their iconographic representation say about Early Modern French understandings of nation, race, and class.



Debbie Reynolds among her costume collection at her Las Vegas Hollywood Movie Museum. Oversized canvas print, auctioned via © Profiles in History on 7 October 2017.

What Price Hollywood? Collecting Costume from the Silver Screen

Raissa Bretaña

Fashion Institute of Technology, New York, United States

Abstract

In 2011, the most significant collection of film costume was sold at auction and dispersed amongst private collectors. After years of unsuccessful attempts to find a permanent home for her collection at a proper museum, Debbie Reynolds admitted defeat to the industry's apparent apathy towards its own history. Incidentally, the Victoria and Albert Museum (an institution home to an extensive collection of stage costume) hosted an exhibition on Hollywood Costume the following year—which sent curators spinning to track down the most iconic auctioned pieces. The landmark exhibition not only made those individual garments more valuable to their new owners, but also inspired an appreciation for film costumes as valuable historical objects in their own right. This paper will consider the archival preservation of film costume, and how collecting practice has evolved at major institutions with each generation of curators. Furthermore, it will address the newfound interest in collecting theatrical costumes—after they had previously been undervalued by museums and dismissed as mere memorabilia in favor of “real” historical garments. Additionally, this study will deconstruct the unique phenomenon of costume-collecting—which exists at the intersection of popular culture and material culture—and aim to elevate the legacy of costume design as a significant art form.

Biography

Raissa Bretaña is a New York-based fashion historian, currently teaching at the Fashion Institute of Technology and Pratt Institute. She earned her Master of Arts from the Fashion Institute of Technology, in Fashion and Textile Studies: History, Theory, and Museum Practice. Raissa previously received a Bachelor of Fine Arts in Costume Design from Boston University, and has worked professionally in theatre, opera, ballet, film, and television. She continues to consult on historical costumes for upcoming film and television productions. She also works part-time at the New York Historical Society, educating museum visitors about fashion history and the women's suffrage movement. Additionally, Raissa hosts a video series for *Glamour*, in which she fact-checks historical costumes in popular media.



Multispectral image of Menaion for the months of November and December, imperfect, partly palimpsest', Fifteenth Century, © The British Library, London, England, Add MS 36823, f. 17r.

Costumes as Palimpsest: Exploring the Memory and Embodiment of Narrative through Re-Used Costumes in Film and Theatre

Amelia Brookins
University College London, London, England

Abstract

Palimpsest is a term traditionally used to refer to manuscripts which have been reused to form another. The original text is written over by a new one, leaving remnants of the past to linger in the background as memories and suggestions of what once was there. This paper will suggest a similarity of meaning when “palimpsest” is applied to costumes used in film and theatre. Costumes represent part of a narrative at the time of performance, but afterwards they embody the memory of the performance. Occasionally, a costume with a particularly strong memory attached to it will go into an archive and thus go on representing that performance. More often, though, costumes go on to live in stock, where they are reused again and again in other performances. Do the memories of previous narratives cling to these costumes as they are used to embody new narratives? Can the reuse of a costume intentionally bring memories of past performances to the stage again? This paper will explore various instances in which costumes have accumulated memories through their use in multiple performances.

Biography

Amelia Brookins holds an MA in Library and Information Studies from University College London and a BFA in Theatre Design (Costume) from the University of Southern California. She started her career working as a costumer for film in Los Angeles and went on to work for the Shakespeare Theatre Company in Washington DC. She was a Costume Conservation intern at the Smithsonian Institution National Museum of American History and has also held a volunteer placement at the V&A Department of Theatre and Performance. In 2019, she was the recipient of the ADH Madeleine Ginsburg Grant in support of her placement at The Globe Theatre Library and Archive.



A Connemara Girl, early 1870s, Augustus Nicholas Burke (1838–1891), © National Gallery of Ireland, Dublin, Ireland.

Extrapolating History: Researching the Under-Represented: Cinematic Depictions of Nineteenth Century Dress in Connemara, Ireland

Clodagh Deegan
Independent Scholar, Dublin, Ireland

Abstract

The Great Famine in Ireland 1845–1849 was a catastrophic event that saw the deaths of more than a million people in five years. Its impact was most keenly felt by already disadvantaged tenant farmers and labourers in the West of Ireland. The past four years have seen one contemporary opera, *The Hunger*, performed in New York and Dublin; one short film made, *Bainne*; and two feature films; *Black 47* and *Arracht*, that all have the Famine as their subject. For the costume practitioner there are budgetary and time constraints that limit our research. Touching on contemporaneous art and newspaper reporting I will show how under-representation and, at times, misrepresentation of the poor further impedes what we can know for certain. By looking at those three films set during the Famine, *Bainne*, *Black 47* and *Arracht*, we can see the priorities of the film makers, and the differences and similarities in approach to costuming. To the extent that the costume department has control over the final image, how much of what we see is historically accurate and what has been extrapolated?

