The New Research in Dress History Conference

19–20 August 2020

Convened By:

The Association of Dress Historians
www.dresshistorians.org

In Collaboration with
The Röhsska Museum of Design and Craft,
Gothenburg University,
The Museum of Gothenburg, and
The School of Fashion and Stage Costume,
Gothenburg, Sweden

Conference Venue:

The Röhsska Museum of Design and Craft
Gothenburg, Sweden
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 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.

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.

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

ADH conference tickets must be purchased online, in advance, on this page: https://tinyurl.com/ADH2020


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 Jennifer Daley at chairman@dresshistorians.org. The ADH is Registered Charity #1014876 of The Charity Commission for England and Wales. Copyright © 2020 The Association of Dress Historians
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The Association of Dress Historians (ADH) is delighted to present its annual New Research in Dress History Conference, for which this programme is published. The ADH is especially excited to collaborate with The Röhsska Museum of Design and Craft, Gothenburg University, The Museum of Gothenburg, and The School of Fashion and Stage Costume, Gothenburg, Sweden.

At the conference, there will be 81 individual papers presented across two concurrent panels over two days at The Röhsska Museum of Design and Craft, Vasagatan 39, 411 37 Göteborg, Sweden.

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

There are additional events scheduled on the day before and after the conference.

Conference tickets must be purchased online, in advance, from this page: https://tinyurl.com/ADH2020

All conference tickets include lunch, coffee/tea, and networking breaks each day. Conference ticket prices are as follows, per day:

ADH Members (full-time students): £25
ADH Members (standard): £30
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.

ADH members and the general public are invited to purchase a Wednesday-only and/or a Thursday-only conference ticket. If you are attending both days of the conference, you must retrieve your new name badge when you enter the venue on the second morning. The name badges will be colour coded to ensure that only those people who have purchased a conference ticket for that particular day will be admitted to the venue.

After purchasing a conference ticket online at https://tinyurl.com/ADH2020, everyone must additionally purchase a museum entrance ticket to The Röhsska Museum of Design and Craft, which is the conference venue. The museum entrance ticket must be purchased on arrival at Röhsska Museum, and everyone must have a valid museum ticket for the day on which they plan to attend the conference. The following three price options are for the additional museum entrance ticket at Röhsska Museum:

1. Adult SEK 60 (one-off visit) (which is about £5)
2. Annual ticket SEK 100 (which is about £8)
3. Free admission under 25 years

The annual ticket is valid at the Röhsska Museum, Gothenburg Art Museum, and Gothenburg City Museum.
Conference Hotels

The following hotels are near the conference venue, The Röhsska Museum of Design and Craft, Vasagatan 39, 411 37 Göteborg, Sweden:

Hotell Poseidon
Scandic Rubinen
Scandic Opalen
Hotell Berzeli
Hotell Allén eller
Hotell Onyxen
Hotel Royal (Oldest hotel in Gothenburg)
Le Mat B&B Göteborg City (Low budget)

For more information about Gothenburg, please visit this site:
https://www.goteborg.com/en/
Conference Schedule Overview

Tuesday, 18 August 2020:

1:15pm–4:30pm: ADH members’ tour of The City Museum in Gothenburg. For those of you who arrive at Gothenburg one day ahead of the conference, the City Museum is happy to invite you to an afternoon at the museum. A guided tour of its current dress exhibition, titled, The Wardrobe of Gothenburg, will be led by Anna Adrian, Conservator. There will also be a lecture and a “Swedish fika” (coffee and tea).

For more information about the exhibition, please visit: https://goteborgstadsmuseum.se/en/exhibitions/gothenburgs-wardrobe

To register for this special pre-conference seminar, please send an email to bokningar.rohsska@kultur.goteborg.se and write “City Museum: [and your name]” in the subject line. The ticket price for this pre-conference seminar (including coffee and tea) is 80 SEK (about £7), payable upon arrival at the event.

6:00pm–8:00pm: There will be a conference dinner for attendees and their guests. (Details about this dinner will be circulated soon.)

To register for this dinner, please send an email to bokningar.rohsska@kultur.goteborg.se and write “Restaurant Tuesday: [and your name]” in the subject line.

Wednesday, 19 August 2020:

8:15am: Conference venue will open with Registration.

8:45am: Welcome Address by Röhsska Museum Director, Nina Due, and ADH Chairman, Jennifer Daley.

9:00am: The first paper presentation will start.

5:15pm: The conference concludes.

6:00pm: The Röhsska Museum of Design and Craft closes to the public.

6:30pm–8:00pm: There will be a wine reception for conference attendees, hosted by Gothenburg University. To register for this wine reception, please send an email to bokningar.rohsska@kultur.goteborg.se and write “Wine Reception: [and your name]” in the subject line. Gothenburg University has generously offered to host this special wine reception, which is free to those who register.

8:00pm–10:00pm: There will be a conference dinner for attendees and their guests at a restaurant near Gothenburg University. (Details about this dinner will be circulated soon.) To register for this dinner, please send an email to bokningar.rohsska@kultur.goteborg.se and write “Restaurant Wednesday: [and your name]” in the subject line.
**Thursday, 20 August 2020:**

8:30am:   Conference venue will open with Registration.
9:00am:   The first paper presentation will start.
6:00pm:   The conference concludes.
8:00pm:   The Röhsska Museum of Design and Craft closes to the public.
8:00pm–10:00pm: There will be a conference dinner for attendees and their guests, held at The Röhsska Museum. (Details about this dinner will be circulated soon.) To register for this dinner, please send an email to bokningar.rohsska@kultur.goteborg.se and write “Dinner at the Röhsska Museum: [and your name]” in the subject line.

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**Friday, 21 August 2020:**

8:30am–12:00pm: There will be a post-conference programme at The School of Fashion and Stage Costume in Gothenburg, including a guided tour and a “Swedish fika” (coffee and tea). For more information about the school, please visit: https://www.tillskararakademin.se/home
To register for this special post-conference seminar, please send an email to bokningar.rohsska@kultur.goteborg.se and write “Costume: [and your name]” in the subject line. The ticket price for this post-conference seminar (including coffee and tea) is 80 SEK (about £7), payable upon arrival at the event.
Presentation Schedule for Wednesday, 19 August 2020

The conference venue will open at 8:15am with Registration. Everyone is requested to assemble in the main Auditorium at 8:45am for the Welcome Address.

Panel 1
Wednesday, 19 August 2020
Seminar Room (seating capacity: 40)
10-minute presentation + 5-minute Q&A
Panel Chair: To Be Confirmed

9:00am–9:15am
From Paper Patterns to Patterns on Fabric:
Sewing Patterns in Sweden, 1881–1981
Gunilla Törnvall
Lund University
Lund, Sweden

9:15am–9:30am
Dressed for War:
The Metamorphosis of the Military Skirt
Rachel Gets Salomon
Israel Institute of Technology
Haifa, Israel

9:30am–9:45am
Unsteady Steps:
A History of Women’s Gait through Their Shoes
Saga Esedín Rojo
Complutense University
Madrid, Spain

9:45am–10:00am
A Most Fine Sett of Gloves:
The Use of Funerary Accessories in Bristol, England, 1775–1825
Daniel O’Brien
The University of Bath
Bath, Somerset, England

Panel 2
Wednesday, 19 August 2020
Auditorium (seating capacity: 110)
20-minute presentation + 5-minute Q&A
Panel Chair: To Be Confirmed

9:00am–9:25am
Dressed for Eternal Rest:
The Burial Clothes of Bishop Peder Winstrup (1605–1679)
Pernilla Rasmussen
Lund University
Lund, Sweden

9:25am–9:50am
Modern Fashion in Italy:
Surviving Garments from the Renaissance Courts, 1450–1570
Bruna Niccoli
The University of Pisa
Pisa, Italy

9:50am–10:15am
Fifteenth Century Costume of Elite Children Buried at Pampa la Cruz, Perú
Arabel Fernández
Metropolitan Museum of Art
New York, New York, United States

Andres Shiguekawa
Pontificia Universidad Católica del Perú
Lima, Perú

10:15am–10:40am
Slow Seeing and Fast Forensics:
The Usefulness of Radiocarbon Dating Early Modern Materials, 1450–1650
Jane Malcolm–Davies
The Tudor Tailor
Godalming, Surrey, England
10:00am-10:15am
**Little Willie’s Sewing Buttons:**
The Mother-of-Pearl Button Industry
in Muscatine, Iowa, United States
Jade Papa
Thomas Jefferson University
Philadelphia, Pennsylvania, United States

10:15am-10:30am
**From Feed Sacks to Dresses:**
Upcycling Consumer Goods Packaging
in the United States, 1929–1939
Denise H. Sutton
New York City College of Technology
Brooklyn, New York, United States

10:30am-11:15am
Coffee/tea break and networking
<table>
<thead>
<tr>
<th>Panel 3</th>
<th>Panel 4</th>
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<tbody>
<tr>
<td><strong>Wednesday, 19 August 2020</strong>&lt;br&gt;Panel Chair: To Be Determined</td>
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<td>Auditorium (seating capacity: 110)&lt;br&gt;20-minute presentation + 5-minute Q&amp;A</td>
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<tr>
<td><strong>11:15am-11:30am</strong>&lt;br&gt;Aegean Headaddresses in Bronze Age Civilisations, 3200–1100 BC&lt;br&gt;Betty Ramé&lt;br&gt;Panthéon-Sorbonne University&lt;br&gt;Paris, France</td>
<td><strong>11:15am-11:40am</strong>&lt;br&gt;Fashion, Luxury, Credit, and Trust in Sweden, 1780–1820&lt;br&gt;Klas Nyberg&lt;br&gt;Stockholm University&lt;br&gt;Stockholm, Sweden</td>
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<td><strong>11:30am-11:45am</strong>&lt;br&gt;Ancient Greek Clothing as a Symbol of Gender and Class Distinction, 800–323 BC&lt;br&gt;Sofia Lampropoulou&lt;br&gt;Stockholm University&lt;br&gt;Stockholm, Sweden</td>
<td><strong>11:40pm-12:05pm</strong>&lt;br&gt;The Ludic and the Populuxe: Eighteenth Century Men's Fashion and Textiles in the Gentling Collection at the Texas Fashion Collection&lt;br&gt;Annette Becker&lt;br&gt;The University of North Texas&lt;br&gt;Denton, Texas, United States</td>
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<td><strong>11:45am-12:00pm</strong>&lt;br&gt;Dress and Cross-Cultural Exchange in Ancient South Italy, 500–27 BC&lt;br&gt;Hayley Stoneham&lt;br&gt;La Trobe University&lt;br&gt;Melbourne, Australia</td>
<td><strong>12:05pm-12:30pm</strong>&lt;br&gt;Skirt Pleats and Fashion Plates: Understanding a Canadian Regency Style Day Dress Using Historical and Scientific Research&lt;br&gt;Vanessa Nicholas&lt;br&gt;York University&lt;br&gt;Toronto, Ontario, Canada&lt;br&gt;Lorna Rowley&lt;br&gt;Independent Scholar&lt;br&gt;Donegal, Ireland</td>
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<td><strong>12:00pm-12:15pm</strong>&lt;br&gt;Rural Women's Costume Discovered in Siksala Cemetery in Southern Estonia, 1250–1450&lt;br&gt;Ave Matsin&lt;br&gt;The University of Tartu&lt;br&gt;Tartu, Estonia</td>
<td><strong>12:30pm-12:55pm</strong>&lt;br&gt;The Intentionality of the Architecture and Artistic Details of Indigenous Vietnamese Dress&lt;br&gt;Jill Carey&lt;br&gt;Lasell University&lt;br&gt;Newton, Massachusetts, United States</td>
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12:15pm–12:30pm
Treasures from the Orient:
The Wardrobe Inventories of
Catherine Jagiellon, Duchess of Finland, 1562–1563
Nina Manninen
The University of Turku
Turku, Finland

12:30pm–12:45pm
How to Dress a Female King:
The Wardrobe and Sartorial Politics of
Queen Christina of Sweden (1626–1689)
Julia Holm
Uppsala University
Uppsala, Sweden

12:45pm–1:45pm
Lunch
<table>
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<th>Panel 5</th>
<th>Panel 6</th>
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<td><strong>Wednesday, 19 August 2020</strong></td>
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1:45pm–2:00pm
**Fashion and Credit in Pre–Revolutionary France, 1778–1789**
Paula von Wachenfeldt
Stockholm University
Stockholm, Sweden

1:45pm–2:10pm
**Examining the Alaskan Sealskin Industry through International Government Policy, Conservation Plans, and Fashion Trends**
Laurie Anne Brewer
RISD Museum
Providence, Rhode Island, United States

2:00pm–2:15pm
**The Fashionable Construction of a Nobleman: Portraiture Analysis of the Foreign Minister of Denmark–Norway, Andreas Peter Bernstorff (1735–1797)**
Kjerstin Vedel
The University of Southern Denmark
Odense, Denmark

2:10pm–2:35pm
**Versatile for Victory: The Representation and Reality of Man–Made Textiles, 1930–1955**
Trish FitzSimons
Griffith University
Queensland, Australia

2:15pm–2:30pm
**Pockets, Pinafores, and Practical Hats: The Impact of War on Women’s Dress, 1914–1918**
Viv Newman
Independent Scholar
Chelmsford, England

2:30pm–3:00pm
**Fashion and Couture in Denmark, 1945–1960**
Kirsten Toftegaard
Designmuseum Danmark
Copenhagen, Denmark

2:30pm–2:45pm
**The Depiction of Androgynous Fashion and Cross-Dressing in 1920s Modernist Novels**
Jennifer Cameron
The University of Hertfordshire
Hatfield, England

3:00pm–3:25pm
Ruby Kashyap Sood
National Institute of Fashion Technology
New Delhi, India
2:45pm–3:00pm
“Are We Really Going to Swim, Or Merely Decorate the Sands?”
The Making, Wearing, and Leisure of Homemade Beachwear in Interwar England
Emmy Sale
The University of Brighton
Brighton, England

3:00pm–3:15pm
Carole Schinck
Independent Scholar
Montréal, Québec, Canada

3:15pm–4:00pm
Coffee/tea break and networking
### Panel 7
**Wednesday, 19 August 2020**  
**Seminar Room (seating capacity: 40)**  
10–minute presentation + 5–minute Q&A  
**Panel Chair: To Be Determined**

<table>
<thead>
<tr>
<th>Time</th>
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<th>Speaker</th>
<th>Institution/University</th>
<th>Location</th>
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<tbody>
<tr>
<td>4:00pm–4:15pm</td>
<td><strong>Rudolf Virchow in Berlin, 1889–1904:</strong> Traditional Dress and Its Political Role in the Nation Building Process of Imperial Germany</td>
<td>Frederun Scholz</td>
<td>Fashion Institute of Technology</td>
<td>New York, New York, United States</td>
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<td><strong>Fashioning Global Dominance:</strong> Eighteenth Century Dress, Influence, and Colonial Wealth</td>
<td>Emily Taylor</td>
<td>National Museums Scotland</td>
<td>Edinburgh, Scotland</td>
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### Panel 8
**Wednesday, 19 August 2020**  
**Auditorium (seating capacity: 110)**  
20–minute presentation + 5–minute Q&A  
**Panel Chair: To Be Determined**

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<tr>
<td>4:00pm–4:25pm</td>
<td><strong>The Storrar Coverlet:</strong> Scandinavian–Scottish Exchange, circa 1726</td>
<td>Helen Wyld</td>
<td>National Museums Scotland</td>
<td>Edinburgh, Scotland</td>
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<td><strong>Control through Cloth:</strong> Scottish Linen and Clothing Enslaved People in the Eighteenth Century</td>
<td>Sally Tuckett</td>
<td>The University of Glasgow</td>
<td>Glasgow, Scotland</td>
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<tr>
<td>4:15pm–4:30pm</td>
<td><strong>Red Russians:</strong> Analysing Court Dress Regulations through Comparing Similar Late Nineteenth Century Imperial Russian Court Gowns</td>
<td>E. Emily Mackey</td>
<td>John Wiley &amp; Sons</td>
<td>Toronto, Ontario, Canada</td>
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### Panel 8
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<tbody>
<tr>
<td>4:25pm–4:50pm</td>
<td><strong>Fragments of a French Imperial Wardrobe:</strong> Creating Meaning from the Surviving Garments of Empress Eugénie (1826–1920)</td>
<td>Alison McQueen</td>
<td>McMaster University</td>
<td>Hamilton, Ontario, Canada</td>
</tr>
</tbody>
</table>
5:00pm–5:15pm

**Old Lace and Puffed Sleeves:**
**New Light on Swedish Court Dress,**
**from its Introduction in 1778 to its**
**Re–Introduction in 1988**
Niklas Wellbäck
The Royal Armoury
Stockholm, Sweden

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On Wednesday, 19 August 2020, The Röhsska Museum of Design and Craft will close at 6:00pm.
## Presentation Schedule for Thursday, 20 August 2020

On Thursday, 20 August 2020, the conference venue will open at 8:30am with Registration. The first paper presentation will begin promptly at 9:00am.

<table>
<thead>
<tr>
<th>Panel 9</th>
<th>Panel 10</th>
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<tr>
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<tr>
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### Panel 9
9:00am–9:15am
**Theatre de la Mode:**
1940s French Haute Couture in the Collection of the Maryhill Museum of Art in Goldendale, Washington, United States  
Susan House Wade  
Newcomb Museum  
Tulane University  
New Orleans, Louisiana, United States

### Panel 10
9:00am–9:25am
**Thinking Cap:**  
The Ice Age Hat, the Origins of Culture, and the Creative Explosion Period, 100,000–40,000 BC  
Drake Stutesman  
New York University  
New York, United States

### Panel 9
9:15am–9:30am
**Dressing Disability:**  
The Function and Adaptability of Dress in the Case of the Physical Impairment and Disfigurement of Frida Kahlo (1907–1954)  
Sophie Anagnostopoulou  
The University of Glasgow  
Glasgow, Scotland

### Panel 10
9:25am–9:50am
**Unique Costume Remains from the 1628 Swedish Warship, *Vasa***  
Anna Silwerulv  
The *Vasa* Museum  
Stockholm, Sweden

### Panel 9
9:30am–9:45am
**Tradition and Internationalisation:**  
The Portrayal of Spanish Style in Fashion Magazines, 1945–1959  
Dana Moreno  
Independent Scholar, London, England

### Panel 10
9:45am–10:00am
**Fashion’s Foundations:**  
Emma Treleaven  
Charles Dickens Museum  
London, England

### Panel 9
9:45am–10:00am
**Fashion’s Foundations:**  
Emma Treleaven  
Charles Dickens Museum  
London, England

### Panel 10
10:15am–10:40am
**I Like Ike:**  
Carson Poplin  
Independent Scholar  
New York, New York, United States
10:00am–10:15am
A Veil of Propaganda, Silence, or Lack of Information?
Elena Ilicheva
Independent Scholar
Malmö, Sweden

10:15am–10:30am
Fashion’s Fantastic Beasts: Locating the Monstrous Feminine in the Work of Alexander McQueen, Thierry Mugler, John Galliano, and Rei Kawakubo, 1989–2001
Olga Dritsopoulou
The Victoria and Albert Museum/
Royal College of Art
London, England

10:30am–11:15am
Coffee/tea break and networking
<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Location</th>
<th>Chair</th>
<th>Speaker</th>
<th>Institution</th>
<th>Country</th>
</tr>
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<tbody>
<tr>
<td>11:15am–11:30am</td>
<td><strong>Picturesque Arcadia or Essential National Identity?</strong> The Impact of Wearing Welsh Costume on the Awareness of Welsh History and Culture</td>
<td>Seminar Room (seating capacity: 40)</td>
<td>Panel Chair: To Be Determined</td>
<td>Gillian Davies</td>
<td>Savannah College of Art and Design</td>
<td>United States</td>
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<td>11:30am–11:45am</td>
<td><strong>Costume and Performance in the Nineteenth Century Jamaican Slave Masquerade, Known as Jonkonnu</strong></td>
<td>Auditorium (seating capacity: 110)</td>
<td>Panel Chair: To Be Determined</td>
<td>Kenisha Kelly</td>
<td>Vassar College</td>
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<td>11:45am–12:00pm</td>
<td><strong>Bobbin–Made Trimmings of Gold and Silver in Swedish Collections, 1640–1660</strong></td>
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<td>Lena Dahrén</td>
<td>Uppsala University</td>
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<td>12:00pm–12:15pm</td>
<td><strong>The Rise and Fall of Carlsviks Textile Factory in Stockholm, Sweden, 1857–1871</strong></td>
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<td>Inga Lena Angström Grandien</td>
<td>Independent Scholar</td>
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<td>12:15pm–12:30pm</td>
<td><strong>Parisian Haute Couture at the Luxury Department Store, Nordiska Kompaniet, in Stockholm, Sweden, 1902–1966</strong></td>
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<td>Susanna Strömquist</td>
<td>Nordic Museum</td>
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<td><strong>Chinese Influences in Swedish Fashion, 1850–1930</strong></td>
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<td>Helen Persson Swain</td>
<td>Nordic Museum</td>
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<td>12:30pm–12:45pm</td>
<td><strong>The Transformation of Uzbek National Dress for Women</strong></td>
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<td>Yulduz Gaybullaeva</td>
<td>The National University of Uzbekistan</td>
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<td>12:45pm–12:55pm</td>
<td><strong>How Clothing Became Political: Fashion in Iran after the 1979 Islamic Revolution</strong></td>
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<td>Rezvan Farsijani</td>
<td>Sorbonne University</td>
<td>France</td>
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<td>12:55pm–1:10pm</td>
<td><strong>Master Dyers to the World? The Legacy of Indian Religious Textiles, 1875–2015</strong></td>
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<td>Jennifer Pronesti</td>
<td>Fashion Institute of Technology</td>
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<td><strong>The Rise and Fall of Carlsviks Textile Factory in Stockholm, Sweden, 1857–1871</strong></td>
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<td>Inga Lena Angström Grandien</td>
<td>Independent Scholar</td>
<td>Sweden</td>
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12:30pm–12:45pm
More than Just a Pretty Dress:
The Political Uses of the Norwegian Bunad
Solveig Strand
Norwegian Institute of Bunad and Folk Costume
Fagernes, Norway

12:45pm–1:45pm
Lunch
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**1:45pm–2:00pm**

**Lace and Likeness:**
Aspects of the Representation of Lace in the Portrait of Hannah Louise, Mrs. William Clabburn, Painted by Frederick Sandys in 1860
Beth Walsh
The University of East Anglia
Norwich, England

**1:45pm–2:10pm**

**Dressing à la Portugaise in the House of Savoy:**
Sartorial Otherness in the Wardrobe of Beatrice of Portugal (1504–1538)
Carla Alferes Pinto
Universidade Nova de Lisboa
Lisbon, Portugal

**2:00pm–2:15pm**

**The World in the Background:**
Creating Historical Costumes for Non-Speaking Actors in Film and Television
Diana Haberstick
The University of North Carolina School of the Arts
Winston-Salem, North Carolina, United States

**2:00pm–2:15pm**

**A Paradise for Imposters?**
Clothes as Social Markers in Early Baroque Rome, 1590–1623
Camilla Annerfeldt
European University Institute
Florence, Italy

**2:15pm–2:30pm**

**Clothing a Society:**
The Costumes of the Palio di Legnano, the Annual Medieval Re-enactment and Parade in Legnano, Milan, Italy
Alessio Francesco Palmieri–Marinoni
The University of Sussex
Brighton, England

**2:15pm–2:35pm**

**The Absent–Present Body:**
Recovering the Fat Body in the Fashion Archive
Lauren Downing Peters
Columbia College
Chicago, Illinois, United States

**2:30pm–2:45pm**

**Mardi Gras Dress in Rural Louisiana:**
An Enduring Tradition of Disguise and Parody
Virginia Schreffler Wimberley
The University of Alabama
Tuscaloosa, Alabama, United States

**3:00pm–3:25pm**

Anna Adrian
The Museum of Gothenburg
Gothenburg, Sweden
2:45pm–3:00pm
**Portrait of a Young Athenian Lady:**
Artistic Clothing from the Wardrobe of
**Tasoula Lantsidi–Dounta (1904–1987)**
Myrsini Pichou
Independent Scholar
Athens, Greece

3:00pm–3:15pm
**From Tokyo to New York:**
The Transnational Fashion Influences of
**Hanae Mori, 1965–1976**
Ayaka Sano
New York University
New York, New York, United States

3:15pm–4:00pm
Coffee/tea break and networking
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<tr>
<td>The Consumption of Cotton in Scandinavia before 1700</td>
<td>Continuity and Change: Roman Clothing and Textiles in Late Antiquity, circa 200–700 AD</td>
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<tr>
<td>Eva I. Andersson</td>
<td>Lena Larsson Lovén</td>
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<td>Gothenburg University</td>
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<tr>
<td>Cecilia Aneer</td>
<td>Dinah Eastop</td>
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<td>Uppsala University</td>
<td>The University of Southampton</td>
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<td>Southampton, England</td>
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<td>Clothes Make the Woman: Marie-Jeanne Bertin and Parisian Fashion Merchants, 1770–1813</td>
<td>Shaping Toronto: Corsets in the Queen City, 1871–1914</td>
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<td>Zara Kesterton</td>
<td>Alanna McKnight</td>
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<td>The University of Cambridge</td>
<td>Ryerson University</td>
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<td>Toronto, Ontario, Canada</td>
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<th>4:45pm–5:00pm</th>
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<tr>
<td>Juliet Ashdown</td>
<td>Helena Britt</td>
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<td>Independent Scholar</td>
<td>Glasgow School of Art</td>
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<td>London, England</td>
<td>Glasgow, Scotland</td>
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<td>Laura Oland</td>
<td>Josefin Kilner</td>
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<td>New Brunswick Museum</td>
<td>Rösska Museum of Design and Craft</td>
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<td>Saint John, New Brunswick, Canada</td>
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5:15pm–5:30pm

From Gusset Patches to Eight-Gore Hats:
A 1930s Case Study of the
British Needlework Manual,
The Art of Needlecraft
Anna König
Arts University Bournemouth
Bournemouth, England

5:30pm–5:45pm

Her Story:
Sculptured Dressmaking as an Embodiment
of Identity and Time
Maud Karlsson
Independent Scholar
Uppsala, Sweden

On Thursday, 20 August 2020, The Röhsska Museum of Design and Craft will close at 8:00pm.
Conference Speakers’ Abstracts and Biographies

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

Anna Adrian
The Museum of Gothenburg, Gothenburg, Sweden

Abstract
Henrik Ahlberg was a manufacturer who started his business in Gothenburg, Sweden in the 1840s. Besides selling mercery, he eventually made women’s clothes under the name Henr. Ahlberg, Göteborg. When he died in 1886, his son continued as owner and during this period the business developed into a Swedish fashion house of Parisian style. The customers were well situated women, mainly from Gothenburg. The business ended in the late 1910s. In the collection of The Museum of Gothenburg there are approximately 30 women’s garments by Henr. Ahlberg, circa 1876–1915. Henr. Ahlberg, Göteborg was a well-known fashion house in Gothenburg during this time period but despite this there is little known about the business today. The museum’s ongoing exhibition, titled, Gothenburg’s Wardrobe, displays some dresses from the fashion house. The research for the exhibition (and this conference presentation) aims to discover more about Henr. Ahlberg, Göteborg through interviews and in-depth investigations into different archives.

Biography
Anna Adrian is a textile conservator at The Museum of Gothenburg, Sweden. She graduated in 2003 with a degree in conservation from The Department of Conservation at Gothenburg University, Sweden. She has been a member of the staff at The Museum of Gothenburg since 2009, working mainly as a conservator but also with curatorial assignments concerning fashion and dress, including exhibitions, the most recent of which is Gothenburg’s Wardrobe. The Museum of Gothenburg is a museum of cultural history with collections of varying materials, including a fashion collection of approximately 14,000 objects. Anna is a member of the board of SFT, an association of textile conservators in Sweden.
Dressing Disability:
The Function and Adaptability of Dress in the Case of the Physical Impairment and Disfigurement of Frida Kahlo (1907–1954)

Sophie Anagnostopoulou
The University of Glasgow, Glasgow, Scotland

Abstract
This paper examines the experiential dimensions of dressing disability through an interdisciplinary approach. Uniting the methodologies and acknowledging the contributions of dress history, disability studies, and art history, it focuses on a case study of Frida Kahlo (1907–1954). This paper illustrates the complex nature of the biography of objects and artistic legacy of an individual who experienced disability. An appraisal of Kahlo’s contradictory presentation of her real-life persona and her represented self in portraits facilitates an understanding of the multifaceted, selective self-image the disabled artist projected. The study of her orthoses in relation to paintings and photographs reveals how she addressed her medical condition through artistic expression. Similarly, the object-based analysis of her artful adaptation of her prosthesis discloses an attempt to regain power over her disability, and uncovers certain historical, cultural, and societal implications of the female disabled body. Her medical apparatuses articulate the shifting function of disability-related artefacts and artwork. By dressing her disability, Kahlo not only addressed practical needs, but also manipulated social perspectives, expressed personal views, and coped with emotional turmoil. This study, therefore, initiates debate on dressing disability, highlighting the status of medical devices as objects worthy of examination and argues that they should be considered within sartorial premises.

Biography
Sophie Anagnostopoulou is a recent graduate from The University of Glasgow with an MLitt in Dress and Textile Histories. With a background in theatre and costume, her interests are in the performative ability of clothing and the distorting qualities costume can attribute to the human figure. More recently, her research has involved the medical aspects of dress. She hopes to include medical apparatuses in the repertoire of sartorial research and investigate further case studies in which clothing and medicine are mutually influencing factors in people’s choice of dress.
The Consumption of Cotton in Scandinavia before 1700

Eva I. Andersson
Gothenburg University, Gothenburg, Sweden

Abstract
This paper studies the consumption of cotton in Scandinavia in the Middle Ages and the sixteenth and seventeenth centuries. Cotton is more than any other fabric associated with the changes in fashion of the Early modern period. The East India/Asiatic companies have long been credited with introducing cotton in Scandinavia. However, tax records, probate inventories, shop inventories, wills and Medieval literature show that cotton was available in Scandinavia already in the late Middle Ages, long before the foundation of the East India companies. It is also a misconception that all cotton was imported from India, there was a thriving industry in half cottons in Italy and Southern Germany already in the high Middle Ages, and the fustians produced there are mentioned in Scandinavian Medieval sources. The usage of cotton in Medieval and Early Modern Scandinavia has been very little studied, and this is an attempt to remedy this, studying cotton fabric used in dress, as well as raw cotton, which was used for padding garments in these periods. Since much of the cotton found in the sources is by the piece, the study necessarily also includes cotton fabric used for other purposes, such as bed linen.

Biography
Eva Andersson earned her PhD in 2006 with the thesis, titled, Kläderna och människan i medeltidens Sverige och Norge [Clothes and the Individual in Medieval Europe]. During 2009–2012 her research project “Clothes, Gender, and Status 1500–1830” was funded by the Swedish Research Council. Since then, Eva has continued researching consumption of clothing in Early Modern Sweden. Her publications cover manners of dress, consumption of clothing, sumptuary laws, and the relationship between clothing and perceptions of gender, status, and national identity, including “Dangerous Fashions in Swedish Sumptuary Law” in Riello and Rublack, Eds., The Right to Dress: Sumptuary Laws in a Global Perspective c. 1200–1800. Her research is cross-disciplinary, involving sources both from traditional history, archaeology, and art history.
Management and Re-use of Fabric and Decorative Elements in Western European Dress, 1540–1630

Cecilia Aneer
Uppsala University, Uppsala, Sweden

Abstract
To manage scarce or expensive textile resources was an important household task in Early Modern Europe whether you dressed in silk or in homespun. Textiles did not just cover basic needs, they were also important markers of social status. Management and care of textile resources have therefore left many traces in written records. Textiles and garments were at the upper strata of society monitored through inventories, warrants and accounts and careful notes were made as they were past on, changed or their material reused. The language used to discuss reuse display a wide range of processes. Reuse and strategic first hand use of fabric and decorations also appear in most extant sixteenth and early seventeenth century garments in European collections. Using written sources from the Swedish royal court and extant sixteenth and early seventeenth century European garments, this paper will discuss approaches to textile material management and reuse in Early Modern Europe. What did the practices look like and what do they tell us about the contemporary approach to resource management?

Biography
Cecilia Aneer is a researcher and lecturer in Textile Studies at Uppsala University, Sweden. She graduated with a PhD in textile history from Uppsala University in 2010 and is also a trained tailor. Cecilia teaches textile and dress history, as well as theory and method. Her main field of research is Renaissance and Baroque dress and tailoring from a Scandinavian perspective. She is currently working on the sixteenth century wardrobes of the Swedish royal family and the organisation that provided the court with the supplies needed for textiles and dress. Cecilia has in her research worked in collaboration with several Swedish museums; among them are the Royal Armoury and The Vasa Museum in Stockholm.
A Paradise for Imposters?
Clothes as Social Markers in Early Baroque Rome, 1590–1623

Camilla Annerfeldt
European University Institute, Florence, Italy

Abstract
Social identity was regarded as much more important than the individual in Early Modern Rome. The social hierarchy was reflected in hierarchies of appearance, in which clothes constructed the social body with the purpose of defining status and social rank. However, they could also create a desired identity. Since clothes functioned as an alternative currency, garments circulated as perquisites, wages, gifts or bequests, or were sold or pawned as required. In fact, clothing as a means of payment could sometimes be more valuable than money. Yet, this constant circulation of clothes could also create confusion within the hierarchies of appearance. By acquiring clothes otherwise out of reach of one’s socio-economic range, the wearers were enabled to “appear what they would be” rather than as they were. This paper will present an analysis of how clothing was used by the members of Rome’s different socio-economic classes as a token to accentuate—or disguise—social standing.

Biography
Camilla Annerfeldt, PhD., has a doctorate in History and Civilisation (2019) from the European University Institute in Florence, Italy.
Grandeur and Garters:  
A Case Study of a Pair of Garters with Vanbuchel Springs, circa 1820

Juliet Ashdown  
Independent Scholar, London, England

Abstract  
From an inventor in London to the collection of Emma Henriette Schiff-Suvero in Vienna, Austria, and subsequent confiscation during the Nazi occupation in 1939, this paper will present the fascinating history of these nineteenth century garters, which will be physically on show during the presentation. A band of tapestry woven pink and gold carnation repeats are attached to tightly coiled springs stitched between silk, a revolutionary form of fastening known as the Vanbuchel spring garter, patented in 1783 by surgeon and inventor Martin Van Butchell (1735–1814). Emma–Henriette Schiff–Suvero (née Reitzes) was born in 1873. Her family were founders of the Reitzes bank. She acquired a collection of over 180 spectacular textiles, including 16 garters. She had the means to travel, to see European fashions, and to collect. Despite efforts by her nephew to take her collection to Switzerland after she died, during the annexation of Vienna in 1938–1939, the export was blocked, her collection inventoried and acquired by the Österreichisches Museum für angewandte Kunst (the Vienna Museum of Applied Arts, now the MAK). They were restituted to her descendants in 2003. Garters are interesting accessories of social history, but the provenance of these, in particular, add a particularly poignant and intriguing tale.

Biography  
For the past 13 years, Juliet Ashdown has had a markets regulatory role in a prominent American investment bank. She has previously worked in the City of London and has been involved in charity events, including private views of exhibitions, and a fundraising gala with Mariinsky Ballet. Recently, she has started collecting dress and accessories from predominantly the eighteenth and early nineteenth centuries. A fascination with the construction of pieces in her own collection has led to further study of the history of historical dress.
Abstract
Compiled by eccentric artists and twin brothers, Scott Gentling (1942–2011) and Stuart Gentling (1942–2006), nearly 200 examples of eighteenth century men’s garments were donated to the Texas Fashion Collection, with virtually no provenance. In an attempt to rebuild a contemporary context for these orphaned artefacts, and with particular attention to a woven-to-shape coat, this paper applies the conceptual lenses of Jennifer Milam’s ludic and Cissie Fairchilds’s populuxe to the role fashion played in eighteenth century French life as presented by Daniel Roche and Peter McNeil. Together, these scholars present a complex system of meaning-making where changing ideas about luxury and necessity created new categories of objects that echoed luxury products’ forms but deviated in make and materials. New textile production methods, combined with a blurring of professional roles in the textile industry, further broadened the variety of goods available, creating an environment for fashion consumers to joyfully navigate. Woven textiles, embroidery, and completed garments increasingly varied, casting shopping and dressing as an activity demanding wit and creativity. Focusing on a series of mid eighteenth century men’s coats from the Gentling Collection, this paper frames their differences within this system of shifting visual, material, and cultural meanings that continues to intrigue.

Biography
Annette Becker is a fashion historian and museum professional who serves as the Director of the Texas Fashion Collection (TFC) at The University of North Texas (UNT), a repository of nearly 20,000 historic and designer garments and accessories spanning 250 years. Becker’s curatorial activity has focused on TFC holdings in a range of regional and national cultural institutions, with each project highlighting connections between fashion, popular history, and current social justice issues. Publications include book chapters on the nineteenth century body, highlighting the work of American fashion designer Mollie Parnis and her relationships with First Ladies, and highlighting dress reform movements. Becker holds an MA in Art History from UNT, where she is currently completing doctoral coursework in History.
Examining the Alaskan Sealskin Industry through
International Government Policy, Conservation Plans, and Fashion Trends

Laurie Anne Brewer
RISD Museum, Providence, Rhode Island, United States

Abstract
Under United States government control, a unique fashion industry was created at the beginning of the twentieth century: the certified Alaskan fur seal product. Three main factors figure into the history of the “Alaskan Sealskin” industry. Firstly, the seal cannot be ranched—unlike many other fur bearing animals—and because of this, many external forces (including predators, disease, and climatic forces) can affect the product from season to season. Secondly, because of the location of the Alaskan sealskin islands (the Pribilof Islands in the North Pacific Ocean), there has been much international dispute over the animals, thus affecting availability of the product. Thirdly, the marketing of the certified sealskin fashions long carried the connotation of a luxury product. Unlike other fashion industry items, the Alaskan sealskin product firstly followed the trends of international government policy; secondly conservation plans; and lastly fashion forecasts and trends. The history of the Alaskan sealskin coat can be traced using articles from trade journals as well as advertisements and layouts from fashion magazines. This presentation will cover how the combination of these forces affected the ultimate use and style of sealskin products—with its changing status from a luxury good to a practical item, a contested endangered resource, to most recently a signifier of Inuit rights.

Biography
The Cloth Collective:

Helena Britt
Glasgow School of Art, Glasgow, Scotland

Abstract
Formed by David Band, Brian Bolger, Fraser Taylor, and Helen Manning for their Royal College of Art degree show, The Cloth was an innovative 1980s creative collective. The Cloth created textile designs for numerous fashion clients including Betty Jackson, Paul Smith, Fenn Wright & Mason, Nicole Miller, and Calvin Klein. The collective worked with Liberty of London to create window displays, T-shirts, and printed textile designs. Through this connection with Liberty, designs for Jean Muir, Wendy Dagworthy, and Yves Saint Laurent were created. Under The Cloth label, garments sold through prestigious retail outlets. Although all members of The Cloth were trained in printed textiles, their prolific array of outputs spanned creative disciplines into graphics, painting, products, and interiors. For the music industry they generated artworks for record sleeves and promotional items. Bringing together materials from public and private collections with oral histories, this paper will examine The Cloth's innovative textile and garment outputs, to provide insights into their ways of working positioned within the wider 1980s fashion context. This paper presents research in progress; the wider project seeks to compile a history of creative outputs by The Cloth, while examining educational experiences and creative processes that informed collaborative and cross-disciplinary working.

Biography
Dr. Helena Britt is a printed textiles lecturer within the Department of Fashion and Textiles at Glasgow School of Art (GSA). Responsibilities include teaching, research, and coordination. Research interests encompass investigation utilising archives and collections; the impact of digital technologies on printed textiles; textile design education and practice-focused methodologies. She is currently undertaking research surrounding the 1980s creative collective, The Cloth, funded by a Leverhulme Trust Research Fellowship. Helena holds an MA from The Royal College of Art, PhD and PGCert Supervision in Creative Practices from GSA.
The Depiction of Androgynous Fashion and Cross-Dressing in 1920s Modernist Novels

Jennifer Cameron
University of Hertfordshire, Hatfield, England

Abstract
Fashion and culture during the 1920s radically departed from what had come before. One of the most subversive fashions of the time was for women to cross-dress and wear what was often described as an androgynous style of clothing or a mode of dress called “la garçonne.” Although this fashion was relatively short lived and was a privilege of dress only really available to the wealthy, it was adopted by modernist writers to explore gender and sexuality. Through an examination of androgynous fashions of the time and their depiction in literature, this paper will consider the modernist definition of androgyny, the extent to which gender is represented by clothing, and the relevance of the body underneath the clothing. This paper will analyse how women writers such as Radclyffe Hall, Jean Rhys, and Virginia Woolf used dress to represent the emancipation, sexuality, and gender of their protagonists. Additionally, by considering the fabric, cut, and colour of the clothing portrayed in line with contemporary fashion, this research will investigate the representation of class and social standing in chosen texts and consider the related cultural and social meanings.

Biography
Jennifer Cameron is a PhD student in English Literature at The University of Hertfordshire. She is currently researching the significance of the colour of dress as represented in modernist literature, written by women during the 1920s. Prior to this, Jennifer earned a Master of Arts in English Literature from The University of Hertfordshire, and an LLB from The University of Glasgow, Scotland.
The Intentionality of the Architecture and Artistic Details of Indigenous Vietnamese Dress

Jill Carey
Lasell University, Newton, Massachusetts, United States

Abstract
For thousands of years, ethnic minorities, together with the Viet (Kinh) majority people, have formed a great united and powerful Vietnamese family. This anthropologic diversification supports communal living centered on agriculture and self-sustaining villages, where the architectural structure and artistic details of dress provide insights into the significance of indigenous style and its defining purpose. Ethnic minority groups are located throughout the vast regions of Vietnam where stylistic variations occur, however, what appears to be a constant is the importance of the production of body covers as a means toward self-worth and spiritual expression. The ability to create clothing and accessories by hand or machine, as well as incorporate specific techniques regarding embroidery and applique, is a remarkable trace of tradition and the primary responsibility of females. As such, tribal women produce clothing that functions within the tasks of daily life. In general, the components of dress are created from basic geometric shapes adorn with representative motifs made from available natural and synthetic materials. This presentation explores the importance of tribal socialisation within Vietnam, through the analysis of specific garments drawn from the Lasell Fashion Collection that explore wearable artistry in connection to individual and collective identity.