Biography

Clodagh Deegan is a Costume Designer and Supervisor working across Film, Theatre and Opera. Recent design work has included *HerStory*, a six-part documentary series for RTE Television; *Two Angels Play I Spy*, a contemporary, projection-mapped Opera; and films *Arracht* and *Citizen Lane*. In 2016 she was awarded a bursary and mentorship under Pan Pan Theatre's International Mentorship Scheme and, mentored by Stewart Laing, wrote and designed a play, *The Perversions of Quiet Girls*. She has been a guest lecturer and instructor at the Institute of Art, Design and Technology and The Lir National Academy of Dramatic Art, and has presented workshops on costume to second-level students as part of the Cinemagic International Film & Television Festival for Young People.



Butterick Sewing Pattern 5156A, circa 1933,
Accessed via
© https://vintagepatterns.fandom.com/wiki/Butterick_5156_A.

Hollywood Glamour: The Influence of Film Costume on Dressmaking Patterns in the 1930s

Victoria Haddock
University of Brighton, Brighton, England

Abstract

This paper aims to investigate the cultural influence that Hollywood film costumes of the 1930s had on women's fashions, by focusing especially on dress patterns that were sold during the decade. I will focus my paper on how dress patterns, produced by some of the largest pattern companies were manufactured that were based on costumes worn by famous actresses of the Golden Age of Hollywood, including the actress Katharine Hepburn in the films *Christopher Strong* and *Alice Adams*. Through the use of primary sources including archival material, secondary sources and a *Butterick Starred Pattern* from 1933, I will look at the social, cultural and economic changes that took place during the 1930s to reach a conclusion on how inspirational film fashions actually were for women living through a decade of depression.

Biography

Victoria Haddock graduated with a BA (Honours) History degree from the Open University in 2016, before undertaking a Masters degree in the History of Design and Material Culture from the University in Brighton, graduating with a Merit in 2019. Victoria's dissertation focused on the topic of fashion tie-ins inspired by film costumes during the 1930s. She currently works as a Freelance Collections Care Curator for Zenzie Tinker Conservation, working on the Royal Courts of Justice Legal Dress Collection, and has previously worked for the Gallery of Costume, Platt Hall, and the National Trust's Killerton House. Victoria has also been volunteering with the Costume/Textile collections at Killerton and the Royal Albert Memorial Museum for a number of years.



Ruth St. Denis in *The Legend of the Peacock*, posed in the grounds of Ravinia Park, 1914, Photographer Unknown, © Jerome Robbins Dance Division, New York Public Library, New York, New York, United States.

Image and Reality: The Costumes of Modern Dance Pioneer Ruth St. Denis

Caroline Hamilton
University of Brighton, Brighton, England

Abstract

American modern dance pioneer Ruth St. Denis cultivated an elegant and alluring onstage image, but what was the reality? Whilst beautiful under stage lighting and in carefully constructed photographs and paintings St. Denis' costumes were often in reality created out of a myriad of items and worn for countless revivals. In 2018 a major cataloguing project at the archive of Jacob's Pillow Dance Festival was undertaken. Jacob's Pillow is home to over 2500 previously uncatalogued costume items from the career of St. Denis and her husband Ted Shawn. This project allowed these costumes to be studied in detail for the first time, showing how they were designed, made, and worn. This paper will focus on St. Denis' famed solo *The Legend of the Peacock*, first created in 1914, and will examine the surviving costume alongside the photographs and paintings of this work. Like many of St. Denis' works her costume played an integral role, not only assisting in characterisation, but influencing the shaping the choreography itself. Here the reality of the day to day life of this modern dance costume will be explored in contrast to the projected image in the surviving media. The collection contains 10 elements relating to this costume including items from 1914 ensemble that were worn, repaired and adapted over 30 years, later duplicates and offcuts of fabric.

Biography

Caroline Hamilton is a specialist in early twentieth century ballet and the evolution of dance costume, and initially trained as a costume maker in Canada. Most recently Hamilton was a research fellow at Jacob's Pillow (Massachusetts, USA) cataloguing the archive's historic costume collection and co-curator for the exhibition, titled, *Dance We Must: Treasures from Jacob's Pillow, 1906-1940*. Hamilton was also a writer and researcher on the publications *Anna Pavlova: Twentieth Century Ballerina* and *Ballet: The Definitive Illustrated Story*. Caroline is an AHRC-funded PhD candidate between The University of Brighton and Brighton Museum & Art Gallery. Her doctoral thesis examines the design and impact of the short-lived ballet company, Les Ballets 1933, through the surviving costume.