Biography
Jill Carey was honoured by Lasell University, in Newton, Massachusetts, as the Joan Weiler Arnow Professor ’49, a three-year endowed position awarded for excellence in teaching and community impact. Carey has presented on topics such as fashion plates, uniforms, and indigenous attire in the United States and abroad. Her publications offer alternative ways of viewing the components of dress as artefacts of identity, artistic expression, and social connectedness. As curator of the Lasell Fashion Collection (LFC), Carey consistently works with students and professional partners to install public exhibitions in prestigious venues to support experiential scholarship. The LFC earned a National Endowment for the Arts grant to produce its notable online Catalogue of Artistry in Fashion to celebrate the fading arts of design techniques.
Bobbin-Made Trimmings of Gold and Silver in Swedish Collections, 1640–1660

Lena Dahrén
Uppsala University, Uppsala, Sweden

Abstract
In 1644 the first thorough sumptuary law was passed in Sweden—and it states, above all, who and at what occasions is allowed to wear bobbin-made lace of gold and silver. This sumptuary law was preceded by a discussion led especially among the clergy, who had pressured the young Queen Kristina to pass this law to avoid the extreme luxurious consumption among the aristocracy. The objective of this paper is to provide context to bobbin-made lace of gold and silver, which was starting to become fashionable during the mid seventeenth century. The paper will begin with portrait depictions of garments with applied lace of gold and silver and compare the pictures to inventories and extant lace. The research questions are: why was the clergy so eager to forbid bobbin-made lace of gold and silver during the mid seventeenth century—while they had agreed to it earlier? Was there any special reason for this from the clergy, and if so, what was the reason? This paper will also present in what context the lace was used.

Biography
Dr. Lena Dahrén is affiliated senior lecturer in Textile History at 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 af guld och silver [Trimmed with Gold and Silver], which explored the technique, production, use, and reuse 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.
Picturesque Arcadia or Essential National Identity?
The Impact of Wearing Welsh Costume on the Awareness of Welsh History and Culture

Gillian Davies
Savannah College of Art and Design, Savannah, Georgia, United States

Abstract
Welsh traditional dress plays a major iconic role in many Welsh cultural festivals. The most patriotic of these festivals is the national celebration for the patron saint of Wales, St. David. Each year, St. David’s Day is celebrated on March 1st and is a festival that has become fundamental to the meaning of Welsh culture and national identity. Through ongoing processes of definition, such dress enables us to realise the performance and the appearance of “Welshness” in ways that are obviously profound. Various parts of the costume are based on aspects of rural women’s dress from the late eighteenth century, but the custom to wear a version of such a costume on social occasions has become an indicator of regional and national identity and is significant in role play. How much of this identity is playful articulation of cultural desire, and how much is reflective of a true awareness of Welsh culture and history? Dress encodes and displays various social elements including class, gender, and material subculture (Barnard, 2002). How does the National Welsh costume fit into this philosophy?

Biography
Gillian Davies taught Art/Design History, 1970–2018. Her London University B.Ed. degree and BA Open University degree in Architecture and Design was followed by a Master’s degree in Design History/Material Culture. Doctorate research in “Gender Design and Modernism” studied the work and lives of female designers, 1900–1940. As a Professor of Design History and Director of Studies in a School of Architecture at Savannah College of Art and Design, Gillian was awarded the President’s Award for Doctorate studies adaptation to the MA curriculum and became a Fellow of the Royal Society of Arts for services to education. Gillian was a Board Director of the five Historical House museums in Savannah, Georgia.
Fashion’s Fantastic Beasts:
Locating the Monstrous Feminine in the Work of
Alexander McQueen, Thierry Mugler, John Galliano, and Rei Kawakubo,
1989–2001

Olga Dritsopoulou
The Victoria and Albert/Royal College of Art, London, England

Abstract
This paper explores the notion of the palimpsest within the discourse of the fashion design of the 1990s and the early 2000s, using the Net-a-Porter runway show archive as the main source of primary material. The palimpsest exceeds the boundaries of linear time; constantly new, but always containing traces of the old, it remains in an ambiguous realm of transcendence. The transgressive nature of the fashion system and design as analysed by postmodern critique is thus a palimpsest, and the designer its editor. This research aims to deploy this concept as a methodological tool in order to construct and deconstruct a “monstrous” palimpsest of fears, anxieties, and uncanny horrors as depicted in the works of celebrated designers Alexander McQueen, Thierry Mugler, John Galliano, and Rei Kawakubo of Comme des Garcons. Themes addressed in this paper include the notion of the grotesque in visual culture, female hysteria in Victorian gothic literature, and religious concerns illustrated in Medieval bestiaries.

Biography
Olga Dritsopoulou was awarded a 2019 Student Fellowship by The Association of Dress Historians. A postgraduate student at The Victoria and Albert Museum/Royal College of Art (V&A/RCA), London, History of Design programme, Olga 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 scholar, aspiring to contribute constructively to the further evolution of fashion as an academic field.
Ritual Protection of Households?
Case Studies of Garments Deliberately Concealed within Buildings

Dinah Eastop
University of Southampton, Southampton, England

Abstract
This paper introduces the aims and outcomes of the Deliberately Concealed Garments Project. These include the project website, www.concealedgarments.org, which is both a means and an outcome of the research. The recording of dispersed finds, including those that have been lost, re-concealed or destroyed, is well suited to documentation via the internet. The project website allows an “e-collection” to be formed of these widely dispersed—and sometimes lost—finds. Documented finds include several significant garments, e.g. a youth’s linen doublet of circa 1600, fragmentary breeches and boned stays of circa 1700, and a once ubiquitous item of dress, a tie-on pocket containing coins and trade tokens. The project website provides advice on “what to do” if you find a cache, details of publications, links to pdf documents, and information on caches uncovered. Several once-concealed finds were displayed at Spellbound (2018–2019), an exhibition of “Magic, Ritual and Witchcraft,” held at The Ashmolean Museum, in Oxford, England.

Biography
Dinah Eastop, PhD, FIIC, ACR has 40 years’ experience of conservation practice, education, and research, within the United Kingdom, Australia, and Southeast Asia. Her PhD linked the physical nature of objects to their cultural dynamics and consequences for conservation and custodial decisions. She worked at the Textile Conservation Centre (UK), The National Archives (UK), The University of Melbourne, and with ICCROM, notably for the CollAsia program. Her publications include Chemical Principles of Textile Conservation, co-authored with Ágnes Timár–Balázs (1998); Upholstery Conservation, co-edited with Kathryn Gill (2001); and, co-edited with Mary M. Brooks, Changing Views of Textile Conservation (2011) and Refashioning and Redress: Conserving and Displaying Dress (2016). She initiated and leads the Deliberately Concealed Garments Project, www.concealedgarments.org.
How Clothing Became Political: 
Fashion in Iran after the 1979 Islamic Revolution

Rezvan Farsijani
Independent Scholar, Tehran, Iran

Abstract
Years of sanctions have isolated the Iranian economy, limiting imports and reducing the ability of Iranians to use international currencies. The global fashion industry was no exception. Innovative Iranians have therefore developed their own fashion ecosystem. The fashion scene in Iran has really taken off after the imposition of economic sanctions against Iran. Rather than investigating the fashion industry at the macro level, this presentation will focus on the advent of independent fashion designers from Iran. These women are the “cultural intermediaries” and the “new cultural workers.” Not only do they view fashion as part of their livelihood and create their labor market and a series of micro-economies based on their own self-employment strategy, but they also contribute to the negotiation of dress codes. These cultural intermediaries in their private fashion studios design and produce fashionable clothing that follows different dress codes than those considered by the state to be appropriate and “decent” clothing for women. This presentation will demonstrate how the antagonism of these stylists to Islamic dress codes is related to the notion of “feminism of everyday life,” and shows how the Iranian woman resists the policies of the Islamic regime.

Biography
After finishing her cinematographic studies in costume design at Tehran University, Iran, Rezvan Farsijani worked as a costume designer for Iranian cinema and continued her cinematic studies at The University of Paris Diderot and then at The Duperré School of Applied Arts, Paris in fashion design. Her PhD at the Sorbonne addressed how fashion design contributes to integrate the Middle East. She is the founder of the association, Fashion Week without Visa, in collaboration with Singa France, which is the first international fashion event that brings together creators and artists who are migrants or committed to migrants, with the goal of promoting clothing heritage. She is a scientific advisor to Thread at The Center for Textile Research (CTR) at The University of Copenhagen.
Fifteenth Century Costume of Elite Children Buried at Pampa la Cruz, Perú

Arabel Fernández, Gabriel Prieto, and Andres Shiguekawa

Arabel Fernández
The Metropolitan Museum of Art, New York, New York, United States

Gabriel Prieto
The National University of Trujillo, Trujillo, Perú

Andres Shiguekawa
Pontificia Universidad Católica del Perú, Lima, Perú

Abstract
During the recent excavations at Pampa la Cruz site, Huanchaco district, north coast of Perú, the Peruvian archaeologist Gabriel Prieto, director of the Archaeological Project Huanchaco (PAHUAN), along with his research team, discovered more than 200 sacrificed children. Near this sacrificial space, the PAHUAN project also unveiled another important discovery, the burial of nine children, between men and women, richly dressed and luxurious body ornaments; one of them with clear evidence of having been sacrificed. This episode took place around the fifteenth century. This paper deals with the technical-structural and stylistic aspects of the garments associated with these individuals consisting of painted dresses, brocade-decorated shirts, ponchos with feather mosaic decoration, and headdress in ikat decoration technique. It is from this clothing that the social status of the users can be determined, the correspondence of this clothing with the textile tradition of the north coast of Perú, as well as contact with populations north of Perú.
Biographies
Arabel Fernandez is a Fellow at the Department of Arts of Africa, Oceania and the Americas at The Metropolitan Museum of Art, New York, New York, United States. She is an archaeologist and textile conservator. During her professional life, she has had the opportunity to work in different archaeological projects as a textile specialist. She also has been in charge of the opening of the mummy bundle of the Lady of Cao, one of the most important discoveries of the Andean archaeology that revealed the important role that the women play during the moche culture. She also has a Master’s degree in analytical techniques. In this field, her interest is in the identification of textile dyes and degradation of fibers, and in dress and gender identification.

Gabriel Prieto is currently an assistant professor in archaeology at The National University of Trujillo, Perú, and director of the Huanchaco Archaeological Programme, which is focused on understanding the impact of climate change on the fisheries and marine resources during 1500–1650 in the Huanchaco area, north coast of Peru. Gabriel is also interested in learning how fishing technology has changed or continued through time and how that has impacted human adaptations. The ultimate goal of this research is to understand present day traditional fishermen from Huanchaco, who are perhaps the last maritime community of the South American coast with a traditional culture rooted in pre-Hispanic civilisations.

Andres Shiguekawa is conservator at the Archaeological Project Huanchaco. He is a specialist in archaeological, historic, and ethnographic material conservation. His professional experience includes work in archaeological projects and museums of Perú and Bolivia.
Versatile for Victory: 
The Representation and Reality of Man-Made Textiles, 1930–1955

Trish FitzSimons and Madelyn Shaw

Trish FitzSimons 
Griffith University, Queensland, Australia

Madelyn Shaw 
Smithsonian Institution, Washington, DC, United States

Abstract
During the First World War, governments everywhere, straining to clothe and shelter their military and civilian populations, faced shortages of wool and other textile fibers. The ensuing fierce international politics around these resources spurred an intense search for substitutes. Post-war, companies such as DuPont (United States) and SNIA Viscosa (Italy) embraced the chemistry and production chains of man-made fibres, and the field grew rapidly. But getting the public to accept the new fibres was another matter. In Italy, the Futurists led the charge: Marinetti—the Futurist leader—wrote illustrated poems extolling the virtues of Lanital and rayon as nature improved. In the United States, DuPont responded to early 1930s accusations of war-profiteering with a rebranding exercise that replaced gunpowder with textile fibres: initially rayon, then nylon, then Fibre A (eventually marketed as Orlon). But there is considerable documentary and archival evidence that these new textiles did not live up to their marketing hype, and that growers and users of natural fibres were wary. This presentation explores the textile industry’s redemptive narrative of modern science creating not mere substitutes, but, as DuPont promised, “Better Living through Chemistry.” It contrasts this hyperbole with the testing realities of these new fibres.
Biographies

Trish FitzSimons is professor at Griffith University in Brisbane, Australia. She is a documentary filmmaker, social historian, and exhibition curator. Madelyn and Trish share a creative research project, titled, Fabric of War: A Hidden History of the Global Wool Trade, that combines material culture, audio visual culture, and archival documents as key sources.
Czech and Slovak Folk Dress Worn in Czechoslovakia and by Immigrants to the United States

Thomas P. Gates
Kent State University, Kent, Ohio, United States

Abstract
The great migration from Austria-Hungary occurred during 1890-1914. Czechs and Slovaks were among ethnic groups seeking new lives in the United States. There, they established churches, newspapers, radio programmes, fraternal and cultural societies, and wore their regional folk dress (kroje). Twentieth century newspaper and family photographs show people wearing intricately embroidered folk dress at various events, both in the United States and in Czechoslovakia. Women’s costumes included a blouse (oplecko); waistcoat (lájblík); apron (zástera); skirt (sukňa); and head coverings—kerchief (ručník) or cap (čepec). Although immigrants’ folk dress was removed from the context of village life and social customs, it continued to be worn with pride in the United States and Czechoslovakia. It served as a colourful backdrop to patriotic and fraternal events, religious ceremonies, and ethnic performances. When Czechoslovakia became separate countries after the dissolution of the Soviet bloc, third generation Czech and Slovak Americans travelled to their ancestors’ villages and celebrated their ethnic heritage by acquiring authentic folk dress created by needle workers who had not forgotten regional styles and symbolic motifs.

Biography
Thomas P. Gates holds Master’s degrees in art history and librarianship from The University of Southern California, and a Master’s degree in art education from The University of New Mexico. He was a Rockefeller Fellow in museum and community studies at the Fine Arts Museums of San Francisco, California. He was director for 24 years at the architecture and fashion libraries of Kent State University in Kent, Ohio, where he served as reference and collection development librarian. As a member of The Costume Society of America and The Association of Dress Historians, he has presented papers at regional, national and international conferences.
The Transformation of Uzbek National Dress for Women

Yulduz Gaybullaeva
The National University of Uzbekistan, Tashkent, Uzbekistan

Abstract

Traditional women’s folk costumes in Uzbekistan include six different styles from various regions, including Fergana–Tashkent, Bukhara, Samarkand, Kashkadarya, Surkhandarya, and Khorezm. Each unique style is distinguished by different kinds of jewelry, the methods of tying the shawls, and ceremonial variations in their use. New styles were also developed later due to influences of Russian Turkestan. For many centuries, women were largely isolated from the rest of society, lived out their lives mostly at home, and were expected to be the guardians of ancient Uzbek beliefs that pre-dated the conversion to Islam. But during the twentieth century, women’s clothing in Uzbekistan has been increasingly characterised by an erosion of their traditional function to denote age and status differences, but especially by eliminating those that distinguished girls from married women. As the old ways have faded away, some young women still follow sartorial customs and beliefs, yet often understand less and less about their meanings. Modern international fashion styles have been increasingly adopted in urban areas and the traditional religious dress prohibitions to preserve modesty have also been weakened. Women have increasingly appeared in public without the old modest head coverings that hid their hair, abandoned the traditional long trousers, and have adopted more revealing dresses that are sleeveless and short.

Biography

Yulduz Gaybullaeva studied at the Faculty of Foreign Philology at The National University of Uzbekistan, Tashkent, Uzbekistan, 2000–2006. She is currently a PhD candidate in The Department of Uzbekistan History at The National University of Uzbekistan. For her doctoral thesis, Yulduz is conducting scientific research on the history of national dress of Uzbek women of the nineteenth and twentieth centuries. Yulduz has authored 16 publications.
The Rise and Fall of Carlsviks Textile Factory in Stockholm, Sweden, 1857–1871

Inga Lena Ångström Grandien  
Independent Scholar, Stockholm, Sweden

Abstract
This paper is about Carlsviks Textile Factory, founded in 1857 in Stockholm, Sweden by a consortium with the Prussian General Chancellor Carl Heineman at the head, and built—with the help of English engineers—after drawings by the Swedish architect J.F. Åbom. When finished, Carlsviks, arranged according to the factory system, was considered a technical wonder of its time. The mill, covered by a saw-tooth roof, was Sweden's biggest room, 101 x 64 metres, and housed already in the first year 260 power looms, driven by steam. A workforce of 350 people, among them 60 children, were employed in the factory. The workers were housed in simple buildings outside the factory area, whilst the owner and his family lived in a villa situated in the park that can be seen to the left in the print, above, next to the small railway used for transportation of the goods to the water. In the beginning Carlsviks produced thin, half-woolen textiles mostly used for dresses, but after the factory had been taken over by a new company in 1871 and the market for those had proven too small, the production was concentrated on heavier cloth. That was, however, a misjudgment, and in 1877 the factory was closed down.

Biography
Inga Lena Ångström Grandien, PhD, Docent, is an independent scholar based in Stockholm. Her research expertise is Renaissance and Baroque art and architecture in general. Her published articles include, “Nikodemus Tessin the Younger’s plans for a castrum doloris and a sarcophagus for Hedvig Sofia,” in Princess Hedvig Sofia and the Great Northern War (Gottorf, 2015) and “She was Naught ... of a Woman except in Sex. The Cross-Dressing of Queen Christina of Sweden,” published in the Spring 2018 issue of The Journal of Dress History. Her article “Charles XII: a King of Many Faces” was published in Charles XII: Warrior King (Rotterdam, 2018). She is currently working on a monograph on the Swedish architect, Johan Fredrik Åbom (1817–1900).

The World in the Background: Creating Historical Costumes for Non-Speaking Actors in Film and Television

Diana Haberstick
The University of North Carolina School of the Arts, Winston-Salem, North Carolina, United States

Abstract
Costume designers and wardrobe teams of period narrative films often curate world events for the public. Costumers suggest a historical reality by editorialising clothing. Their suppositions of dress habits, factual or not, can become universally accepted as truthful. Having been a member of wardrobe teams for historical films, it has been my job to costume the non-speaking actors (the extras): creating townspeople, protesters, crusaders, gold miners, street gangs, and slaves. Often called “background,” these characters provide the societal foundation for the main action of the film; therefore, what they wear matters. As current day audiences build a perception of history through what they see on screen, they draw conclusions about the peoples of the world through costume. The practices, research methods, design applications, and agendas used in defining historical costumes for film and television influence how history is perceived.

Biography
Diana is a member of The Costume Designers Guild and Motion Picture Costumers in Los Angeles, California where she costumes period films and television programmes. Her wardrobe credits include Harriet (the Harriet Tubman story), the Revolutionary War series TURN: Washington’s Spies, and Netflix drama Nurse Ratched. Her design credits include Navy SEALs (History Channel/NBC), Pirate Captain Toledano, and Heed the Call. She served as costumer at Motion Picture Costume Company, which provides period costumes and authentic clothing to the film industry. Diana has a BFA degree from Catholic University and a teaching certificate from The University of Virginia. She is currently pursuing a Master of Arts Degree in Costume Design at The University of North Carolina School of the Arts.
How to Dress a Female King:
The Wardrobe and Sartorial Politics of Queen Christina of Sweden (1626–1689)

Julia Holm
Uppsala University, Uppsala, Sweden

Abstract
Christina Vasa of Sweden (1626–1689) only ruled Sweden as a monarch for about 10 years in the middle of the seventeenth century. She is one of the best-known monarchs of Sweden, born during the 30 Years War in which Sweden was heavily involved, due to her father, King Gustav II Adolf. When he died without any sons, she was made heir to the throne at only six years old, and when she came of age became the monarch of Sweden. She abdicated in 1654, not wanting to get married and having to subjugate herself to a man. She moved to Rome and brought with her the majority of her wardrobe, which were eventually lost in time. Still, it has been possible to gain an insight into her sartorial politics through the extensive Royal Wardrobe accounts saved in the National Archive. By a structured analysis of these firsthand accounts, a carefully planned wardrobe emerges with fashion choices made to put Christina in desirable contexts, such as the French court. It paints a picture of a Queen who carefully planned her visual appearance and used it as a tool to help her rule successfully as a female king.