Central School of Art Student Costume Parade at Penshurst Place, 1951, © Collection of the UAL, Central St Martins, London, England.

Mastering the Cut: The Emergence of Historical Costume Cutting at the Central School of Art, London

Amy Hare
Bristol University, Bristol, England

Abstract

On the shelf of every historical costume workroom in Britain and beyond you will find at least one, well thumbed copy of either *Corsets and Crinolines* (1954), *The Cut of Men's Clothes* (1964) or *The Cut of Women's Clothes* (1968) all of which were written and compiled by Norah Waugh. Waugh began as a pupil at the Central School of Art in 1924 and remained there as a teacher from 1931 until her sudden death in 1966. Through her teaching and her astonishing level of scholarship and research, Waugh's books have become synonymous with period costuming. My research seeks to reveal the life and legacy of this extraordinary woman and her contemporaries at the Central School (in particular Alix Stone, Margaret Woodward, Jane Greenwood, and Anthony Powell) as they transformed the very nature of historical performance on stage and screen with their dedication to discovering the perfect cut of historical dress. It is in through the cut of the garment that the performer can truly inhabit the movement and gesture of the past and in doing so bring new insight to an embodied experience of history for performer and viewer

Biography

Amy Hare began her career exploring the history of dress in a practical way as a costume maker, specialising in historical tailoring for film. After completing an MSt in the History of Design at the University of Oxford in 2017, Amy began sharing her knowledge of the dialogue between clothing and costume on undergraduate courses while continuing her research into perceptions of costume, temporality and embodiment in the twentieth century. Amy is currently a Senior Lecturer in Contextual Studies at the Royal School of Needlework and an Associate Lecturer in Costume History at UAL Wimbledon. She is also a PhD candidate at the University of Bristol where she is researching the costuming of Shakespearean performance in post-war Britain.



Tereva Crum–Stauffer as Esther in Lynn Nottage’s *Intimate Apparel* at Actors’ Warehouse, Gainesville, Florida, United States, January 2018, Directed by Deborah Dickey, Photograph Used by Permission.

Lynn Nottage’s *Intimate Apparel*: Clothes Tell the Story

Charlotte Headrick
Oregon State University, Corvallis, Oregon

Abstract

Lynn Nottage’s 2004 award-winning *Intimate Apparel* is unique in the world of contemporary theatre. Most plays require costumes of some kind. Not only does Nottage’s play require clothing for the actors, but many of the scenes in the play also center around specific articles of clothing. These items must be constructed for every production of the play. A costume designer must design garments for the actors as well as these specific named costume pieces: “Act One, Scene 1, Wedding Corset—White Satin with Pink Roses.” Through these costumes, we are introduced to Esther, an African–American seamstress in 1905 New York. Esther is a seamstress who has an artist’s soul. Inspired by one of Nottage’s ancestors, the play tells a powerful story of struggle and loss. In February of 2010 Lincoln Center Theatre in New York will present a new opera based on *Intimate Apparel* with a libretto by Nottage and directed by Tony award–winning director Bartlett Sher.

Biography

Charlotte J. Headrick is a Prof. Emerita of Theatre Arts at Oregon State University where she is a recipient of the Elizabeth P. Ritchie Distinguished Professor Award for Undergraduate Teaching and the CLA Excellence Award. She was awarded the Kennedy Center/American College Theater Festival Kennedy Medallion for her service to the Northwest. A former Moore Visiting Scholar at the National University of Ireland, Galway, she is the co–editor of *Irish Women Dramatists: 1908–2001*, Syracuse University Press. She has presented numerous papers regionally, nationally, and internationally on Irish theatre. She is a member of Actor’s Equity and has directed and acted in over one hundred plays all over the United States and in Turkey. She is widely published in Irish Drama.



Edward Watson as Officer, and Natalia Osipova as Anastasia in *Anastasia*, The Royal Ballet © 2016 ROH, Photograph by Tristram Kenton.

Imperial Dreams: An Analysis of the Costume Characterisation of Anastasia Romanov

E. Emily Mackey
John Wiley & Sons, Toronto, Ontario, Canada

Abstract

Anastasia Romanov has become a popular mythologized figure in twentieth and twenty-first century English culture; with media depictions of the youngest Romanov daughter surviving the Russian Revolution beginning in 1928. She has appeared in films, television programs, ballets, musicals, plays, Olympic figure skating routines, and in animation. Grand Duchess Anastasia Nikolaevna has been portrayed by Ingrid Bergman, who won an Oscar and a Tony for her portrayals, Meg Ryan, Kirsten Dunst, and Natalia Osipova. The research presented here will analyse René Hubert's costumes in the 1956 film *Anastasia*, Bob Crowley's designs in The Royal Ballet's *Anastasia* (1971), and Linda Cho's costumes in the 2016 Broadway musical *Anastasia*. This analysis of the *Anastasia* costumes will frame the romanticising of Russian Imperial dress within the confines and challenges of film, musical, and ballet costume design in three different eras.

Biography

Elizabeth Emily Mackey holds a Master of Arts in Fashion Studies from Ryerson University, Toronto, Canada, and obtained (with Distinction) her Honours, Bachelor of Arts from The University of Toronto, specialising in History. Her Master's research, supervised by Dr. Alison Matthews David, compared the court dress regulations during the eras of Empress Marie Feodorovna and Queen Alexandra in the Russian and British Empires. Elizabeth conducted object analysis on Queen Alexandra's court gown at the Royal Ontario Museum, Toronto, as well as a Russian court gown at The Metropolitan Museum of Art, New York. Elizabeth has held previous positions at Library and Archives Canada, Textile Museum of Canada, Ryerson University, and she currently works at Wiley Publishing.



Detail, *The Raising of Lazarus*, from the Hood of a Cope, circa 1450–1500 © St Mary's College, Oscott, England.

Ecclesiastical Vestments as Costume in Early Liturgical Drama

Paul McFadyen

University of Dundee, Dundee, Scotland

Abstract

Traditions involving public performances became rather subdued across Europe after the fall of the Roman Empire. It is not until the emergence of Liturgical drama in the Middle Ages that we see the germ of what would eventually evolve into the cultural cornerstone we know today as the Theatre. The earliest medieval ensemble performances took place within or nearby religious spaces, having derived from the Liturgy, and were sponsored by the Church. As such, the actors during this period were members of the clergy (or the choir) and their costumes came largely from the sacristy. This paper will utilise written examples from extant plays from the Middle Ages to examine how ecclesiastical vestments were used in performances of medieval drama. It will consider how a priest vested for saying Mass and a priest costumed in vestments for a dramatic performance were differentiated both literally and conceptually. The manner in which non-ecclesiastical costumes are used in these plays will be discussed to explore how they represent characters which contrast holy figures. Surviving vestments will also be used in order to discuss how performances of Liturgical drama are reflected in the *tableau vivant*-like scenes depicted in their embroideries.

Biography

Paul McFadyen is in the final stages of an interdisciplinary PhD at the University of Dundee on the subject of men's attire in the Middle Ages. He is particularly interested in the visual impact produced by the wearing of certain garments in general, but he has developed an especial fascination with ecclesiastical vestments over the course of his doctorate. He hopes to help encourage the opening up of "vestments studies" as a discipline to a wider range of scholars in future. Paul also works at the Leverhulme Research Centre for Forensic Science, University of Dundee, which exists to make the science presented in court as evidence more robust and reliable. If you are interested in how textiles and fashion can be used to help identify and catch criminals, or how you can help with the Centre's research in forensics more broadly, feel free to get in touch.



Suranne Jones as Anne Lister in *Gentleman Jack*, Photographed by Jay Brooks, credit to © BBC/Lookout Point/HBO, 2019, *Evening Standard*, 23 May 2019.

In the Closet with Gentleman Jack: A Nineteenth Century Lesbian Dressed for the Modern Eye

Eleanor Medhurst
University of Brighton, Brighton, England

Abstract

“She said people thought I should look better in a bonnet. She contended I should not, & said my whole style of dress suited myself & my manners & was consistent & becoming to me.”

—Anne Lister, 10 May 1824

Anne Lister, often known as the first modern lesbian, was sprung into the public eye with the release of *Gentleman Jack* in 2019. Her costumes, worn by actress Suranne Jones, are central to the reading of her character. The opening credits focus on clothing, and Jones in a top hat became the public representation of who Anne Lister *is*. But are these costumes accurate to Lister’s diaries, or are they reflecting a lesbian style narrative for the present rather than the past? This paper will delve into the meanings behind Anne Lister’s dress as described in her diaries; how she related to fashion in the early 19th century; how she stood out from the heterosexual crowd and how, sometimes, she didn’t want to. It will take these realities of Lister’s life and compare them to her fictionalised self in *Gentleman Jack*. What was lesbian dress during her lifetime? What parts of this can a modern viewer still recognise, and how much was a creation?

Biography

Eleanor Medhurst is a Fashion and Dress History graduate with a focus on subversive and LGBTQ dress histories. She was part of the project team for Queer Looks at Brighton Museum, a display of outfits from the LGBTQ community in Brighton and Sussex. She spoke about the display at the Queer Legacies Conference in 2018. In 2019 she presented the paper, “Walking Lesbian Flags: the re-appropriation of pink within queer femininities,” at both the Lesbian Lives Conference and the Gayness and Queer Times Conference. She is currently completing a Master’s in History of Design and Material Culture at the University of Brighton.