Biography
Julia Holm has a Master’s degree in Textile Studies at Uppsala University, and wrote her Master’s thesis on the sartorial politics of Christina of Sweden. She has since written an essay for the book Sartorial Politics at European courts, 1400–1800, edited by associate professor Erin Griffey. Julia currently works as a museum researcher, lecturer in textile history at Uppsala and Lund universities and as a course administrator in the Art History department at Uppsala University. Her research focuses on the use of clothing and textiles as a tool in creating social identities, looking at the relationship between the textile material and the discursive properties of clothing and the impact on the human body and mind. She also has a textile crafts education and likes to knit.
Theatre de la Mode:
1940s French Haute Couture in the Collection of the Maryhill Museum of Art in Goldendale, Washington, United States

Susan House Wade
Newcomb Museum, Tulane University, New Orleans, Louisiana, United States

Abstract
Situated across four elegant stage sets within an upstairs gallery at the Maryhill Museum of Art is a group of mannequins, dressed in the haute couture designs of mid 1940s France. These glamorous representatives of the post–Second World War French fashion industry tell a long and complex story of one aspect of the promotion of French designers to a worldwide market. Their simplistic forms, constructed of wire, are approximately one-third life size, and are clothed in the latest designs by more than 50 French couturiers, including some of the top names in the field, such as Balenciaga, Balmain and Lanvin. After a successful tour of Europe and the United States during 1945–1946, when the figures were shown in New York and San Francisco, they languished for years in storage before coming to live on the banks of the Columbia River in southwest Washington State, United States.

Biography
Susan House Wade is a design historian who specialises in the visual culture exchange between East and West during the first half of the twentieth century. She holds a BA from The University of Texas at Austin, an MA from the School of Oriental and African Studies, University of London, and a PhD from Brighton University. Currently, Susan is a research scholar at Newcomb Museum of Tulane University, where she is examining aspects of the Newcomb Guild.
A Veil of Propaganda, Silence, or Lack of Information?

Elena Iliecheva
Independent Scholar, Malmö, Sweden

Abstract
The paper is based on interviews with eyewitnesses of the events during 1970–1980s, who created fashion magazines or worked at Model Houses in the USSR. Soviet model magazines were accessible for people and had an impact on their preferences and street looks of those years. It can be argued that clothing designers who grew up in the republics of the former Soviet Union shaped their taste under the influence of those media. This study compares periods characterised by the interest in fashion trends in Europe with events such as the purchase of patterns in France, and trips of specialists to fashion and textile exhibitions held in other countries. In the course of the analysis, the reasons become apparent of the scarce discussion about the publication of photographs from the Paris and Milan fashion shows and the extensive texts accompanying Soviet design products. Journalists who wrote about fashion could freely interpret information, unlike their colleagues from the news media, but they were also influenced by the established tradition of creating texts while working with information sources and readers’ requests.

Biography
Elena Iliecheva used to teach as an Associate Professor at Moscow University of Design and Technology. Also, she worked as a journalist for the first Russian online fashion media, TV and international magazines, such as International Textile, WGSN, Madame Figaro. Elena graduated from the universities in Borás, Malmö, Moscow, and Lund. She prepared for publishing the book of memoirs of fashion designers working for Moscow House of Models “Soviet Kuznetskiy.” Her scientific research is devoted to the study of historical reminiscences of twentieth century fashion. Elena has authored more than 20 scientific publications and a monograph in English dedicated to the comparative analysis of Russian and Swedish consumers’ preferences in online shopping.
Her Story:
Sculptured Dressmaking as an Embodiment of Identity and Time

Maud Karlsson
Independent Scholar, Uppsala, Sweden

Abstract
This paper explores sculptured dressmaking as an embodiment between generations, outer and inner identity as well as a visualisation of time. In 2018 artist Maud Karlsson found letters of recommendations about her great grandmother, Hilma Fredlund, who worked as a maid in New York, 1906-1909. The letters, complete with dates and addresses, became the initiation in the quest of embodying the artist’s past. Karlsson printed the letters on black paper, sliced and then wove them together to complete a dress, which became a shell of judgments on how Hilma was perceived as a maid, but also a tribute to Hilma’s life. Karlsson then wore the art piece while walking in Hilma’s footsteps in New York, thus wearing her own history.

Biography
Maud Karlsson is an artist, a performer and a choreographer who has worked within a choreographic context for 38 years. With 11 years in New York and over 25 years in Sweden, she continues to investigate the relationship between body, object, space, and time. Her work with textile, text, fashion, and psychology create the foundation for the research with Her Story—an exhibition with sculptured dresses, photography, video, paintings, and artefacts. The project Her Story revolves around bringing the history of four of Karlsson’s foremothers into the present by creating a wearable art piece: The Dress. Maud also attempts to beautify her foremothers’ lives and transform their hardship into an elegant art piece as a tribute.

Costume and Performance in the Nineteenth Century Jamaican Slave Masquerade, Known as Jonkonnu

Kenisha Kelly
Vassar College, Poughkeepsie, New York, United States

Abstract
This research focuses on how clothing has defined and re-defined Caribbean culture by serving as a method for expressing socio-economic, political, and cultural statements. This paper examines the early nineteenth century Caribbean slave carnival (also called masquerade) of Jamaica known as Jonkonnu. The research looks specifically at the ways in which the costumes of this masquerade allowed its performers to conform as well as countervail the cultural norms that were enforced upon the Afro-Jamaican slave class by the colonial class that resided on the island during this period. This conference presentation will focus on the character called “Koo, Koo or Actor-Boy.” The Koo, Koo performer consisted of a small troupe of actors who were known for their extravagant costumes and masked faces. This research explores the complexity of these figures through the manner in which they displayed the enforced European visual aesthetic while simultaneously finding strategies to embodying many of the traditions and symbols of various African rituals. The Koo, Koo performer is a clear example of how the Afro-Jamaicans were able to retain personal autonomy as well as honour their African cultural heritage while existing in a colonial dominated society that worked to suppress (and often annihilate) many of their cultural traditions.

Biography
Kenisha Kelly received her BFA in Fashion Design from the School of the Art Institute of Chicago and an MFA in Costume Design and Technology from The University of Houston’s School of Drama and Dance. She has worked for companies such as the Houston Grand Opera, the Houston Ballet Company, Stages Repertory, and the Portland Stage Company. Since 2010, Kenisha has been Lecturer of Costume Design for Vassar College, Department of Drama, in Poughkeepsie, New York. Her most recent research is in the area of Caribbean Costume History, focusing on dress as a means of accommodation, resistance and individual autonomy.
Clothes Make the Woman:
Marie-Jeanne Bertin and Parisian Fashion Merchants, 1770–1813

Zara Kesterton
The University of Cambridge, Cambridge, England

Abstract
The life of Marie-Jeanne (later called Rose) Bertin (1747–1813) could have come straight out of the fairytales of Charles Perrault. Born into relative obscurity and poverty in Abbeville in 1747, she went on to become the most celebrated fashion merchant of the century. In 1779, the court was scandalised when Louis XVI and Marie-Antoinette stood up in their carriage to salute Bertin as they passed beneath her shop balcony, a powerful statement of deference from two monarchs to an unmarried businesswoman. Bertin’s life was not a fairytale, however: she was a real woman, with a gift for designing fashion ensembles, a strategy of self-presentation, and a sense of pride in her work. Furthermore, her close working relationship with Marie-Antoinette was judged by many contemporaries to be a significant reason for the downfall of the Queen. In an investigation of the fashion merchant’s client lists, dress bills, and inventory, I focus on the materiality of the clothes she produced to consider why Bertin dominated fashion in the final years of the Ancien Régime. Building on my master’s thesis, this paper will consider the ways in which Marie-Antoinette and her fashion merchant both used dress to shape their public personas.

Biography
Zara Kesterton is a research master’s student at Magdalene College, The University of Cambridge, England. Her work focuses on eighteenth century French textiles, and the women who created, sold, and wore them. Zara completed her undergraduate dissertation at Durham University in 2019 on female silk-weavers in Lyon, France, collaborating with the Musée des Tissus, the Archives Municipales de Lyon, and The Victoria and Albert Museum in London (thanks to a Loveday Travel Scholarship grant from University College Durham). Her current project has shifted focus to the French court, investigating the fashion merchant working for Marie Antoinette, Mademoiselle Bertin. Zara has been awarded a 2020 Student Fellowship by The Association of Dress Historians.
Bag Faux, by Swedish designer van Deurs,
Made of Pleated Polyester (from a
Counterfeited Hermès Paris Scarf),
19 x 17 cm, 2009,
Photographed by van Deurs,
© The Röhsska Museum Collection,

Upcycling by Pleating:
Strategies for Sustainable Fashion in 2020

Josefin Kilner
Röhsska Museum of Design and Craft, Gothenburg, Sweden

Abstract
During the twenty-first century, the art of slow fashion and sustainability has inspired new ways for production and recycling. Old methods of recycling fashion have been reinvented and many designers have started to upcycle old items with new features, such as the Swedish fashion brand van Deurs, which uses pleating when recycling old accessories and clothes. This paper provides an historical context to the art of pleating in the history of dress making. It introduces an interesting initiative with new recycling and circular production methods in a contemporary context. During the twenty-first century the concept of slow fashion was introduced and a new consciousness in clothes making inspired new ways for production and recycling fashion. Among dressmakers, designers and the fashion industry, different strategies have been used to find more environmentally friendly fashion. This paper introduces an interesting initiative with new recycling and circular production methods, in a contemporary context, as a possible solution for sustainable fashion, with examples from The Röhsska Museum collection.

Biography
Fashion historian Josefin Kilner has a Master’s Degree of Arts in International Museum Studies and Art History. Since 2006, she has been a curator at The Röhsska Museum in Gothenburg, Sweden. She has produced several fashion exhibitions and has written various essays and articles about Swedish fashion. She also lectures at Gothenburg University.

**Diadem and Identity:**

*A Study of the Pearl and Cameo Headpiece of Empress Joséphine (1763–1814)*

**Kristina af Klinteberg**

Independent Scholar, Lund, Sweden

**Abstract**

Symbols and allegories usually vary over time; they immerge, bloom, and become forgotten according to a development structure of four stages (Hermerén, 1969). Two hundred years ago, during the Napoleonic era in France, the symbols used in the highest circles of splendour, well known at the time, might have sunken into oblivion today. When examining the central cameo of Empress Joséphine’s pearl and cameo diadem closer and comparing the motif with other visual material from the time, found in archives perhaps earlier overlooked, a re-identification of the persons depicted as well as the allegory possibly intended can be presented and explained. The subject from the Roman mythology may very well have been selected in order to commemorate a few chosen loved ones from the Napoleonic court. Today, the complete parure is owned by His Majesty the King of Sweden. It has been worn both by Her Majesty the Queen and by Her Royal Highness the Crown Princess. Since it has been used as a bridal headpiece several times (1961, 1964, 1976, and 2010), the diadem has now once again become known as a symbol of love.

**Biography**

Kristina af Klinteberg, MA, PgDip, BA, educated at Lund and Uppsala universities in Sweden, and at London University of the Arts, England, studies art and cultural history through the life of jewelled hair ornaments, showing how much these objects can tell about politics, trade, material research, and general development, as well as the social life at the finest parties of yesterday and today. Her rather unique book on the cultural history and practical use of diadems, *Smycken som huvudsak*, was published in Swedish 2018, and has met with great interest and praise in the media.
Abstract
This paper is a case study of the practical needlework manual, *The Art of Needlecraft*, written by R.K. and M.I.R. Polkinghorne, and first published in England in 1935. An impressive doorstop of a book, it provides a fascinating insight into a variety of craft skills and methods, all intended to be executed within the domestic environment. From basic embroidery stitches to leatherwork, mending, and millinery, the book explains techniques and encourages creative exploration of materials and skills. However, the text also serves as a valuable and intriguing indicator of wardrobe items that might have typically been found in an interwar home of modest income. Perhaps most interestingly of all, embedded within the instructional chapters are implicit social messages regarding thrift, social propriety, and baseline domestic skills expected of women at that time. This paper, therefore, aims not only to analyse the content of the manual in terms of specific items of clothing and how they are either made or cared for, but to contextualise this against the backdrop of British society during the interwar period. In exploring both the content and the language used, various research methods will be utilised.

Biography
After completing her first degree at Sussex University, England, Anna König studied design at Central Saint Martins, and London College of Fashion, where she completed her MA in Fashion Theory. Having taught in specialist art and design institutions for over a decade, Anna has extensive subject knowledge relating to the fields of fashion and textiles history and theory. Her research interests have been concerned with fashion writing and representation, and latterly, the exploration of different models of sustainability within the fashion and textile systems, with a specific focus on the concepts of craft, mending, and quality and their role in people’s lives.
Abstract
French author and Nobel Prize winner Anatole France once wrote, “Show me the clothes of a country and I can write its history.” This study of ancient Greek dress focuses on the Archaic and Classical period from the eighth to fourth century BC. The ancient Greek culture was very sophisticated and, according to archaeological and historical research, people did not wear clothes merely for their protection against the elements. Through their costumes they exhibited themselves in order to indicate their status. This historical analysis of dress in ancient Greece highlights the nature of ancient Greek clothing as a symbol of gender and class distinction. It demonstrates the main garments of the ancient Greek attire, the chiton, the himation, the peplos, and chlamys. Moreover, it emphasises the colours and decoration of the costumes as well as the footgear and the hairstyle. Last but not least, this paper mentions the first attempt at curbing the excessive luxury of dress and promoting the status differences by enacting sumptuary laws. This study shows that although the civilisation of ancient Greece invented the concepts of democracy and free will, some members of the society, and particularly women, did not share these rights. Never before had costume responded to the personality of a people with more infallible taste.

Biography
Sofia Lampropoulou is a PhD student in Fashion Studies at The Department of Media Studies at Stockholm University, Sweden. Sofia holds a Master of Arts in Fashion Studies from Stockholm University and she received her Bachelor’s degree in Philosophy and History of Science, and particularly in Art history and Ancient Greek literature and philosophy, from National and Kapodistrian University of Athens, Greece. Sofia’s research interests are primarily in the history of dress and costume as well as in fashion theory. Her doctoral investigation is in the history of ancient Greek dress, and the purpose of her research is to explore the concepts of myth, history, and nostalgia in high fashion brands of the twenty-first century.
Continuity and Change: 
Roman Clothing and Textiles in Late Antiquity, circa 200–700 AD

Lena Larsson Lovén 
Gothenburg University, Gothenburg, Sweden

Abstract
In ancient Roman civilization, clothes were used daily by everyone across the social spectrum. In public, dress was a way of visually communicating various aspects of an individual, such as class, gender, and status. From preserved images, statues, paintings, and more, we can gain a general understanding of the use and look of Roman clothes and sometimes of how specific items were used and by whom. The extensive body of visual evidence also allows us to see how fashion in dress and appearance changed over time. Archaeological evidence of actual Roman textiles, however, is in general very limited. Contrast to other regions of the former Roman Empire, Egypt has provided larger quantities of textile finds, especially from Late Antiquity. Many of them have found their way to museum collections worldwide. The Röhsska Museum of Design and Craft in Gothenburg holds possibly the largest collection in Sweden of textiles from Late Roman times. In this presentation, the collection of The Röhsska Museum will form the point of departure for a discussion of continuity and changes in dress practices during Late Antiquity.

Biography
Lena Larsson Lovén is a professor in Classical Archaeology and Ancient History at Gothenburg University, Sweden, and her main research area concerns the history of dress and textiles in Roman society. Some of her previous studies in this field include the iconography of textile production, dress and visual communication, male and female work roles in Roman textile manufacture. Lena’s research focus is the Greco-Roman world but her interest in dress and textile history is more far reaching. In collaboration with colleagues from the university and museums, she has developed interdisciplinary courses on textile history (eg, Fashion and Textile History: From Prehistory to the Present), where she is responsible for the course module on Antiquity.
Red Russians:
Analysing Court Dress Regulations Through Comparing Similar Late Nineteenth Century Imperial Russian Court Gowns

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

Abstract
The dress regulations of the nineteenth Russian court were rigorous, rendering one’s dress communicative of the wearer’s rank and affiliations. Almost every aspect of female Russian court dress was to be indicative of the wearer’s position: from the length of the train, the colour of the dress’ outer later and metallic embroidery, to the accessories adorning the dress or the size of one’s kokoshnik. However, there is currently little cohesion between English-language sources as to what position is indicated in the combination of Russian court dress aspects. This presentation will include a comparison of three late nineteenth century Russian court gowns of red velvet and gold trimmings belonging to three different women of vastly different ranks: the daughter of a respectable courtier, a maid of honour, and Empress Marie Feodorovna (1847–1928). The comparison of these seemingly similar gowns will highlight the importance of consolidating the rules of Russian court dress so as not to lose the knowledge of highly communicable dress. Through the analysis of museum artefacts and numerous literary sources, an understanding of the Russian court dress codification system will arise to both aide current researchers and encourage further research on this topic.

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.
Slow Seeing and Fast Forensics:  
The Usefulness of Radiocarbon Dating Early Modern Materials, 1450–1650

Jane Malcolm–Davies  
The Tudor Tailor, Godalming, Surrey, England

Abstract
Radiocarbon dating with Accelerator Mass Spectrometry (AMS) has been helpful in the study of a range of prehistoric, ancient, and Early Medieval woven textiles. There is less evidence of AMS’s successful application to later historical non-woven textiles, although pioneering work by Nockert and Possnert (2002) provided some relevant results, including dates for an Early Modern nålbound mitten. Radiocarbon analysis of Roman and Coptic material (including sprang caps) found it to be earlier in date than that identified by art historical methods. Some woven textiles have been satisfactorily located in the Medieval era (for example, the habits of St. Francis in Italy) while others have continued to court controversy (most notably the fabric in Queen Margaret’s golden gown in Sweden). The appropriateness and accuracy of the technique for Early Modern material is a matter of continued debate, especially as it demands open-minded interdisciplinary collaboration. This paper addresses the need to benchmark the AMS method for Early Modern material. It reports a pilot study’s sampling strategy and explores the influence of sample sizes, archaeological and historical contexts, and storage conditions on the results of radiocarbon dating knitted fabric. The project is funded by the Agnes Geijer textiles research foundation, based in Stockholm.

Biography
Jane Malcolm–Davies is associate professor at Design School Kolding in Denmark and guest scholar at the Centre for Textile Research, The University of Copenhagen, where she works with THREAD, a refugee integration project, and is a collaborator in Beasts2Craft, which investigates parchment as evidence for sheep husbandry. Jane was a Marie Skłodowska Curie Fellow, 2015–2017, working on a new protocol for recording historical knitwork and running an experimental history project with citizen scientists. During three other postdoctoral fellowships and as co-director of The Tudor Tailor, Jane develops specialist research databases. She lectures in entrepreneurship and heritage management having introduced costumed interpreters at Hampton Court Palace and coordinated training for the front-of-house team at Buckingham Palace.
Abstract
The paper explores the wardrobe of Catherine Jagiellon, duchess of Finland, recorded in inventories. The documentary evidence of her wardrobe consists of the dowry written in Polish in 1562 and the inventories written in Swedish in 1563. The documents are all complete and dated, in contrast to what has been previously thought. The data available has not been used previously in its entirety, and the results are outdated. Moreover, the subject has not been studied earlier as such. The purpose of this paper is to present new findings acquired by making use of the data in its totality and to piece together the information focusing specifically on the subject at hand. By translating the documents, analysing the entries and comparing them, new findings in the wardrobe have been made. In addition to bringing to light dozens of previously unknown articles of clothing, the documents also shed light on the changing customs of dressing oneself in changing environments. From the notes in the dowry, it is clear that the majority of the garments are of Eastern European origin, whereas the entries in the inventories suggest noticeable changes to the more sober Northern style of clothing.

Biography
Nina Manninen is a PhD candidate who graduated with a Master’s degree in archaeology from The University of Turku, Finland. Her work focuses on Early Modern material culture, especially Renaissance clothing and textiles. In her Master’s thesis, she examined the clothing of Catherine Jagiellon (1526–1583) in contemporary inventories, and in her upcoming research she will cover all of Catherine’s possessions listed in the documents. She has delivered various courses and lectures of the subject. In her free time, Nina likes to engage in historical re-enacting and period handicrafts, such as making Medieval and Renaissance clothing. To her, reconstructing and using historically accurate items is not only fun but also essential to understanding the individuals making and using them in the past.
Rural Women’s Costume Discovered in Siksälä Cemetery in Southern Estonia, 1250–1450

Ave Matsin
The University of Tartu, Tartu, Estonia

Abstract
The paper presents archaeological costume finds discovered at Siksälä cemetery, which is located at Vastseliina parish in southern Estonia, near the Latvian and Russian border. The cemetery was mainly used from the thirteenth to the fifteenth centuries. There is a total of 304 graves that have been subjected to archaeological investigation. The material from Siksälä cemetery is of extreme interest to the study of extraordinarily rich textiles. There are remnants of 263 garments from 110 graves. Two hundred of the items belonged to girls and women. Many of the textiles are similar to Latgalian textiles from the same time. A great many bronze spirals and clips were used to decorate the clothing. A lavish array of bronze jewellery was also among the findings. The presence of bronze has helped the woollen textiles survive relatively well. Found textile fragments allow the comparison, study, and reconstruction of the development of the costume of the inhabitants of one village from the thirteenth to the fifteenth centuries.

Biography
Ave Matsin was born in Viljandi County, Estonia. She graduated from the Tartu Art School, and the Estonian Academy of Art with a degree in textile art. She also received her MA from the academy. Since 2001, Ave has worked in the Native Crafts Department of The University of Tartu, Viljandi Culture Academy, as the head of department and lecturer on textiles. Her main area of research is archaeological textiles and historical textile technology. Ave is a member of the editorial board of Studia Vernacula, a magazine devoted to craft research.
Shaping Toronto:
Corsets in the Queen City, 1871–1914

Alanna McKnight
Ryerson University, Toronto, Ontario, Canada

Abstract
In amplifying the contours of the body, the corset is an historical site that fashions femininity even as it constricts women’s bodies. This paper, based on a recently accepted book proposal to McGill-Queen’s University Press, and on my doctoral research, sits at the intersection of three histories: of commodity consumption, of labour, and of embodiment and subjectivity, arguing that women were active participants in the making, selling, purchasing, and wearing of corsets in Toronto, a city that has largely been ignored in fashion history. During 1871–1914, many women worked in large urban factories, and in small independent manufacturing shops. Toronto’s corset manufacturers were instrumental in the urbanisation of Canadian industry and created employment in which women earned a wage. The women who bought their wares were consumers making informed purchases, enacting agency in consumption and aesthetics. By choosing the style or size of a corset, female consumers were able to control to varying degrees, the shape of their bodies. It is the aim of this paper to eschew the common misconception about the practice of corsetry and showcase the hidden manner in which women produced goods, labour, and their own bodies during the nineteenth century, within the Canadian context.

Biography
Alanna McKnight holds a PhD in Communication and Culture from Ryerson University, Toronto. She has been researching the intersection of fashion and labour in nineteenth century Toronto, Canada for the past 15 years, taking particular interest in the experience of women employed in the needle trades. Her doctoral dissertation engaged in an extended case study of the manufacturing and consumer centres of Toronto during this moment of history to argue that corsets are a site of feminist agency—a stark contradiction to common media portrayals of the garment. Her academic work is enriched by her former career as a theatre costumer, and she has been an avid wearer of the types of corsets she studies for 20 years.
Fragments of a French Imperial Wardrobe: Creating Meaning from the Surviving Garments of Empress Eugénie (1826–1920)

Alison McQueen
McMaster University, Hamilton, Ontario, Canada

Abstract
A restricted number of pieces survive from the wardrobe of Eugénie, empress during France’s Second Empire (1853–1870), a period best known for expansive skirts and cage crinolines. This paper examines those disparate items and explores how and what they communicate to us about mid-nineteenth-century French fashion. Today, two institutions, The Bowes Museum and the château at Compiègne, have the largest collections of clothing and accessories that were once owned by Eugénie. Some objects were bought at auction after her death and others were donated by individuals who received items directly from Eugénie. What survives includes examples of high-quality couturière techniques. For the history of dress, the meaning of some pieces is also complicated by their status as relic-type objects that commemorate significant life events: the train Eugénie wore to her son’s baptism, a yachting outfit from when she opened the Suez Canal, and the bodice of a dress worn at the time of an assassination attempt on her husband. This paper considers how the case of Eugénie’s extant clothing raises questions for historians regarding the limits of meaning and conclusions we can (or should) extract from wardrobe fragments.

Biography
Alison McQueen is professor of Art History at McMaster University. Her research engages with visual and material culture, particularly in nineteenth-century France. She is author of a number of articles and four books, including Empress Eugénie and the Arts. 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 received grants from the Samuel H. Kress Foundation, the Graham Foundation for Advanced Studies in the Visual Arts, and four multi-year research grants from the Social Sciences and Humanities Research Council of Canada.

Tradition and Internationalisation: The Portrayal of Spanish Style in Fashion Magazines, 1945–1959

**Dana Moreno**
Independent Scholar, London, England

**Abstract**
After the Spanish Civil War, Spanish fashion was redefined in the midst of the fascist regime of Francisco Franco, that demanded fashion to fall into the lines of conservative national identity and culture. The signing in 1953 of the Pact of Madrid between Spain and the United States marked the beginning of an alliance promoting tourism and investment, ending Spain’s isolation and ultimately opened global doors to Spain’s fashion and textile sector (John Chipman, 2004). However, it is earlier, during the mid 1940s that designers such as Pedro Rodríguez and Asunción Bastida started being invited to shows in Europe and the United States (Magda Solé, 1965). Through their presence in magazines, this paper aims to analyse styles and designs that led the way into the international market to paint a better picture of the internationalisation of Spanish fashion after the Second World War. This paper will also question whether there was a sense of Spanish style and whether it was this or the USA–Spain political alliance that aided the globalisation of the Spanish textile industry and promotion of styles and designers during the 1940s–1950s.

**Biography**
Dana Moreno is an art and fashion historian whose research focuses on Spanish fashion in the media during the Spanish autarchy. She recently finished a Curatorial Fellowship at Museu Calouste Gulbenkian in Lisbon, Portugal, where she assisted the photography and film curator in collections research and now coordinates national programmes at Tate. Dana has experience working in project coordination and curatorial capacities at the national and international level for museums and arts organisations such as Imperial War Museums, and Real Academia de la Historia in Madrid. Dana is passionate about accessibility in arts organisations and also volunteers with independent charities and institutions such as The Courtauld Institute of Art, providing free talks, assisting with exhibitions, cataloguing, and digitisation of collections.
Pockets, Pinafores, and Practical Hats:
The Impact of War on Women’s Dress, 1914–1918

Viv Newman
Independent Scholar, Chelmsford, Essex, England

Abstract
The August 1914 declaration of war had a profound if unexpected effect on British women’s clothes; these rapidly became ‘the outward and visible sign of her patriotism’. Upper-class women who had changed their outfits five times a day, now donned the uniforms of the multiple quasi-military corps which women themselves founded. These proved easy to wear and unexpectedly empowering. Working-class women, who pre-war frequently only possessed the clothes they stood up in, donned munitions overalls; earning close to a living wage, their hard work enabled some to buy a pair of silk stockings or even a hitherto unobtainable, unimaginable brand-new coat. Serving close to the front line, military and auxiliary nurses discovered their official uniforms were not always practical and adapted them – at times imaginatively. Shoe heels, umbrellas and dress hems became part of many a spy’s toolkit; women who from 1917 joined the auxiliary armed services learned that whilst femininity was desirable, sexuality had to be concealed. Even nuns’ habits took on surprising significance. Using women’s own voices, this presentation reveals the interconnectedness between women’s uniforms and their patriotic endeavours. Women’s clothes demonstrate an overlooked consequence of the war: never before had women’s fashion undergone so rapid a metamorphosis.

Biography
With a PhD (Essex) for her “outstanding” thesis on women’s First World War poetry, Viv Newman was selected by the BBC as an “Expert Woman” for her knowledge about women’s social history, 1914–1918; she has appeared on BBC1 with Huw Edwards. Recognised as an “Inspirational Essex Woman” for her ground-breaking work revealing women’s hidden contribution to the war effort and shining a light on those whom official histories still frequently overlook, Viv had the honour of opening Westminster Council’s 2017 Passchendaele commemorations. With six books published on women in the Great War (Pen and Sword), Viv presents at national and international conferences, gives popular and academic talks, and has been guest lecturer at two American universities.
Abstract
This paper analyses some of the ways in which the art of costume has designed and produced technically quality artefacts creating spectacular dresses in Modern Italy, particularly in Florence, Milano, Venezia, Mantova, Torino, and Napoli. During the late fifteenth and sixteenth centuries in Europe, costume represented a cultural expression pertaining to multiple national identities. The topic of how certain items of history of costume came to signify “made in Italy” is discussed within a discourse of national identity, and the context of historical and cultural events. The paper will begin a scientific cultural dialogue between surviving garments housed in museums or in collections and archival sources (house inventories, account books, and sumptuary legislations). At the same time, we will focus the importance of the iconography and analyse art sources. This kind of approach has been a guide for the publications dedicated to the history of costume and textiles in several old Italian states (Lucca, Urbino, Genova, Florence and Mantova), authored by Bruna Niccoli. The research methodology developed in these books will be discussed, including the benefits and advantages. This topic represents a fracture with the traditional academic studies.

Biography
Bruna Niccoli, (PhD, History of Visual and Performative Arts), from 2001 to the present has been Lecturer at The University of Pisa (History of costume and fashion). In 2005 she began collaborating with The University of Pisa on the cataloging of some important costume collections (Pisa and Lucca National Museums, Cerratelli Foundation, Pisa), intense years of activity marked by important exhibitions. Her research has focused on the history of dress since the Early Modern age to the nineteenth century.
Skirt Pleats and Fashion Plates: Understanding a Canadian Regency Style Day Dress Using Historical and Scientific Research

Vanessa Nicholas and Lorna Rowley

Vanessa Nicholas
York University, Toronto, Ontario, Canada

Lorna Rowley
Independent Scholar, Donegal, Ireland

Abstract
This paper derives from research supported by the 2019 Isabel Bader Fellowship in Textile Conservation and Research at the Agnes Etherington Art Centre (AEAC), for which we combined historical and scientific analysis to reconstruct the lives of four case studies within the Queen’s University Collection of Canadian Dress (Kingston, Ontario, Canada). This paper will focus on the oldest garment in the university’s collection, a Regency style day dress made from a painted and embroidered silk. Little is known about this garment, and its only bibliographic reference is an exhibition catalogue published by the AEAC, Beyond the Silhouette (2007). Our collaborative research leads us to believe that the dress fabric was manufactured in China during the 1770s and purchased in New York by Barnabus Day (born 1745) and Polly Burdette Day (born 1745) before they fled to Canada as United Empire Loyalists in the 1780s. We speculate that the silk was made into a wedding dress in the round gown style for Mary Hill (born 1781), who married in 1795 the son of Barnabus and Polly. This presentation will expand on the biography of this dress and its significance to Canadian fashion history, as well as our collaborative research method.
Biographies
Vanessa Nicholas is a doctoral candidate at York University, Toronto, Ontario, Canada, where she is researching early Canadian textiles and dress. She is a Joseph–Armand Bombardier Canada Graduate scholar and holds an MA History of Art from The Courtauld Institute of Art, London. She was the 2019 Isabel Bader Fellow in Textile Conservation and Research at the Agnes Etherington Art Centre.

Lorna Rowley is a textile conservator. She holds an MPhil in Textile Conservation from the Centre for Textile Conservation and Technical Art History at The University of Glasgow, Scotland. She has worked for the Rachel Phelan Textile Conservation studio in Dublin, Ireland and with Taiwan’s Bureau of Cultural Heritage. She was the 2019 Isabel Bader Intern in Textile Conservation and Research at the Agnes Etherington Art Centre.
Fashion, Luxury, Credit, and Trust in Sweden, 1780–1820

Klas Nyberg
Stockholm University, Stockholm, Sweden

Abstract
The objective of this paper is to problematise the transformation of the Early Modern ideas of credit and fashion. More specifically, this paper will address how social and cultural ideas about credit and trust in the context of Early Modern fashion and the textile trades were affected by the growth and development of the bankruptcy institution. This research will seek to answer how the concept of credit changed towards the end of the Early Modern period and in the beginning of the Modern period, against a European background that suggests the rise of a growing economic realism, and a reformation of the bankruptcy institution from the end of the eighteenth and the beginning of the nineteenth century. The concepts of luxury and fashion and their connection to social standing and the assertion of rights for different groups in society are intimately connected to excessive consumption on credit (Muldrew 1998, Finn 2003, Berg 2005, Fontaine 2014, Crowston 2013, Lemire 2010, Campagnol 2014). By the end of the Early Modern period, credit and creditworthiness were still concepts that not only had financial implications, but also complex social and cultural meanings.

Biography
Klas Nyberg has a background as a Professor of Economic History in the department of Economic History at Uppsala University, Sweden. In 2013, he was appointed professor of Fashion Studies at the Centre for Fashion Studies at Stockholm University. He functioned as director, 2014–2018, and now heads postgraduate research studies at the Department of Media/Fashion Studies. During his time at Uppsala University, he taught economic history on all levels, including textile history and the social and economic history of the city of Stockholm. At the Centre for Fashion Studies, he teaches at all levels and manages the PhD programme. Professor Nyberg was also a member of the advisory board for the HERA funded research programme, Fashioning the Early Modern.

Daniel O’Brien
The University of Bath, Bath, Somerset, England

Abstract
At the end of the long eighteenth century, the funerals of the prosperous were increasingly private, intimate occasions that were expected to reflect the qualities and achievements of the deceased person. At such funerals, the distribution of gifts was intended to secure the deceased person’s reputation by acknowledging their social relationships and demonstrating their sense of fashion. For many middling funeral guests, the final gift was an accessory; organised and provided by an undertaker and worn by the guest during the funeral. This paper examines the distribution of gloves, scarves, and hatbands at middle class funerals in the prosperous port city of Bristol, England, during the period, 1775–1825. These decades witnessed the continuing development of a Bristolian funeral trade that drew upon the labour of many different textile trades and offered a wide range of accessories in different materials and styles. The paper identifies how these items were a reminder of the ties between people and evidence of hierarchies which existed in families, associations and religious communities. The paper will also consider the functional role that gifted accessories performed during the brief, public journeys of the funeral party from the deceased’s house to the church and the place of burial.

Biography
Dr. Daniel O’Brien is a Visiting Research Fellow at the Centre for Death and Society, The University of Bath, Somerset, England. His research focuses on the undertaking trade and their products in eighteenth century England. This has included a detailed analysis of the early trade in the west of England, with a specific focus on the prosperous settlements of Bath, Bristol, and Salisbury. His research also seeks to understand how the undertakers and their goods were perceived by society, by analysing how funerals were presented in the popular culture of the period. Drawing upon an eclectic range of source materials has enabled him to consider simple, but often overlooked, questions about how people’s knowledge about the early trade was formed.
The Unsolved Mystery of the Moonlight Dress: A Case Study of the 1900 Moonlight Glass Cloth Dress at New Brunswick Museum in Saint John, New Brunswick, Canada

Laura Oland
New Brunswick Museum, Saint John, New Brunswick, Canada

Abstract
Glass dresses have not only been reserved for fairy tale princesses like Cinderella, but they have also been worn by stage performers, actresses, and real life princesses. One glass gown in particular, kept in the New Brunswick Museum’s collection in Saint John, New Brunswick, Canada, has been a mystery since the museum acquired the dress in the 1930s. Created by a Parisian designer, the dress supposedly debuted in 1900 at the Paris Exposition Universelle, and was crafted out of “blown” German glass. Only four gowns of this magical material called “moonlight glass” are known to exist in the world, and the gown in the NBM’s dress collection is in a most superior condition, complete with a bodice, skirt, and belt. The real question is: how did such an exquisite work of art end up in a museum on Canada’s east coast, after having been debuted in Europe and worn in the United States?

Biography
Laura Oland is an Art Historian working at the New Brunswick Museum in Saint John, New Brunswick, Canada. In 2018 Oland completed her Master’s at The University of Glasgow in Art History: Dress and Textile Histories, following her undergraduate studies in history at Acadia University. Oland also completed a year of Viking archaeology at Lund University in Sweden. Oland has worked for the New Brunswick Museum, The Victoria and Albert Museum, Hunterian Museum, and the Randall House Museum. Previously, Oland has spoken at the Turning Tide Young Adult Lecture Series at the New Brunswick Museum, the Art History Post Grad Symposium at The University of Glasgow, the Atlantic Canadian History and Classics Conference, and at the William White Conference.
Clothing a Society:
The Costumes of the Palio di Legnano, the Annual Medieval Re-enactment and Parade in Legnano, Milan, Italy

Alessio Francesco Palmieri–Marinoni
The University of Sussex, Brighton, England

Abstract
Could the costumes of a historical re-enactment be considered as a moment of History of Costume? Could its stylistic and sartorial evolutions be understood as a tool to understand the evolution of historical tailoring? Through this presentation, such questions will be analysed by introducing the thought-provoking case study of the Palio di Legnano (Milan), the most ancient Medieval re-enactment in Europe. The origins of the Palio date back to the early thirteenth century, as a celebration of the famous Battle of Legnano (29 May 1176). However, the re-enactment started developing since the mid nineteenth century, when this historical event was charged with symbolic values. Since 1876, a crucial moment in this tradition is the historical parade, a sumptuous procession of about 1500 costumed people. Drawing on an attentive philological and historical research, in Legnano people realise every year numerous costumes, guided by academics. Actually, in Legnano, we can detect the coexistence of both costumes in theatrical style, and accurate historical and philological reconstruction. The Palio di Legnano case study allows us to retrace the history of a specific stage costume; as well as it allows us to understand how the perception of “in style” costumes, and the consequent idea of staging history, has changed over 200 years.

Biography
Alessio Francesco Palmieri–Marinoni is a PhD student at The School of Media, Film and Music, The University of Sussex, England. His research investigates the relation between historicism and stage costume in Wagner’s Operas and the role of stage costume in staging. In the last 10 years, Alessio has been collaborating as a fashion historian with various Italian museums. Currently, he is curator of the Costume Collection of the Palio di Legnano (Milano). He teaches History of Costume and Fashion at Fondazione Arte della Seta Lisio (Florence), Accademia Cappiello (Florence) and Politecnico (Milan).
Little Willie’s Sewing Buttons: 
The Mother-of-Pearl Button Industry in Muscatine, Iowa, United States

Jade Papa

Thomas Jefferson University, Philadelphia, Pennsylvania, United States

Abstract
The humble mother-of-pearl button, a fastener so ubiquitous during the nineteenth and early twentieth centuries that any man, woman, or child would likely have had at least one button somewhere on their garment, silently spoke to the transformation of Midwest towns stretched along the Mississippi River whose inhabitants dredged hundreds of thousands of tons of shells from the river to feed the need in fashion for these small, luminescent discs. Beginning in 1891 when John Frederick Boepple began cutting button blanks and lasting roughly 75 years, the production of mother-of-pearl buttons impacted the lives of residents of one of these towns on the banks of the Mississippi: Muscatine, Iowa. At its peak, half the working population was employed at one of its 43 factories producing a staggering 37% of the mother-of-pearl buttons created worldwide. This paper will explore how this everyday object shaped and was shaped by the people of this city. It will specifically examine the growing pains the industry encountered culminating in the Button Workers Strikes of 1911 and 1912 and the industry’s eventual collapse in the mid twentieth century when environmental factors, changes in fashion, and the introduction of plastic all but wiped it out.

Biography
Jade Papa is a costume and textile historian. Currently, she curates the Textile and Costume Collection housed at The Design Center on Thomas Jefferson University’s East Falls campus. She brings to her work not only extensive experience in object preservation, identification, and research, but an intense curiosity about how these objects shaped and were shaped by the people and cultures who wore the garments and created the textiles. This interest sprung from her experiences as a theatrical costume designer and maker. She has contributed to a number of books, journals, and magazines and is an experienced lecturer.
The Absent–Present Body: Recovering the Fat Body in the Fashion Archive

Lauren Downing Peters
Columbia College, Chicago, Illinois, United States

Abstract
Studies of the dress histories of ordinary people oftentimes begin from a presumption of material absence. This absence is commonly ascribed to the idea that ordinary clothing is more likely to end its life in the charity shop or rag bin than it is in the fashion archive. It is with this belief that this research began into the early history of plus-size fashion, and which was affirmed by collections managers in the United States who, time and again, lamented the absence of large-size dress in their own collections. On the one hand, this absence could be treated as a problem to be overcome or circumvented; on the other, it could be treated as a matter of great historical interest—one that can inspire new methods and ways of seeing. In this paper, Lauren Downing Peters will discuss her recent efforts to recover the fat body in the Columbia College Chicago Fashion Study Collection. Rather than absence, this exploration has yielded some exciting and unexpected discoveries—from a 1910s weight reducing girdle, to an early sports bra. In addition to presenting these discoveries, this paper will discuss the research methods used and unpack the reasons why the myth of the absent body persists.

Biography
Lauren Downing Peters, PhD, is Assistant Professor of Fashion Studies at Columbia College Chicago. Lauren received her doctorate from the Centre for Fashion Studies at Stockholm University in May 2018. Her doctoral dissertation traced the early history of plus-size fashion in the United States. She is editor-in-chief of The Fashion Studies Journal. Her research interests include: the history of the body, plus-size fashion, the history of ready-to-wear, everyday fashion, the history of sensibilities, gender, modernity, standardised sizing, and fashion studies pedagogy. She is currently working on her first book manuscript, Fashioning the Flesh: Fashion, Fatness, and Femininity in Early 20th Century America.
Portrait of a Young Athenian Lady: Artistic Clothing from the Wardrobe of Tasoula Lantsidi–Dounta (1904–1987)

Myrsini Pichou
Independent Scholar, Athens, Greece

Abstract
The study of wardrobe collections may help us understand the dress history of a certain period and the shift in fashion trends through the specific choices of one person as well as the purposes that this clothing was acquired to serve. But what if this clothing does not conform to the fashion of the time but it draws inspiration from the past or art? Characteristic examples from the wardrobe of Tasoula Lantsidi–Dounta (1904–1987) that were donated by her daughter-in-law in 2017 to the Peloponnesian Folklore Foundation “Vasileios Papanontiou” Museum (PFF) in Nafplion, Greece, can help us answer the aforementioned questions. A wealthy Athenian and member of artistic circles, Tasoula Lantsidi–Dounta, participated in both Delphic Festivals (1927, 1930) organised by the Greek poet Angelos Sikelianos and his American aristocrat wife, Eva Palmer, and was photographed for National Geographic. Her wardrobe contains rare clothes created by renowned Greek fashion houses including Yannis Evangelides, as well as upper class dressmakers. This paper will discuss the wardrobe of Tasoula Lantsidi–Dounta as a starting point to study the fashion of the 1920s and the 1930s as well as anti-fashion artistic initiatives of the period.