Mrs. Siddons, in the Tragedy of the Grecian Daughter, by James Caldwell after William Hamilton, 1789,
© The Victoria and Albert Museum, London, England.

...And the Dresses Designed by Miss Rein

Rebecca Morrison
Queen Mary University and V&A, London, England

Abstract

In November 1782, the author of a theatre review in the *Morning Chronicle and London Advertiser*, was forced to issue an apology by an “ambassador in petticoats”. The writer had wrongly attributed a dress worn by Mrs Siddons in *The Grecian Daughter* to “young Mr Johnson,” when it was a Miss Rein who had “sole claim to all the taste exemplified by the habit in question.” It is not hard to imagine that the said ambassador was Miss Rein, establishing herself as wardrobe keeper and mantua-maker for the Theatre Royal Drury Lane. A position she would hold until at least 1814. This paper will explore the work of Rein through her account book for the 1803–1804 season. It will discuss the gowns she made, the actresses who wore them, her network of suppliers and the hired hands who inhabited her work room. Rein’s name appeared in over one hundred advertisements for new productions between 1795 and 1800 alone, and her gowns were worn by some of the most fashionable women of the late eighteenth and early nineteenth centuries. It is therefore time to acknowledge who was behind these sartorial statements and to place Miss Rein firmly centre stage.

Biography

Rebecca Morrison is a Collaborative Doctoral Partnership (CDP) PhD candidate, with Queen Mary University of London and the V&A. Her research examines the working life of the English mantua-maker during the long eighteenth century. It considers the mantua-maker’s business practices, relationships with clients, and other needlework trades. It also explores technical skills, using evidence from existent garments, and seeks to answer further intangible questions through the practice of reconstruction. After completing her MA in Museum Studies at UCL, Rebecca worked as an assistant curator and historical researcher for Kensington Palace. This was after a ten-year career as a theatre costume supervisor and maker, in both the UK and the United States.



Alla Nazimova, *Salomé* (1923) Nazimova Productions Photo by Arthur F. Rice, File Reference #33371 548THA, © Courtesy Contributor: PictureLux/The Hollywood Archive/Alamy Stock Photo.

Sweeping Statements: The Cape in American Cinema, 1920–1935

Stephanie Sporn
New York University, New York, United States

Abstract

Seductive, suggestive, commanding, entrancing. Capes were essential parts of the Hollywood screen siren's wardrobe in early American cinema. But what could have easily been an unstructured afterthought became a platform for experimentation and gesture, thanks to legendary costume designers like Natacha Rambova, Adrian, and Travis Banton whose ingenious cape creations served as agents of glamour and transformation. Drawing on footage from films, including *Salomé* (1923), *Madame Satan* (1930), *Dishonored* (1931), *Cleopatra* (1934), and *The Gilded Lily* (1935), this paper analyzes and theorizes why this specific accessory was the ultimate tool for conveying feminine power and exoticism during this critical period of cinematic history. By examining trade and fan magazines, as well as contemporary fashion press, the Hollywood cape's relationship to everyday dress is also illuminated. An essentially unisex and universally fitting garment, the cape is reflective of a time in which gender, ethnicity, and class were becoming experimentally fluid. Used for both shielding and revealing, the cape is singular in its dramatic delivery of a grand entrance and an exit to remember.

Biography

Stephanie is an arts and culture journalist and independent researcher based in New York City. She received her master's in NYU's Costume Studies program in May 2019, and she is currently the Senior Writer/Producer on Sotheby's New York editorial team. She has written for *The Hollywood Reporter*, *Architectural Digest*, *Refinery29*, and *The Fashion Studies Journal*, among other publications, and has conducted research for the CFDA's and Booth Moore's *American Runway: 75 Years of Fashion and the Front Row*, and *New York Times* bestselling author M.J. Rose. With a particular penchant for dress in late nineteenth and early twentieth-century society portraiture, Stephanie is most passionate about the intersection of fashion and art.



Costume Design of Arthur Bouchier's "Shylock," Garrick Theatre, *The Merchant of Venice*, 1905–1906), The Private Collection of Gary Watt, Coventry, England.

Second-Hand Shylock: Material Recycling of a Theatrical Type

Gary Watt

University of Warwick, Coventry, England

Abstract

In this presentation I take the dress of Shakespeare's Shylock, which is notable for being expressly described by Shakespeare (as "Jewish Gaberdine"), for a case study in appreciating the material recycling of a theatrical type. There are a number of layers to this appreciation. The first is to read traditional forms of Shylock's stage costume as remnants of the costume of the money-hoarding Venetian Pantaloon (*Pantalone*) of *commedia dell'arte*. (Perhaps no other theatrical type is so expressly and intrinsically associated with a specific mode of dress.) The second is to consider traditional forms of Shylock's stage costume as remnants of the real or imagined Jewish dress of medieval and early modern Venice. The third is to consider the place of clothing as a (sometimes illicit) commodity in the Venetian system of merchant credit and to consider the role that Venetians (including Jews) may have played in the use of expensive clothing as a pledge for credit. The fourth is to consider how the material remnants of Shylock's dress are recycled today through trade in theatrical memorabilia including artwork costume designs. Will we find that material recycling of Shylock's dress perpetuates harmful stereotypes or reveals a Shylock who is pre-loved?

Biography

Gary Watt is a Professor of Law at The University of Warwick, UK. He is a National Teaching Fellow and holder of a Leverhulme Major Research Fellowship (2019–2022). He is a co-founding editor of the journal *Law and Humanities* and general editor of the book series *A Cultural History of Law* (Bloomsbury, 2019). His monographs include *Dress, Law and Naked Truth* (Bloomsbury, 2013) and *Shakespeare's Acts of Will* (Bloomsbury, The Arden Shakespeare, 2016). Since 2009, when he was named UK "Law Teacher of the Year", he has led rhetoric workshops for the Royal Shakespeare Company.



Film Poster for *Shanghai Express*, 1932,
Directed by Josef von Sternberg,
© Paramount Pictures,
Hollywood, California, United States.

Disrobing the Dragon Lady: Deconstructing the Qipao in American Cinema

Felicia Yao

Independent Scholar, New Orleans, Louisiana, United States

Abstract

With origins in Qing Dynasty (1644-1911) court robes, Han Chinese dress, and Western fashions, the *qipao* or *cheongsam* is considered to be the national dress of contemporary China. It began to appear in the early Republican Period (1912-1949) and became associated with the women's liberation movement. By the 1920s, the qipao had become a favorite of movie stars and ordinary civilians alike and remains significant in diasporic Chinese communities today. The qipao first appeared on American movie screens in the 1930s. The garment appealed to the popular imagination, becoming inextricably linked with Western perceptions of Asian femininity. While Chinese American actresses including Anna May Wong, Maylia Fong, and Nancy Kwan wore qipao in film, the dress was also used to perform Asian-ness on non-Asian bodies. Caucasian actresses were typically cast to fill the roles of Asian female protagonists. Actresses including Katherine Hepburn in *Dragon Seed* (1944), Jennifer Jones in *Love is a Many Splendored Thing* (1955) wore qipao underscored with dramatically winged eyeliner to portray Chinese women on screen. This research will examine the use of this particular article of clothing in fashioning Asian female identities on the big screen from the 1930s onward.

Biography

Felicia Yao is an independent researcher and based out of New Orleans working in costumes for film and television. She also designs and makes clothing and costumes for a variety of performers. She holds an MA in Art History from Leiden University with concentrations in Contemporary Art and East Asian Art and Material Culture. Ms. Yao also has degrees in English and Art History from the University of South Carolina where she also studied fashion merchandising. Ms. Yao's current research focuses on the area of women's dress and fashion in China and Chinese diasporic communities from the nineteenth century through the 1960s.

Conference Sub-Committee

The following ADH members are involved in the organisation of this conference.

Janet Mayo, Conference Chair

Janet Mayo is a member of the Executive Committee of The Association of Dress Historians, a Trustee, and she chairs the ADH Awards Sub-Committee. Janet has been a member of the ADH since its conception as CHODA. Her first degree was in theology at Birmingham University, and she followed it with an MA in History of Dress, taught by Aileen Ribeiro, at The Courtauld Institute of Art, specialising in British eighteenth century dress. Janet wrote her MA dissertation on Aesthetic Dress at the end of the nineteenth century. This combination of degrees led to the publication of *A History of Ecclesiastical Dress* (B.T. Batsford, 1984). Janet worked as a Costume Supervisor in the theatre and opera, finally head of costume at The National Theatre, London, during the time of Sir Peter Hall and Richard Eyre. In Brussels, Janet worked in the uniforms section of the Textiles Department of The Royal Museum of the Armed Forces and Military History. Janet can be reached at email janet.mayo@dresshistorians.org.

Athene Bain

Athene is a professional curator with 10 years of experience of working with a wide range of collections in both museums and archives. Since graduating in 2016 with an MA in Curating she has worked as Archive Assistant at the University of Bristol Theatre Collection where she supports the research and creative outcomes of its users and the day to day management of the collections. In 2020 she worked as the Exhibitions and Engagement Officer for the Wellcome funded project, titled, Challenging Archives: Delivering research access, public engagement and the curatorial care of the Franko B. Archive, delivering an exhibition of the artists archive and leading workshops and outreach projects.