Biography
Myrsini Pichou was born in Athens, Greece and is an independent dress history researcher. She graduated from The National and Kapodistrian University of Athens with a BA in Theatre Studies and holds an MA degree in the History of Art (Courtauld Institute of Art, London) and an MSc degree in Cultural Organisations Management (Hellenic Open University). She has published on the topics of art and dress, twentieth century fashion, American paper dresses, dress collections, and uniforms. She is a founding member and researcher of the “Dress and the Law” project and serves as the Secretary of the Hellenic Costume Society. Myrsini works as a cultural manager at the Athens University History Museum.
Dressing à la Portugaise in the House of Savoy: Sartorial Otherness in the Wardrobe of Beatrice of Portugal (1504–1538)

Carla Alferes Pinto
Universidade Nova de Lisboa, Lisbon, Portugal

Abstract
In 1521, Infanta Beatrice of Portugal left Lisbon to marry Charles II, Duke of Savoy. Along with her entourage she carried a dowry worth 150,000 cruzados which comprised jewels valuing 22,000 cruzados, and several garments. These items reflected both the geography of the empire and Portuguese courtyard fashion becoming, in some sense, a complete novelty in the transalpine Duchy and thus an expression of Beatrice’s power and wealth by means of her alterity. This presentation will address narrative descriptions and visual data that contextualise ceremonial and representational environments and that illustrate Beatrice’s sartorial choices through a characterisation of shapes and of material, tactile, and pattern aspects of her wardrobe.

Biography
Carla Alferes Pinto is a research fellow at The Centre for the Humanities, Universidade Nova de Lisboa in Lisbon, Portugal, and an Art Historian currently developing the project “Dressing the Court: Costume, Gender, and Identity(ies).” Her project aims to focus on the objects, actors, actions, and narratives originated in the court of Early Modern Portugal that reflect fashion phenomenon, thus classifying, describing, and studying the use of clothing and artistic objects (accessories, shoes, hats, jewelry) that materialise the fashion system. While addressing written and visual documentation, she is particularly interested in assessing gender issues and identity expressions (normative discourses, ethos, behaviors, dynastic persistence /disruptions). In the last years she has been publishing on the commissioning, production, and use of artistic objects by princely women.
I Like Ike:

Carson Poplin
Independent Scholar, New York, New York, United States

Abstract
“Lady Republicans will be as bold and attractive as peacocks,” reported The New York Times about Dwight D. Eisenhower’s campaign apparel for women (James Reston, 1956). From handkerchiefs to gloves to dresses to stockings, women had numerous ways to declare, “I Like Ike!” While political branding was nothing new by the mid-twentieth century, Eisenhower delivered one of the most memorable presidential campaigns in American history by harnessing the power of visual communication through dress. This tactic, combined with a pithy slogan and catchy television ads, led Eisenhower to victories in the elections of 1952 and 1956. This presentation will analyse the Eisenhower campaign’s use of fashion as a political statement, contextualising it in a long history of visual branding by presidential hopefuls and considering how it paved the way for future candidates. It will look to extant examples in museum collections and print media to survey the extent fashion was used in the campaign and how it contributed to Eisenhower’s victories.

Biography
Carson Poplin is a fashion historian, archivist, and writer based in New York City. She holds a Master of Arts from the Fashion Institute of Technology in Fashion and Textiles Studies: History, Theory, and Museum Practice, and a Bachelor of Art from Furman University in Art History. She has worked with several U.S. museums and corporations on exhibition research and garment archival projects and currently writes a column, titled, “Fashion History Lessons” for Fashionista.
Master Dyers to the World?  
The Legacy of Indian Religious Textiles, 1875–2015

Jennifer Pronesti  
Fashion Institute of Technology, New York, New York, United States

Abstract  
Evidence such as the important Fostat fragments indicates that beginning in at least the fifteenth century and probably much earlier, Indians were emerging as “Master Dyers to the World.” Much scholarly attention has been paid to India’s dominance of the world market in dyed cotton textiles between the seventeenth and nineteenth centuries. Less is known, however, about the skill and craftsmanship Indians applied to dyed cotton textiles produced for domestic consumption during this same period and later. The reasons for this inattention range from a lack of extant examples to an adherence to standards of artistic appreciation in both the East and West that traditionally place a lower value on textiles considered to be folk in nature. The focus of this presentation is a twentieth century Mata ni pachedi; a Western Indian textile used for religious purposes. Despite a lack of worldly acclaim, the craft of making Mata ni pachedi has persisted in Western India for generations. This exploration of the origins of this humble textile will illuminate the reasons why this craft-form has been overlooked in the history of Indian dyed cotton textile production, as well as how and why it has survived.

Biography  
Jennifer Pronesti is a recent graduate of the MA Fashion and Textiles Studies: History, Theory, and Museum Practice programme at The Fashion Institute of Technology, New York. She is a curatorial and collections consultant in the field of dress history and worked most recently on exhibitions at Drexel University’s Fox Historic Costume Collection and on a database project for the Philadelphia Museum of Art. Jennifer also possesses a JD from Georgetown University Law Center and has served on the boards of a historic house museum and a national landmark district.
Aegean Headdresses in Bronze Age Civilisations, 3200–1100 BC

Betty Ramé
Pantheon-Sorbonne University, Paris, France

Abstract
The human body incorporates many significations carrying social and cultural meaning. It is a place of display correlated to the intimate, but also to the culture; in particular the human head plays a major role. By its essential position, it is the most visible and communicative part of the body. Adornment is a key visual indicator of social group identity, it’s as much a marker of difference as of belonging. Thus, adornment can only be understood by individuals who share the same communication codes. The Aegean civilisations of the Bronze Age, Minoan as well as Mycenaean, represented a wide range of individuals within the iconography. These characters are adorned with many headdresses reflecting evolution over time. If symbolic and utilitarian functions can be assigned to it, some could be understood as fashion accessories. Likewise, they could be markers of collective identity within Aegean civilisations. Would it be possible to have a Minoan and Mycenaean fashion? Could their cultures be differentiated by headdresses?

Biography
Betty Ramé is a PhD student in Aegean archaeology at the University Panthéon–Sorbonne under the supervision of Professor Haris Procopiou. Her PhD thesis is titled, Headdresses and Hairstyles in Aegean Bronze Age. She developed a technological approach by studying several Aegean gold headbands in various Greek museums in order to understand their use (during the life of their owner or strictly funerary use). In parallel, she has also developed a database integrating all theiconographic sources of the Aegean Bronze Age depicting individuals with a hairstyle or a head ornament. This study points out regional trends, chronological changes, and answer the question of whether they are identity markers. She also conducts experiments to understand the wearing conditions of headdresses.
Dressed for Eternal Rest:  
The Burial Clothes of Bishop Peder Winstrup (1605–1679) 

Pernilla Rasmussen  
Lund University, Lund, Sweden

Abstract  
Peder Winstrup (1605–1679) was the last Danish bishop in the diocese of Lund, but also became its first Swedish bishop. After the peace treaty in Roskilde 1658, the Scanian landscapes faced a new supremacy as subjects to the Swedish crown. As one of the strongest and most influential persons during this violent and turbulent time, Winstrup stayed in his position. When Winstrup’s coffin was opened in 2014, it was revealed that his body had been naturally mummified, and that the textiles were extraordinarily well preserved. The Historical Museum at Lund University decided to investigate the different aspects of the coffin’s contents in an interdisciplinary research project. This paper will present ongoing research concerning the clothes in the bishop’s grave. The textiles in Winstrup’s grave, including linen shirts and stockings, headgear and outer garment of velvet and gloves, provide a unique picture of the textile and clothing culture of the late seventeenth century. The garments are rare examples of preserved civilian priests’ clothing, but also of everyday dress outside the royal collections in Sweden and Denmark. The main purpose of this research is to identify the garments from a textile studies approach, and discuss how the clothing can be interpreted.

Biography  
Pernilla Rasmussen is senior lecturer and head of the division for Fashion Studies at the Department of Arts and Cultural Sciences at Lund University, Sweden. She holds a PhD in Textile History from the Department of Art History, Uppsala University through the Nordic Museum Graduate School for Museum Employees. She is former curator at the Textile Museum in Borås and has curated several exhibitions on textiles, design, and fashion. Her research includes studies of pre-industrial manufacturing techniques in European fashionable dress and underwear including pattern construction and sewing techniques, tailors and seamstresses as professional groups and the relationship between production, consumption and fashion in the eighteenth and early nineteenth centuries.
Unsteady Steps: A History of Women’s Gait through Their Shoes

Saga Esedín Rojo
Complutense University, Madrid, Spain

Abstract
When we take a look at the variety of shoes that have been in fashion in different cultures through the centuries, one thing is clear: many times, shoes weren’t meant to facilitate walking, but rather to hamper it. This is particularly true in regard to women: they have worn styles that defy balance and that cause a clumsy gait, whereas men’s shoes, with some exceptions, tended to be more practical, according to their active roles in society. Elevated shoes such as Japanese geta, Turkish qabaqib, Spanish and Italian chopines and Manchurian shoes forced women to walk at a slow pace; constricting Chinese shoes for bound feet reduced their lower extremities to a tiny pedestal, and high heels resulted (and still result) in unsteady steps. Only in the late 1930s, the concept of comfort was introduced as an asset in women’s shoemaking, and since the 2010s, with athleisure fashion at its summit, comfortable shoes have become the norm. The study of several styles will allow us to analyse the characteristics of women’s gait through different countries and eras, the cultural reasons behind the strong limitations of their movements and the way in which, fairly recently, the search for comfort has imposed itself.

Biography
Saga Esedín Rojo was born in the Canary Islands (Spain). She graduated from the École du Louvre (Paris) with a degree in Art History and Archaeology and a Master’s degree in Fashion History. She also holds a Master’s degree in Fashion and Beauty Communication from the Carlos III University (Madrid). She has worked at the École du Louvre, teaching Fashion History, at the Parisian Musée des Arts Décoratifs, at Vogue Spain and at Louis Vuitton. She published her first book in 2019, Sur la trace des chopines, XIIIe-XVIIe siècle (Paris, Horizons d’attente), about the Spanish chopine, and she started a PhD in Fashion History in October 2019 at the Complutense University, Madrid, Spain.
Abstract
The interwar period saw a revolution in attitudes towards suntans, sunbathing and beachwear. The suntan, once an indication of outdoor manual labour, became a “symbol of modern times,” and young women sought after the “outdoor girl look.” The popular acknowledgement that the sun provided health and beauty benefits subsequently changed what people did at the seaside and what they wore. Beachwear evolved rapidly in this period and the latest beachwear garments were available in department and local stores but also accessible through home sewing. This paper will examine the content of contemporary periodicals and their influence on women’s agency in the making and wearing of beachwear, specifically hand-knitted bathing suits and beach pyjama-style garments, in England during the interwar period. The patterns and advice articles for fashionable designs, that were supplied by fashion and beauty magazines, will be compared to the reality of making and wearing shown through extant garments and photographs. Furthermore, the paper will explore the way in which homemade beachwear prepared women’s bodies for leisure activities at the seaside but also tested the conventional boundaries of behaviour and dressing within the liminal space of the beach.

Biography
Dressed for War:
The Metamorphosis of the Military Skirt

Rachel Gets Salomon
Israel Institute of Technology, Haifa, Israel

Abstract
This paper will present the metamorphosis of the skirt—from the ultimate clothing item for war, to a “feminine” item of clothing that asserts the inability to fight and marks the defamiliarisation and exclusion from the combat units. The skirt is one of the most ancient, varied and long-lived forms of clothing. Throughout history, skirts were an item of clothing that involved masculinity and its demonstration. Skirts exposed the male leg to display the body part that symbolises masculine bravery. Skirts were adopted into ancient culture from the clothing repertoire of the ancient hunter, for whom the skirt was the ultimate garment that allowed maximum freedom of movement. In the early Middle Ages in Europe, warriors from all combat units wore skirts. In the late Middle Ages, the skirt gradually entered the female wardrobe and became an important item. Ultimately, the skirt transformed from the ideal item for war, to a “feminine” item. This is how it appears in popular representations of women fighters such as Wonder Woman, Catwoman, Scarlet Witch, Black Widow, Electra, Jessica Jones, Captain Marvel, and more, as they are depicted in pants or underpants, but not in skirts.

Biography
Rachel Gets Salomon is a Doctoral candidate in the Design Department of the Architecture Faculty at the Technion Israel Institute of Technology. She has a Research MA in Cultural Studies from The Open University, Tel Aviv Campus, summa cum laude, and BFA in Art and Design from the Jewelry and Fashion Design Department of the Bezalel Academy of Art and Design, Jerusalem. Rachel is a Curator of fashion and identity exhibitions, and the curator of the International Stone Sculpting Symposium in Israel. She is a member of the Experimental Art and Architecture Lab in the Technion.
From Tokyo to New York:  
The Transnational Fashion Influences of Hanae Mori, 1965–1976

Ayaka Sano  
New York University, New York, New York, United States

Abstract  
The Japanese fashion designer, Hanae Mori, is most widely recognised as the first Asian female haute couturier in Paris. However, it was in the United States that she first expanded her business abroad, debuting in New York Press Week in 1965. Noticing a gap in the American market for high-quality Japanese garments, Mori experimented with traditional kimono fabrics and prints to produce vibrantly patterned evening dresses and hostess gowns. With her unique approach to interpreting Japanese aesthetics in western womenswear, her collections began to be sold in leading retailers, including Neiman Marcus, Bergdorf Goodman, and Henri Bendel. Over the next decade, Mori committed to expressing Japanese elegance and craftsmanship through her couture, ready-to-wear, and licensed works, catering to wide-ranging consumers. Meanwhile, she continued to operate her brand in Tokyo, introducing western fashion trends through garment design and marketing strategies. Analysing Mori’s dress collections, autobiographical texts, advertisements, and periodicals, this paper examines her role as an influential liaison between the Japanese and American fashion industries during 1965–1976.

Biography  
Ayaka Sano is a researcher in the history of dress and textiles. She holds an MA in Costume Studies from New York University and a BA in History from Waseda University. Her research focuses on the Japanese influences in western fashion from the nineteenth to the twentieth century.
Dressy Sister Acts:
The Sartorial Fabric of American Close-Harmony Singing Trios, 1930–1959

Carole Schinck
Independent Scholar, Montréal, Québec, Canada

Abstract
In the midst of the Great Depression, alongside Broadway’s exuberant Ziegfeld girls and sultry torch singers, the vibrant Harlem Renaissance, and the opulent Café Society, an emerging phenomenon took the entertainment scene by storm: close-harmony singing trios formed by sisters. In often troubled times, such vocal trios embodied comforting familial and patriotic values. Their joyful, syncopated melodies and light-hearted lyrics were only heightened by an image of closeness and unity notably achieved through a lookalike, symbiotic aesthetic. Addressing a virtually unexplored topic, this paper will contextualise, examine, and analyse the costuming of three seminal American sibling ensembles, each act having inspired the next: the groundbreaking Boswell Sisters, jazz sensations of the 1930s; the Andrews Sisters, the 1940s’ swing music wonders; and the McGuire Sisters, pop stars of the 1950s. Grounded in Philip Auslander’s theory of the three layers of performance, the presentation will use archival materials, interviews, and object-based research to demonstrate how such apparel, while in line with the contemporary fashion trends, mediated personal tastes, theatrical personae, and signature repertoires. It will discuss how dress voiced the sisters’ narratives and modes of representation, paving the way for the girl groups of the decades to come.

Biography
Carole Schinck is a dress historian (Costume Studies, New York University, 2019) and former editor in chief of ELLE Québec. She has supervised the editing of the catalogue for the exhibition The Fashion World of Jean Paul Gaultier. Carole has interned at the Costume Collection of the Museum of the City of New York and at the Centre National du Costume de Scène, France. Her Master’s thesis focused on torch singer Libby Holman’s costuming, a topic encompassing her dual research interests in the stage costumes of twentieth and twenty-first century female singers and post–Second World War couture. She has presented at PQ 2019 (Prague) and at the FCVC 2019 Conference, and is pursuing a career in fashion curation, publishing, and teaching.
Rudolf Virchow in Berlin, 1889–1904: Traditional Dress and Its Political Role in the Nation Building Process of Imperial Germany

Frederun Scholz
Fashion Institute of Technology, New York, New York, United States

Abstract
In nineteenth century Germany, historic dress study was part of the intellectual project of Kulturgeschichte, the ongoing public discourse about defining German-ness and the past, present, and future of the nation. This presentation discusses anthropologist, physician, and politician Rudolf Virchow’s work for the Museum für Deutsche Volkstrachten und Erzeugnisse des Hausgewerbe. As part of the historical study of the origin, Urgeschichte, of the Germanic people, the museum had narrowed its focus to Trachten, a category of clothing that was perceived as the “true” carrier and representative of the Germanic Volk. This paper argues that Virchow’s studies of Trachten were informed by the new discipline Völkerpsychologie, which focused on the psychology of the individual within the larger context of a community, as well as by biological models, wherein Trachten was viewed as similar to cells that work together for the benefit of the whole structure. Ultimately, the investigation of Trachten served a specific agenda, namely supporting and maintaining the status quo of the political and social system of the newly formed German Empire (1871), which depended on cultural history to uphold a notion of German-ness as a unifying force.

Biography
Frederun Scholz is a scholar and professor born in Germany, working and living in New York. She completed an MA in Museum Studies for Textile and Fashion at the Fashion Institute of Technology (FIT), New York, and received her PhD in Decorative Arts, Design History, and Material Culture from the Bard Graduate Center, New York. Her thesis, titled, Studies on Clothing and Fashion Histories from the Age of German Kulturgeschichte, examined nineteenth century German clothing and fashion histories as part of the nation building process. She is also an Associate Professor of Communication Design at FIT.
Unique Costume Remains from the 1628 Swedish Warship, Vasa

Anna Silwerulv
The Vasa Museum, Stockholm, Sweden

Abstract
What do we know about common people’s clothing during the early seventeenth century? Not that much! They are not often detailed in images and historical sources and very few garments have been preserved in collections. When the Swedish warship Vasa, which sank in 1628, was raised and excavated in the 1960s, over 12,000 fragments of textiles and leather from clothing, shoes, and other personal possessions, from the conscripted crew and their families, were recovered. This unique find is the largest collection of everyday clothing, representing wider social strata, from one use context before the year 1700. A new research project at The Vasa Museum, partly funded by Riksbankens Jubileumsfond, started in 2017. Its aim is to document the collection in thorough detail, analyse, contextualise, interpret, and publish the finds. The almost unexplored costume material from Vasa provides unique opportunities to deepen and broaden the research as we put the material into its historical context, to understand the production and use of clothes and shoes, the people on board the ship as well as society during the early seventeenth century. This paper will present preliminary results of the documentation and provide examples of research areas within the project.

Biography
Anna Silwerulv is employed as a research assistant at The Vasa Museum in Stockholm, working with the documentation, analysis and research of the textile collection. She is a Master’s student in textile studies at Uppsala University, specialising in dress and textiles from the Early Modern period with a special interest in maritime archaeological textile finds. She is a professional tailor with 17 years’ experience reconstructing historical garments.
Abstract
A typical traditional Indian garment, *choli*, worn by women, is a body fitting garment supporting the bust, and tied at the back with strings. The *choli*, usually worn with a long flared skirt called the *ghagra* or the *lehenga* or teamed with a sari, is an important part of the Indian ensemble. Changing fashions over time have witnessed a variety of style variations in the *choli*. Designers too have experimented with the *choli* to create a myriad of styles, from halter necks to noodle straps, puffed sleeves to sleeveless, in diverse fabrics like lace, georgette, knits, brocade and even leather. Western influence cannot be negated when one comes across the corset or bikini styled *cholis* and other detailing like collars and spaghetti straps incorporated in the regular blouse. This paper attempts to trace the history and evolution of the sari blouse in an endeavour to highlight the popular *choli* styles that have emerged over the years in terms of silhouette, fabric, and embellishment. Extensive research was conducted to map the sari blouse trends and ascertain the reasons for the changing fashion through content analysis of secondary data and in-depth visual analysis, alongside taking into account the perspective of fashion and textile specialists.

Biography
Ruby Kashyap Sood is a Professor and currently the Chairperson of the Textile Design Department at National Institute of Fashion Technology, New Delhi, India. She has 19 years of teaching experience. Her areas of specialisation include surface design, yarn craft, and fabric studies. A Master’s in Textiles and Clothing from Delhi University, Ruby has conducted research on traditional Indian textiles and costumes and has co-authored a book, titled, *Celebrating Dreams: Weddings in India*, and a textbook on traditional Indian textiles. Her doctoral research was on the Indian *choli* blouse and the development of a readymade sari blouse.
Abstract
This paper examines the dress of the ancient peoples of south Italy from the sixth century BC to the Roman period. Although some progress has been made on the role of dress and identity with the populations of the Roman Empire, the foreign influence on Classical Greeks and the dress of the Etruscans, the subject remains overlooked in considering the peoples of south Italy. This neglect is due to the primary form of evidence, locally produced red-figure vessels, being visually idiomatically “Greek” in nature and the assumption of a wholesale adoption of Greek culture in the region. Challenging that narrative, this paper examines dress types from a broader, comprehensive pool of evidence including tomb art, terracotta figurines, red-figure vases, and other material culture. The clothing types apparent on these primary sources illustrate an idea of “hybridity” and moves away from the older notion of Hellenisation, where ideas and influences travel in one direction only. This research allows for comparisons between the degree of penetration between specific local and non-local cultural artefacts within these groups and insight into the deeper cultural meaning various forms of dress possessed for the people who wore them.

Biography
Hayley Stoneham is a doctoral candidate in History at La Trobe University, Melbourne, Australia, specialising on the clothing of Magna Graecia. Her dissertation traces the clothing of the south Italian peoples from the sixth century BC to the Roman period and relies on the vase ware, tomb art, terracotta figurines, and other artefacts of the region. Hayley’s research interests centre around the clothing of the ancient Mediterranean world with a specific focus on cross-cultural exchange. Before beginning her graduate work, Hayley obtained a BA (Hons) from La Trobe University in History and Archaeology.
More than Just a Pretty Dress: The Political Uses of the Norwegian Bunad

Solveig Strand
Norwegian Institute of Bunad and Folk Costume, Fagernes, Norway

Abstract
The Norwegian national costume bunad is usually worn on festive occasions, such as weddings or christenings, or on the Norwegian national day. But it has a different function too, as a political symbol. When the modern phenomenon of the bunad first emerged in the late nineteenth century, it was a symbol of the group a political radicals who wanted an end to the union with Sweden. Since then it has become a gala outfit that can even be worn for a royal dinner. But still we are regularly reminded of its political significance, such as when artist Helland Githle designed the EU bunad in 1994, when Norway held a referendum on EU membership, or when demonstrators were opposing a new powerline through a national park. Now it is again relevant as a political symbol, when women all over Norway are joining the so-called bunad guerrilla, demonstrating against the closing down of maternity wards in smaller cities. This paper explores how the bunad can have such different functions, how this can be unproblematic, and why it is still such a powerful political symbol even after more than 100 years.

Biography
Solveig Strand is a curator at The Norwegian Institute of Bunad and Folk Costume (NBF) in Fagernes, Norway. She holds an MA in Ethnology from The University of Lund, Sweden and specialises in dress and textile history. She is currently working on a research project to investigate the traditional dress customs in the Oslo Fjord region. She previously worked as a guide at the Østfold Museum Foundation in Sarpsborg, Norway, and was a trainee in Cultural Exchange at the Royal Norwegian Embassy in Sofia, Bulgaria. Solveig published the article, “The Norwegian Bunad: Peasant Dress, Embroidered Costume, and National Symbol,” in the Autumn 2018 issue of The Journal of Dress History.
In 1966, the French couture establishment of the Stockholm luxury department store Nordiska Kompaniet (NK) closed its gilded mirrored doors forever. It was an end of an era. Half a century on, few people remember, or even know about the legendary couture department that was the northernmost outpost of Paris haute couture, from 1902 to 1966. This research investigates the mechanisms that governed Franska Damskrädderiet in Nordiska Kompaniet, from the seamstresses and tailors in the in-house ateliers to the glamorous seasonal fashion shows and the distinguished customers—including royals, movie stars, and the leading business women of the day. At the heart of the study is Franska Damskrädderiet’s crucial connection with the Paris haute couture houses of the twentieth century, from Worth, Chanel, Vionnet, Balenciaga, and Dior to Courrèges. Nordiska Kompaniet appears to have been part of a network of department stores around the world that were invited to buy prototype garments in Paris with the right to reproduced them by license, according to an established export practice at the time. The main research sources for this paper include Nordiska Kompaniet’s extensive photographic archive, as well as a great number of surviving garments acquired in an immensely successful call-out for garments and memories.

Susanna Strömquist is a Stockholm based senior fashion journalist and fashion critic to the Swedish national daily newspaper Dagens Nyheter. She is a regular guest lecturer in contemporary fashion and theory at Beckmans College of Design and Stockholm University. She currently holds a Curator in Residence at the Nordic Museum in Stockholm where she is researching the Nordiska Kompaniet archive, housed in the museum. The research is to be published in a major forthcoming book on NK’s Franska Damskrädderi.
Thinking Cap:
The Ice Age Hat, the Origins of Culture, and the Creative Explosion Period, 100,000–40,000 BC

Drake Stutesman
New York University, New York, United States

Abstract
The hat, from the Ice Age to today, is an almost unchanging article of clothing. The earliest (as yet known) depicted garment is a hat, appearing as early as circa 30,000 BC, carved on the heads of nude figurines. But its importance can be hinted at far earlier through the carved/drawn abstract forms—the circle, triangle and square—that proliferate in the period just prior, known as the “Creative Explosion” (100,000–40,000 BC), during which conceptual thinking and formations of culture and technologies (such as the making of thread) become visible. A potential connection occurs between these linear structures and the tangible hat because hat silhouettes, in general, lean towards basic geometric forms. The square scholar’s mortarboard, triangular witch’s cone, and circular skullcap, as examples, repeat in iterations of their prototypical shapes, for centuries. These familiar geometrical millinery foundations have roots in the Ice Age line markings, making the hat (which sits on the thinking head) not just a wearable object but one crucial to the building of social and cultural structures; a position, that even today, the hat retains, defining societies’ governance (crown), tribalism (ballcap) and religion (turban), among many, and symbolising these groups through enduring geometric shapes.

Biography
Drake Stutesman is an adjunct professor at New York University. Recent work includes the cultural and fashion study, Hat: Origins, Language, Style (Reaktion Books, 2019), and essays on sixties’ fashion, melodrama, silent cinema, Japanese film costume, subjectivity in biography, and costume scholarship. She co-edited Film, Fashion and the 1960s (IUP, 2018). She edits the peer-reviewed, cinema and media journal, Framework. She is writing the biography of silent film era costume designer, Clare West, and a monograph on milliner/couturier, Mr. John. At NYU, she and Nancy Deihl ran FILM COSTUME/, a semi-annual film costume conference. She is on the boards of the Fort Lee Film Commission and the Barrymore Film Center.
Abstract
About 100 years before the Great Depression in the United States, a change in the way that certain goods were transported—from wooden barrels to cloth sacks—would have an unexpected impact on women’s fashion. During the Great Depression in the United States, the unemployment rate exceeded 20% and nearly half of U.S. banks failed. During these times of economic hardship, women found creative ways to use the humble feed sack (sacks filled with corn meal, flour, or other grains) to make clothes for themselves and their families. Once the companies that sold their products in these cotton sacks observed customers using the sack fabric for clothing, the companies started to use packaging in bright colors and prints to attract women to their brand. In addition, companies printed their logos in ink that could be washed off the sacks, which removed the stigma attached to using commercial packaging materials to make clothes. Eventually, national sewing contests were organised by trade organisations to demonstrate women’s skills and ingenuity fashioning feed sacks as well as the company’s creative marketing strategy of using beautiful colors and patterns in packaging. And some enterprising women were able to sell the clothing they made from the sacks, supplementing the family income.

Biography
Denise H. Sutton, PhD, is an Assistant Professor in the Department of Business at City Tech–CUNY. She is the author of Globalizing Ideal Beauty: Women, Advertising, and the Power of Marketing (Palgrave Macmillan, 2009, 2012). An expert on advertising beauty, Sutton has lectured widely on the subject at universities and at corporations such as Unilever and Firmenich. She developed and taught courses on advertising and gender at The New School University, New York City, and is an Adjunct Associate Professor at the Fashion Institute of Technology, SUNY.
Chinese Influences in Swedish Fashion, 1850–1930

Helen Persson Swain
Nordic Museum, Stockholm, Sweden

Abstract
This paper will discuss the influence of Chinese textiles on Swedish fashion from the mid nineteenth century to the 1930s. Based on the surprising number of Chinese produced textiles used for Swedish outfits stored in Swedish museum collections, there was a visual presence and apparent desire for more “exotic” looks during the time studied. The examples presented in this paper will show both adaptation of original Chinese dress and textiles produced exclusively for western consumption. The variety of quality, for example in embroidered shawls, indicates users from the whole social scale, and a mainstream spread. The Chinese presence in Swedish fashion has so far been little documented nor researched. The presentation will be richly illustrated by real fashion pieces and photographs.

Biography
Helen Persson Swain is currently the head of the department of cultural history at the Nordic Museum in Stockholm, including the Centre for Dress and Fashion. With a degree in History of Dress from The Courtauld Institute of Art, London, and over 14 years as curator at The Victorian and Albert Museum, London, she has gained a wide understanding of both Asian and western material culture. Helen regularly speaks at international conferences and she has published widely on topics ranging from Silk Road textiles to Italian leather. Her recent publication, Shoes: Pleasure and Pain (V&A, 2015), was also the title of the exhibition touring the world. Helen’s current research interest is Chinese export textiles.
Fashioning Global Dominance: 
Eighteenth Century Dress, Influence, and Colonial Wealth

Emily Taylor
National Museums Scotland, Edinburgh, Scotland

Abstract
The eighteenth century witnessed the monumental expansion of international trade and migration. Fashion and textiles played a leading role in this expansion, not just through manufacture and sales, but by manifesting social power through dress. The wealthy elite were able to demonstrate global connections by exclusive access to imported materials, and an overt display of personal luxury in even their most casual dress. In Scotland, kin networks, sea trade traditions and military skill created a dynamic environment that cast Scottish diaspora across the globe, including the Caribbean and Indian Ocean through The East India Company. This paper will use garments in the National Museums Scotland collection to examine the role of fashion in the social condition of eighteenth century Scots and their relations within the global system. A dress worn by the Countess of Home will prompt discussion of how wealth from slave plantations functioned in Britain, while items of luxury menswear from the Dick-Cunyngham family of Prestonfield House, Edinburgh, will be compared with an East Indian Company uniform to examine the sartorial display of elite men as they combined gentility with professional occupations.

Biography
Emily Taylor is Assistant Curator of European Decorative Arts at National Museums Scotland, predominantly working with the pre-1850 fashion collection. Her primary research area is fashion construction and fashionable identities circa 1700–1850. She holds a PhD from The University of Glasgow, with a thesis, titled, Women’s Dresses from Eighteenth-Century Scotland: Fashion Objects and Identities (2013) and has a forthcoming chapter on gendered making and material knowledge in Material Literacy in Eighteenth-Century Britain, edited by Serena Dyer and Chloe Wigston-Smith, 2020. Dr. Taylor is a member of the executive committee of The Association of Dress Historians.

Fashion and Couture in Denmark, 1945–1960

Kirsten Toftegaard
Designmuseum Danmark, Copenhagen, Denmark

Abstract
Through the lens of the Danish women’s magazine Tidens Kvinder accompanied by oral history, this paper brings new insight to the dissemination of domestic couture, couture from abroad including French haute couture, in the years immediately after the Second World War up until the 1960s. During the war years, Danish department stores and smaller dress makers experienced a momentum despite the shortage of fabrics materials for dress making. At the same time, there was limited access to fashion news from the fashion capital, Paris. Instead, reports from America and Sweden supplied the Danish fashion market with fashion news coverage. These alternative fashion channels were not entirely abandoned after the war. Neither was the rediscovered fashion from England. However, Parisian fashion slowly gained ground in the magazine’s reports, although in the first years after the war, the reporters focused on those fashion houses which were considered to create fashion which was accessible and practical for Danish customers. Which fashion houses were to become the most attractive for the Danish upper and well-off middle class customers and why? And did the Danish couture industry continue to thrive when foreign especially French fashion news arrived at the doorstep of fashion-conscious women?

Biography
Kirsten Toftegaard, curator at Designmuseum Danmark, Copenhagen, is the keeper of the museum’s Dress and Textile Collection. She has arranged several exhibitions at Designmuseum Danmark, including Rokoko–mania (2012), British Post–War Textiles (2013), the permanent exhibition Fashion and Fabric (2014), Marie Gudme Leth: Pioneer of Print (2016), and I am Black Velvet: Erik Mortensen Haute Couture (2017). In 2015, she curated an exhibition on Modern Danish Tapestry at the State Hermitage Museum in Saint Petersburg, Russia. Her research field has, in recent years, focused on twentieth century Danish fashion and textiles. Another main research area is eighteenth century textiles and fashion. She has contributed to and co-edited several anthologies and catalogues in connection with museum exhibitions.
From Paper Patterns to Patterns on Fabric:  
Sewing Patterns in Sweden, 1881–1981

Gunilla Törnvall
Lund University, Lund, Sweden

Abstract
This paper will present an ongoing survey of the production and distribution of commercial paper patterns for home sewing in Sweden, focusing on three different pattern magazines. Two of the magazines initially offered paper patterns until the 1960s when they changed to offering patterns cut out in fabric. The survey is the first part of the research project, titled, Reading Patterns: Women, Clothes and Print Culture in Sweden 1881–1981, financed by the Swedish Research Council, 2019–2022. The main purpose is to examine and analyse, from a book historical perspective, the function and impact of print culture in the development, diffusion, and reading of paper patterns for women’s clothes production in Sweden, and to explore related mechanisms and powers of ideological patterns within the culture of home sewing. With new image printing techniques, increased advertising and the invention of commercial paper patterns, there was an increase in the publishing of women’s magazines with patterns for home sewing in Scandinavia at the beginning of the twentieth century, as well as in many other western European countries. With a pattern, cheap fabric and a sewing machine, women could take control of their own dresses and their own appearances.

Biography
Gunilla Törnvall is a researcher in Book History at the Department of Arts and Cultural Sciences at Lund University, Sweden, where she gained her PhD in 2013 with the thesis, titled, Botaniska bilder till allmänheten: Om utgivningen av Carl Lindmans Bilder ur Nordens flora [Botanical Illustrations for the Public: On the Publication of Carl Lindman’s Bilder ur Nordens flora]. She holds an MA in Art History, Lund University, and an MSc in Conservation from Gothenburg University. During 2000–2008, she worked as a paper conservator. Recently, she has initiated a new research project, financed by the Swedish Research Council, 2019–2022: Reading Patterns: Women, Clothes and Print Culture in Sweden, 1881–1981.
Abstract
Christian Dior’s first collection in 1947 was an instant success. His historically inspired, feminine silhouettes, soon to be called the “New Look,” drastically changed women’s fashion across the world. Despite the fact that most of Europe was still recovering from the Second World War and Britain was still under the constraints of rationing, Dior’s decadent, structured designs were quickly adopted. In 1952, Dior expanded his business to include a British branch of his company, which he called C.D. Models London. This was followed by further expansion and licensing deals with British manufacturers to create a range of accessories and garments designed by Dior, but made in Britain for the British public. One such manufacturer was Symington’s of Market Harborough in Leicestershire. Symington’s was one of the premier foundation garment manufacturers in England in the nineteenth and twentieth centuries, and during 1957–1959 Symington’s created a line of Dior lingerie and foundation garments specifically for British consumers. This paper examines Dior’s expansion into the British market, his relationship with Symington’s of Leicestershire, and the importance of the collaboration to the 1950s British fashion industry.

Biography
Emma Treleaven is the Assistant Curator at the Charles Dickens Museum, London. She previously worked as the Research Assistant for the exhibition, Christian Dior: Designer of Dreams, at The Victoria and Albert Museum, London, and at Bletchley Park as Exhibitions Assistant. Emma has a Master’s degree in Museum Studies from University College London, and an Undergraduate degree in Fashion History and Theory from Central Saint Martins, University of the Arts London. Emma’s publications include the articles, “Dressed to Disappear: Fashion as Camouflage during the Second World War” in the Spring 2018 issue of The Journal of Dress History, and “Standard and Supremely Smart: Luxury and Women’s Service Uniforms in WWII” in the journal, Luxury: History, Culture, Consumption.
Abstract
Coarse linen manufacture was one of the staple products of Scotland’s industry in the eighteenth century. It was a national industry that spread across the Highlands and Lowlands, involving men and women across society. It was also a significant export and in the mid century was a key product for the North American and West Indian colonial markets, where it was inextricably linked to enslaved people as an integral part of their wardrobe. This paper will therefore trace the production of coarse linen, particularly osnaburg linen, and demonstrate how this cloth links Scotland with the North American and West Indian colonies. By looking at the manufacture, trade and use of this utilitarian, low-cost fabric, it will also help us to understand two marginal social groups who have not left a direct mark on the written historical record: the poor of Scotland and the enslaved of the British colonies. It will demonstrate how wider economic trends and practices that were dictated by the elite and the wealthy impacted and controlled the lives of these people, and how linen can be a conduit for furthering our understanding of them.

Biography
Sally Tuckett is lecturer in dress and textile histories at The University of Glasgow, Scotland. Her research has focused on the clothing and textile cultures of eighteenth and nineteenth century Scotland, working closely with museum and archive collections. She has published on national identity and dress in the eighteenth century, and Scottish textile cultures including Turkey red, Ayrshire whitework, and tartan. Her current work is a book which explores the links between eighteenth century Scottish linen production and clothes of the enslaved in North America.
The Fashionable Construction of a Nobleman: 
Portraiture Analysis of the Foreign Minister of Denmark–Norway, Andreas Peter Bernstorff (1735–1797)

Kjerstin Vedel
The University of Southern Denmark, Odense, Denmark

Abstract
Two portraits of the foreign minister of Denmark–Norway, the Hannoveran Andreas Peter Bernstorff (1735–1797), painted in 1772 and 1781 by the Danish portrait painter, Jens Juel, are very similar to a large majority of portraits paintings from the second half of the eighteenth century; for example, Bernstorff wears a wig like other noblemen from that period, and his sparkling white neckties are similar to neckties in other portraits. Behind the surface of the two portraits, a story of fashionable education can be detected, a story that can reveal the individual and fashionable itinerary of a nobleman. Having studied written sources, such as letters and diaries, and having analysed the sources through the theoretical lens of the anthropological wardrobe studies (Woodward), this research has been able to constitute the development of the flexible self of Bernstorff. From being a young boy with no attention to his exterior, to becoming a young rebellious student in Leipzig and ending up as the elegant man presented in the two portraits, it has been possible to describe the role of dress and fashion in the continuous construction of the noble and individual self during the eighteenth century.

Biography
With a background in French language and literature, Kjerstin Vedel earned a PhD in 2018 with the thesis, titled, Portraits as Fashion Images, dealing with Danish portraiture from the seventeenth and eighteenth centuries. Before that, she held positions as teacher, scholar, and curator within the field of fashion history. Kjerstin has published articles on portraits and fashion.
Fashion and Credit in Pre-Revolutionary France, 1778–1789

Paula von Wachenfeldt
Stockholm University, Stockholm, Sweden

Abstract
This paper will investigate how the credit system in Ancien Régime France helped the establishment of fashion as a social practice. This paper will put forth the argument that the frequent use of credit for the consumption of fashion emerged from deeply entrenched social ideas and cultural beliefs about the role of clothing in pre-revolutionary France. This assumption will be explored on two levels. Firstly, this presentation will provide information about how fashion periodicals during 1778–1787 conveyed societal values related to sartorial practices. Secondly, the research will investigate the role of the marchandes de modes—who depended intensely on credit in their profession—in the formation of the idea of fashion as a trend-sensitive phenomenon. This approach serves to account for the important function of credit in the establishment of fashion, both as cultural expression and commercial business.

Biography
Dr. Paula von Wachenfeldt is Associate Professor in Fashion Studies at Stockholm University. She is the author of several articles in the fields of fashion and cultural studies. Her research addresses, among other things, the interface between fashion and fiction, fashion representations and fashion and social media. During the last 10 years she has devoted her research to luxury studies, and in her publications she has addressed the debate on luxury and the interpretation of luxury in media and advertising. She is also the co-author of the first book on Swedish luxury, *The Swedish Desire: Centuries of Luxury Consumption* (2015). Her next project deals with the relationship between credit and the consumption of luxury fashion goods in eighteenth century France.
Lace and Likeness:
Aspects of the Representation of Lace in the Portrait of
Hannah Louise, Mrs William Clabburn, Painted by Frederick Sandys in 1860

Beth Walsh
The University of East Anglia, Norwich, England

Abstract
This paper explores the role played by lace in creating the likeness of an individual through examining a portrait of *Hannah Louise, Mrs William Clabburn* painted by Frederick Sandys in 1860 (oil on mahogany panel). Through the close study of a single work much can be learnt about why and how lace was included and what part it had to play in the contemporary concepts of likeness. What was the intention of the artist, and of the sitter, in representing a particular lace at a particular time? Who were the intended audiences and are they relevant to the lace depicted? How does it compare with other works by the same artist? The work will be discussed in the context of the lace represented and art practices popular at the time of its making. There is a particular focus on how the lace in this portrait compares with textiles depicted in works by Sandys and other members of the Pre-Raphaelite movement which are not of “real” but of “representative” figures. Today’s “eye” is not nearly as attuned to lace as that of the past; this paper aims to re-establish this understanding and through it to gain insight into wider concerns of nineteenth century art and society.