Raissa Breña

Raissa Breña is a New York-based fashion historian, currently teaching at the Fashion Institute of Technology and Pratt Institute. She earned her Master of Arts from the Fashion Institute of Technology, in Fashion and Textile Studies: History, Theory, and Museum Practice. Raissa previously received a Bachelor of Fine Arts in Costume Design from Boston University, and has worked professionally in theatre, opera, ballet, film, and television. She continues to consult on historical costumes for upcoming film and television productions. She also works part-time at the New York Historical Society, educating museum visitors about fashion history and the women's suffrage movement. Additionally, Raissa hosts a video series for Glamour, in which she fact-checks historical costumes in popular media.

Jennifer Daley

Dr. Jennifer Daley, PhD, FHEA, MA, MA, BTEC, BA, is Chairman and Trustee of The Association of Dress Historians and Editor-in-Chief of The Journal of Dress History. She earned a PhD from The Department of War Studies at King's College, London, with a thesis, titled, *A History of Clothing and Textiles for Sailors in the British Royal Navy, 1660-1859*. She also 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 (with a dissertation on political economics) from King's College, London; and a BA from The University of Texas at Austin.

Caroline Hamilton

Caroline Hamilton is a specialist in early twentieth century ballet and the evolution of dance costume, and initially trained as a costume maker in Canada. Most recently Hamilton was a research fellow at Jacob's Pillow (Massachusetts, United States) cataloguing the archive's historic costume collection and co-curator for the exhibition, titled, *Dance We Must: Treasures from Jacob's Pillow, 1906-1940*. Hamilton was also a writer and researcher on the publications *Anna Pavlova: Twentieth Century Ballerina* and *Ballet: The Definitive Illustrated Story*. Caroline is an AHRC-funded PhD candidate between The University of Brighton and Brighton Museum & Art Gallery. Her doctoral thesis examines the design and impact of the short-lived ballet company, Les Ballets 1933, through the surviving costume.

Emma Howgill

Emma Howgill is a professional archivist. Having gained her MA in Archives and Records Management from UCL in 2010, she has worked at the British Red Cross, the Tate, and currently at the University of Bristol Theatre Collection. She has catalogued collections including the personal papers of artist Paule Vezelay, art collector Marcus Brumwell, and historian David King. Her recent projects have been the cataloguing of the personal papers of artist and theatre designer Oliver Messel and cataloguing the photographs and papers of theatre and portrait photographer John Vickers. She works for the University of Bristol Special Collections.

Patricia Hunt-Hurst

Dr. Patricia Hunt-Hurst is a Professor in Textiles, Merchandising, and Interiors at The University of Georgia. She served for 15 years as the supervisor of the Historic Clothing and Textiles Collection and has taught courses in the history of dress and fashion, the nineteenth century to the present, as well as fashion and the movies for over 29 years. Her current research concerns the evolution of the midriff as an erogenous zone through the lens of silent movies.

Veronica Isaac

Veronica Isaac, PhD, is a material culture historian who specialises in the history of nineteenth century dress and theatre costume. She is a curatorial consultant and university lecturer and is currently working at The University of Brighton, New York University London, and The Victoria & Albert Museum. She has previously presented papers at ADH conferences, drawn from her doctoral research into the dress of the actress Ellen Terry (1847-1928), and her ongoing investigations into nineteenth century theatre costume.

Rachel Sayers

Rachel Sayers is a dress historian, curator, and museum professional from Ireland, currently living and working in Scotland. Rachel has worked with The National Trust for Scotland, National Museums Northern Ireland, Imperial War Museums, The Marks & Spencer Archive, and other UK and Irish museums on numerous projects concentrating on curation, collections management, research, and audience engagement. Rachel's area of research looks at early to mid twentieth century Irish dress history and how the social and domestic history of twentieth century Ireland influenced what women wore during this period. Rachel recently published her research, titled, "For God and Ulster! Political Manifestation of Dress and the Ulster Volunteer Medical and Nursing Corps, 1912-1920," in the Spring 2019 issue of *The Journal of Dress History*.

ADH Membership, Conferences, and Calls For Papers

If you enjoy participating in our ADH conferences and events, please consider becoming a member of The Association of Dress Historians (ADH). Your support is appreciated!

ADH membership is open to anyone with an interest in the study or 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 unpaid 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 memberships are only £10 per year and can be purchased on our website, www.dresshistorians.org/membership.

Please visit our website, www.dresshistorians.org, for the most up-to-date information about our conferences and events, some of which is as follows.

ADH International Conferences

The ADH is delighted to announce the new dates for our international conferences. Please join us for exciting days of scholarship in dress history!

19 April 2021:

This is the date for our International Conference of Dress Historians, titled, *Costume Drama: A History of Clothes for Stage and Screen*. The conference will be held at the Bristol Old Vic, King Street, Bristol, BS1 4ED, England. Built in 1766, the Bristol Old Vic is the oldest continuously working theatre in the English-speaking world. For more information about this conference, please visit:

www.dresshistorians.org/bristol-conference

23–24 April 2021:

This is the date of our New Research in Dress History Conference, which will be held at the historic Art Workers Guild, 6 Queen Square, London, WC1N 3AT, England. (The Call For Papers submission deadline is 1 September 2020.)

18–19 August 2021:

This is the date of our New Research in Dress History Conference, which will be held at at The Röhsska Museum of Design and Craft in Gothenburg, Sweden. (The Call For Papers submission deadline is 1 September 2020.)

21–22 October 2021:

This is the date for our International Conference of Dress Historians, titled, *Curation and Conservation: Dress and Textiles in Museums*. The conference will be held at the Conservation and Restoration Center (CCR) “La Venaria Reale,” one of the most important Italian institutes for higher education, research, and conservation of cultural heritage, in Turin, Italy. (The Call For Papers submission deadline is 1 December 2020.)

30 September–1 October 2022:

This is the date for our International Conference of Dress Historians, titled, *Fashioning the Body for Sport and Leisure: A History of Dress and Textiles*, which will be held at the historic Art Workers Guild, 6 Queen Square, London, WC1N 3AT, England. (The Call For Papers submission deadline is 1 September 2021.)

ADH Conference Call For Papers

Everyone is warmly welcomed to submit a proposal to present at our international conferences:

1 September 2020 is the Call For Papers deadline for our New Research in Dress History Conference, which will be held on 23-24 April 2021 at the historic Art Workers Guild, 6 Queen Square, London, WC1N 3AT, England. Read about this CFP here: www.dresshistorians.org/cfp-london-2020

1 September 2020 is the Call For Papers deadline for our New Research in Dress History Conference, which will be held on 18-19 August 2021 at The Röhsska Museum of Design and Craft in Gothenburg, Sweden. Read about this CFP here: www.dresshistorians.org/cfp-göteborg-2020

1 December 2020 is the Call For Papers deadline for The International Conference of Dress Historians, which will be held on 21-22 October 2021 in Turin, Italy. The title and theme of this conference is Curation and Conservation: Dress and Textiles in Museums. Read about this CFP here: www.dresshistorians.org/cfp-turin-2020

1 September 2021 is the Call For Papers deadline for The International Conference of Dress Historians, which will be held on 30 September-1 October 2022 at the historic Art Workers Guild, 6 Queen Square, London, England. The title and theme of this conference is Fashioning the Body for Sport and Leisure: A History of Dress and Textiles. Read about this CFP here: www.dresshistorians.org/cfp-sport

The ADH Lecture & Conversation Series

The Association of Dress Historians is excited to announce our Call For Submissions for The ADH Lecture & Conversation Series. The goal of this series is to provide a virtual space via Zoom for ADH members to connect and share knowledge. We invite you to review the submission guidelines for both formats and send us your pitch! The deadline for submissions is 1 October 2020. Please send your pitch to communications@dresshistorians.org. We look forward to receiving your submissions! For further details, please visit: www.dresshistorians.org/virtual.

ADH Journal Call For Papers

Article submissions are encouraged for these special themed issues of The Journal of Dress History, the academic publication of The Association of Dress Historians. For more information, please visit: www.dresshistorians.org/cfp. Any questions or submissions can be directed to journal@dresshistorians.org.

Costume Drama: A History of Clothes for Stage and Screen

Deadline: 23:59 GMT, 1 December 2020

Topics of potential articles could include clothes in ballet, opera, theatre, pantomime, film, television, advertisements, cartoons, et cetera, of any time period and culture or region of the world.

Curation and Conservation: Dress and Textiles in Museums

Deadline: 23:59 GMT, 1 December 2021

Topics of potential articles could include Conservation (ie, planning and intervention problems; applied studies and diagnostic analyses) or Museum Displays (ie, organisation and exhibition curation between past and present; exhibition practices and museography).

Fashioning the Body for Sport and Leisure: A History of Dress and Textiles

Deadline: 23:59 GMT, 1 December 2022

Topics of potential articles could include (but are not limited to) dress and textiles for sport activities, such as archery, cricket, cycling, football, golf, hiking, mountaineering, Olympic sports, riding, soccer, tennis, winter sports; or leisure activities, such as camping, dancing, fishing, gardening, holidays, hunting, photography, playing a musical instrument, roller-skating, shopping, sunbathing, water sports.