Biography
Beth Walsh is a non-stipendiary Visiting Fellow at The University of East Anglia, England, where she completed her PhD with a thesis, titled, *Gros Point de Venise: Lace and Its Representation in England, 1600–1702*. She continues to research the representation of lace in Early Modern and nineteenth century England in written, sculptural, painted, and printed form, aiming to place the ubiquitous, yet largely non-verbal, presence of lace in a rigorous, academic framework. She works to re-establish the currency of lace, thus developing an understanding not only of the material itself but of the societies in which lace carried agency. In a parallel but complementary thread, Beth makes and exhibits contemporary lace, enriching her understanding of the practice of lacemaking.
Old Lace and Puffed Sleeves:
New Light on Swedish Court Dress,
from its Introduction in 1778 to its Re-Introduction in 1988

Niklas Wellbäck
The Royal Armoury, Stockholm, Sweden

Abstract
The Swedish court dress is a unique phenomenon in the world of formal royal court attire. Worn by ladies-in-waiting, it did not change its appearance from 1778, when King Gustav III introduced it, up until 1974 when the current King’s sister Princess Christina wore it for the last time. When the Princess married a commoner, the court dress fell out of use. In 1988, however, a new type of court dress was introduced by the current Swedish queen. This presentation will discuss the reason for this re-introduction as well as outline the socio-cultural implications of the court dress. Who were the women wearing it, and what did the dress signify to them? Why did the Swedish court dress survive for so long? And what does the existence of court dress mean to the monarchy—past and present?

Biography
Niklas Wellbäck is an historian focused on royal fashion and dress. He works as a museum educator at The Royal Armoury and the Palace of von Hallwyl, both in Stockholm. His interest in Swedish court dress started while searching for a topic for his Bachelor’s thesis (2015) at the Centre for Fashion Studies at Stockholm University, when he found a photo at a flea market of a woman wearing a Swedish court dress. He looked into the subject and realised that this type of dress was under researched. Niklas then accessed the collection at the Armoury, where he studied three dresses worn at the Swedish court. Among them, one had belonged to the current Swedish king’s mother, Princess Sibylla (shown above).
Mardi Gras Dress in Rural Louisiana: An Enduring Tradition of Disguise and Parody

Virginia Schreffler Wimberley
The University of Alabama, Tuscaloosa, Alabama, United States

Abstract
The city carnival tradition of balls and parades with royalty are part of the upper class social scene in major world cities where Catholics settled. Those living on the prairie of southwestern Louisiana, United States, on farms or in small towns, also celebrate the pre-Lent season by a very different tradition of the Courir de Mardi Gras that involves the themes of disguise, cross dressing, parody of the rich or educated and trans-biology, where humans dress as animals. The country courir is very much an intimate and full community affair where costumed revelers travel to the spectators—those living along a planned route of about 12 miles, traveled traditionally on horseback and wagons. The masked participants (Mardi Gras) are led by two capitaines, both cape wearing, banner displaying, and not masked to ask permission to enter the farmer’s property and whether the Mardi Gras will be received for playing and begging for gumbo ingredients. The Mardi Gras costumes are designed to conceal the individual’s identity and allow the license for parodying the roles of those in authority. This research describes the typical attire of several villages and how the tradition is modifying in the twenty-first century.

Biography:
Virginia Schreffler Wimberley has a PhD in archaeological textiles from The Ohio State University and teaches classes in history of costume and textiles at The University of Alabama. She is the Graduate Director for the Master’s Program in Clothing and Textiles, teaches graduate courses in research methods for clothing and textiles, and mentors graduate students. Her current research includes material culture, eco-friendly fibers, and eco-friendly design. She has authored or co-authored articles published in Archaeological Chemistry, Ars Textrina, Florida Anthropologist, Material History Review, Textiles: Journal of Cloth and Culture and book chapters in Beyond Cloth and Cordage: Archaeological Textile Research in the Americas, Current Archaeological Research in Kentucky and Perishable Material Culture of the Northeastern United States.
The Storrar Coverlet: Scandinavian–Scottish Exchange, circa 1729

Helen Wyld
National Museums Scotland, Edinburgh, Scotland

Abstract
The Storrar Coverlet, a double weave woollen textile dated circa 1729, embodies a complex history of manufacture and trade from the Early Medieval period to the eighteenth century and encompassing Scotland, Scandinavia, and the Near East. Acquired in 2019 from the Storrar family in Fife, Scotland, the coverlet has been described as Scottish, and double weave was used to produce “Scotch carpets,” domestic textiles manufactured in Scotland during the eighteenth and nineteenth centuries. However, in its design of repeating geometric shapes and birds, the coverlet tells a different story: it falls into the tradition of Swedish double weave textiles, known as “finnvaev.” Such textiles survive from the Viking era onwards, and their continuous manufacture can be traced in southern and western Sweden up to the nineteenth century. This paper will argue that the distinctive iconography of these textiles has its origins in Byzantine and central Asian silks, which survive in some quantity as Viking grave goods. It will also revise the accepted history of the Storrar coverlet, situating it as an artefact of the Baltic trade which linked east Fife with Scandinavia, and of the global exchange and luxury goods which have historically linked northern Europe with the Mediterranean and central Asia.

Biography
Helen Wyld is Senior Curator of Historic textiles at National Museums Scotland, where she is responsible for European textiles and dress from the Medieval period to 1850. She is a specialist in historic tapestry production and is pursuing a part-time PhD on the Mortlake tapestry workshop under Charles I. Other research interests include ecclesiastical embroidery and the use of textiles in ritual contexts, schoolgirl samplers, Jacobite material culture, Renaissance jewels, and Scottish linen damask production.
Conference Sub-Committee

The following ADH members are involved in the organisation of The New Research in Dress History Conference in Gothenburg, Sweden.

Jennifer Daley, Conference Chair
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.

Maria Carlgren, Röhsska Museum Co-Chair
Art Historian Maria Carlgren holds a PhD in art history and visual studies from Gothenburg University, Sweden. Her research interest is clothing and fashion from a fine art perspective. She has been lecturing in art history, visual studies, and fashion history, and is currently Head of Learning and Public Programs at The Röhsska Museum of Design and Craft, Gothenburg, Sweden. Publications include book chapters on Las Meninas from a fashion history perspective and the clothing strategies among the Swedish Suffragettes. She is currently preparing a study on dress reforms in Sweden in the twentieth century.

Susan House Wade, Conference Secretary
Dr. Susan House Wade is a design historian who specialises in the visual culture exchange between East and West during the first half of the twentieth century. She holds a BA from The University of Texas at Austin, an MA from the School of Oriental and African Studies, University of London, and a PhD from Brighton University. Currently, Susan is a research scholar at Newcomb Museum of Tulane University, New Orleans, Louisiana, United States, where she is examining aspects of the Newcomb Guild.
Lisa Bartup, Conference Sub–Committee Member
Lisa Bartup is the Treasurer of The Association of Dress Historians. After a long career in Accountancy, early retirement gave Lisa Bartup the opportunity to study fashion and dress history. She holds a BA in Fashion and Dress History and is currently studying for an MA in The History of Design and Material Culture at The University of Brighton. A horse rider from a young age, Lisa uses her experience to research equestrianism, including themes of tradition, belonging, gender, class, and consumption. Her current research project explores how dress communicates the role and position of women in organised equestrian sports during the nineteenth century. She is also a member of Objects Unwrapped, an ongoing collaborative project between The University of Brighton and Worthing Museum, researching equestrian objects held in the collection.

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

Zara Kesterton, Conference Sub–Committee Member
Zara Kesterton is an MPhil student at The University of Cambridge, researching eighteenth century French dress through Rose Bertin, fashion merchant to Marie-Antoinette. Her undergraduate dissertation at The University of Durham investigated female workers in Lyon’s historic silk guild in the years preceding the French Revolution. Aside from writing about historical dress, Zara enjoys making and wearing it. She worked for several years at Hever Castle in Kent, playing Anne Boleyn in sixteenth century costume. She hopes to incorporate her hobby of dressmaking into a future PhD, reconstructing historic garments. Zara is a 2019 recipient of a Student Fellowship by The Association of Dress Historians.

Emmy Sale, Conference Sub–Committee Member
Emmy Sale is Student Communications Officer of The Association of Dress Historians. Emmy Sale holds a BA in Fashion and Dress History and a MA in History of Design and Material Culture, both from The University of Brighton. Her research interests include homemade clothing, women’s periodicals, and interwar beachwear. Emmy has been the recipient of the following awards during her studies: The Association of Dress Historians Student Fellowship 2018, Design History Society Student Essay Prize 2018, and Costume Society’s The Yarwood Award 2019. 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-Knitting Bathing Suits by Young Working Women in England during the 1930s,” in the Autumn 2018 issue of The Journal of Dress History.
Emily Taylor, Conference Sub-Committee Member

Dr. Emily Taylor is Assistant Curator of European Decorative Arts at National Museums Scotland, predominantly working with the pre-1850 fashion collection. Her primary research area is fashion construction and fashionable identities circa 1700-1850. She holds a PhD from The University of Glasgow, titled, *Women’s dresses from eighteenth-century Scotland: Fashion objects and identities* (2013) and has a forthcoming chapter on gendered making and material knowledge in *Material Literacy in Eighteenth-Century Britain*, edited by Serena Dyer and Chloe Wigston-Smith, 2020.
Important ADH Dates, 2020–2021

The following are important dates in the ADH calendar. Please join us at an ADH event!

**Friday, 27 March 2020**

| 6:00pm–8:00pm | Due to the corona virus threat, the Friday, 27 March 2020 networking event at The Victoria and Albert Museum, London, has been cancelled. The event has now been re-scheduled to occur on Friday, 29 May 2020. Please join us in May at the V&A! |

**Friday, 29 May 2020**

| 6:00pm–8:00pm | ADH members are invited to join our friendly networking event at The Victoria and Albert Museum, London, which will include a tour of the Kimono fashion exhibition. According to the V&A website, “This exhibition will present the kimono as a dynamic and constantly evolving icon of fashion, revealing the sartorial, aesthetic and social significance of the garment from the 1660s to the present day, both in Japan and the rest of the world.”
This is a “Friday Night Late” and the V&A will be open until 10:00pm. Join us for a night at the museum!
Tickets must be purchased in advance, here: https://tinyurl.com/29May2020.
If you are in possession of a V&A member card (or other member card) that allows you free access to the Kimono exhibition, then please join our event for free without buying an ADH ticket.
If you just want to pop in for the networking part (but not the exhibition tour) then you are very welcome to do so!
Here’s the schedule, in a nutshell:
6:00pm: Meet in the William Morris room at the V&A cafe for networking.
7:00pm: Enter the Kimono fashion exhibition together.
9:15pm: The V&A cafe closes.
10:00pm: The entire museum closes.
For more information, contact chairman@dresshistorians.org. |

**Saturday, 1 August 2020**

| 11:59pm | Saturday, 1 August 2020 is the Call For Papers deadline for The New Research in Dress History Conference (which will be held on Friday and Saturday, 23–24 April 2021 at the historic Art Workers Guild, 6 Queen Square, London, WC1N 3AT). To submit a proposal to present at the conference, simply email the following information by 11:59pm Saturday, 1 August 2020 to chairman@dresshistorians.org as a .doc or .docx attachment (not a |
.pdf) exactly as you want it to potentially appear (if your proposal is accepted) in the conference programme: your name, email address, affiliation, descriptive paper title, 200-word (maximum) abstract (without footnotes), 120-word (maximum) biography (written in essay format in the third person), one jpg image that represents your paper (and which can be published in the conference programme), and a complete reference for the image. Indicate if you have a preference to present a 20–minute paper (in the room that seats 100 delegates) or a 10–minute paper (in the room that seats 40 delegates).

For more information about this CFP, please visit: https://dresshistorians.org/cfp-london-2020

**Tuesday–Friday, 18–21 August 2020**

8:30am–6:00pm: The Association of Dress Historians (ADH) is delighted to present its annual New Research in Dress History Conference, in collaboration with The Röhsska Museum of Design and Craft, Gothenburg University, The Museum of Gothenburg, and The School of Fashion and Stage Costume, Gothenburg, Sweden. There will be 81 individual papers presented across two concurrent panels over two days at The Röhsska Museum of Design and Craft, Vasagatan 39, 411 37 Göteborg, Sweden. Please join us to celebrate scholarship in dress history!

For more information about this conference, please visit: https://dresshistorians.org/conference-gothenburg-2020

**Tuesday, 18 August 2020**

1:15pm–4:30pm: ADH members’ tour of The City Museum in Gothenburg, Sweden. For those of you who arrive at Gothenburg one day ahead of the ADH conference, the City Museum is happy to invite you to an afternoon at the museum. A guided tour of its current dress exhibition, titled, The Wardrobe of Gothenburg, will be led by Anna Adrian, Conservator. There will also be a lecture and a “Swedish fika” (coffee and tea). For more information about the exhibition, please visit: https://goteborgsstadsmuseum.se/en/exhibitions/gothenburgs-wardrobe

To register for this special pre-conference seminar, please send an email to bokningar.rohsska@kultur.goteborg.se and write “City Museum: [and your name]” in the subject line. The ticket price for this pre-conference seminar (including coffee and tea) is 80 SEK (about £7), payable upon arrival at the event.

6:00pm–8:00pm: There will be a conference dinner in Gothenburg for attendees and their guests. (Details about this dinner will be circulated soon.)
To register for this dinner, please send an email to bokningar.rohsska@kultur.goteborg.se and write “Restaurant Tuesday: [and your name]” in the subject line.

### Wednesday, 19 August 2020

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<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>8:15am</td>
<td>Conference tickets are available at:</td>
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<td></td>
<td>ADH conference venue will open with Registration in Gothenburg, Sweden.</td>
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<tr>
<td>8:45am</td>
<td>Welcome Address by Röhsska Museum Director, Nina Due, and ADH Chairman, Jennifer Daley.</td>
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<tr>
<td>9:00am</td>
<td>The first paper presentation will start.</td>
</tr>
<tr>
<td>5:15pm</td>
<td>The conference concludes.</td>
</tr>
<tr>
<td>6:00pm</td>
<td>The Röhsska Museum of Design and Craft closes to the public.</td>
</tr>
<tr>
<td>6:30pm-8:00pm</td>
<td>There will be a wine reception for conference attendees, hosted by Gothenburg University. To register for this wine reception, please send an email to <a href="mailto:bokningar.rohsska@kultur.goteborg.se">bokningar.rohsska@kultur.goteborg.se</a> and write “Wine Reception: [and your name]” in the subject line. Gothenburg University has generously offered to host this special wine reception, which is free to those who register.</td>
</tr>
<tr>
<td>8:00pm-10:00pm</td>
<td>There will be a conference dinner for attendees and their guests at a restaurant near Gothenburg University. (Details about this dinner will be circulated soon.) To register for this dinner, please send an email to <a href="mailto:bokningar.rohsska@kultur.goteborg.se">bokningar.rohsska@kultur.goteborg.se</a> and write “Restaurant Wednesday: [and your name]” in the subject line.</td>
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### Thursday, 20 August 2020

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>8:30am</td>
<td>Conference tickets are available at:</td>
</tr>
<tr>
<td></td>
<td>Conference venue will open with Registration in Gothenburg, Sweden.</td>
</tr>
<tr>
<td>9:00am</td>
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<td>The Röhsska Museum of Design and Craft closes to the public.</td>
</tr>
<tr>
<td>8:00pm-10:00pm</td>
<td>There will be a conference dinner for attendees and their guests, held at The Röhsska Museum. (Details about this dinner will be circulated soon.) To register for this dinner, please send an email to: <a href="mailto:bokningar.rohsska@kultur.goteborg.se">bokningar.rohsska@kultur.goteborg.se</a> and write “Dinner at the Röhsska Museum: [and your name]” in the subject line.</td>
</tr>
</tbody>
</table>
Friday, 21 August 2020

8:30am–12:00pm: There will be a post-conference programme at The School of Fashion and Stage Costume in Gothenburg, Sweden, including a guided tour and a “Swedish fika” (coffee and tea). For more information about the school, please visit: https://www.tillskararakademin.se/home

To register for this special post-conference seminar, please send an email to bokningar.rohsska@kultur.goteborg.se and write “Costume: [and your name]” in the subject line. The ticket price for this post-conference seminar (including coffee and tea) is 80 SEK (about £7), payable upon arrival at the event.

Friday, 30 October 2020

6:00pm–8:00pm: ADH members are invited to join our friendly networking event at The Victoria and Albert Museum, London, which will include a tour of the Bags: Inside Out fashion exhibition. According to the V&A website, this exhibition will showcase bags: more than 300 objects used by both men and women, from around the world from the 16th century to today. From rucksacks to despatch boxes, Birkin bags to Louis Vuitton luggage, Bags: Inside Out will explore the style, function, design and craftsmanship of the ultimate accessory.

This is a “Friday Night Late” and the V&A will be open until 10:00pm. Join us for a night at the museum!

Tickets must be purchased in advance, here: https://tinyurl.com/30October2020

If you are in possession of a V&A member card (or other member card) that allows you free access to the Bags exhibition, then please join our event for free without buying an ADH ticket. If you just want to pop in for the networking part (but not the exhibition tour) then you are very welcome to do so! Join us for discussion at 6:00pm.

For more information, contact chairman@dresshistorians.org.

Sunday, 1 November 2020

11:59pm: This is the deadline for all submissions to the following monetary ADH awards:

- The Association of Dress Historians Student Fellowships
- The Madeleine Ginsburg Grant
- The Aileen Ribeiro Grant

For more information about ADH awards, please visit: https://dresshistorians.org/awards
Monday, 2 November 2020

9:00am–6:00pm Our international conference, titled, Costume Drama: A History of Clothes for Stage and Screen, 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. Conference tickets must be purchased online, in advance, on this page: https://tinyurl.com/2November2020 For more information about this conference, please visit: https://dresshistorians.org/conference-bristol-2020

Tuesday, 1 December 2020

11:59pm Tuesday, 1 December 2020 is the Call For Papers deadline for The International Conference of Dress Historians (on 21–22 October 2021), which will be held for the first time in Turin, Italy, at the Conservation and Restoration Center (CCR) “La Venaria Reale” (https://www.centrorestaurovenaria.it), one of the most important Italian institutes for higher education, research, and conservation of cultural heritage. The title and theme of this conference is Curation and Conservation: Dress and Textiles in Museums. To submit a proposal to present, simply email the following information by 11:59pm Tuesday, 1 December 2020 (in English or Italian) to adhconference2021@centrorestaurovenaria.it as a .doc or .docx attachment (not a .pdf): 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 that represents your paper (and which can be published in the conference programme), and a complete reference for the image. For more information about this CFP, please visit: https://dresshistorians.org/cfp-turin-2020

Tuesday, 1 December 2020

11:59pm This is the Call For Papers deadline for article submissions for the special themed issue of The Journal of Dress History, which will be themed, 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, etcetera, of any culture or region of the world. Articles must be between 4000 words (minimum) and 6000 words (maximum), which includes footnotes but excludes the required 150-word (maximum) abstract, five (minimum) images with captions, the tiered bibliography, and 150-word (maximum) author’s biography. Please submit articles as a Word document to journal@dresshistorians.org. For more information about this opportunity, please visit: https://dresshistorians.org/journal
Monday, 7 December 2020
5:30pm-7:30pm ADH members are warmly invited to our annual Christmas Party and Annual General Meeting (AGM) on Monday, 7 December 2020 at the historic Art Workers’ Guild, 6 Queen Square, London, WC1N 3AT. Doors open at 5:30pm; the AGM will begin at 6:00pm; and the celebration will finish at 7:30pm. 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.

Thursday, 22 April 2021
6:00pm-8:00pm Save the date! There will be a wine reception held at the historic Art Workers’ Guild, 6 Queen Square, London, WC1N 3AT. This friendly networking event will be held on the evening before The New Research in Dress History Conference. Tickets and information will be available soon.

Friday and Saturday, 23–24 April 2021
9:00am-6:00pm Save the date! The Association of Dress Historians is delighted to announce its annual New Research in Dress History Conference, which will take place Friday and Saturday, 23–24 April 2021 at the historic Art Workers’ Guild, 6 Queen Square, London, WC1N 3AT. Please join us for an exciting two days of research in dress history! Tickets and information will be available soon after the Call For Papers closes on 1 August 2020.

Thursday–Friday, 21–22 October 2021
9:00am-6:00pm On 21–22 October 2021 our annual International Conference of Dress Historians will be held for the first time in Turin, Italy, at the Conservation and Restoration Center (CCR) “La Venaria Reale” (https://www.centrorestaurovenaria.it), one of the most important Italian institutes for higher education, research, and conservation of cultural heritage. The title and theme of this conference is Curation and Conservation: Dress and Textiles in Museums. This special conference will be conducted in English and Italian. For more information about this conference, please visit: https://dresshistorians.org/cfp-turin-2020

Monday, 1 November 2021
11:59pm This is the deadline for all submissions to the following monetary ADH awards:

- The Association of Dress Historians Student Fellowships
- The Madeleine Ginsburg Grant
- The Aileen Ribeiro Grant
For more information about ADH awards, please visit:
https://dresshistorians.org/awards

**Monday, 6 December 2021**

5:30pm–7:30pm  ADH members are warmly invited to our annual Christmas Party and Annual General Meeting (AGM) on Monday, 6 December 2021 at the historic Art Workers’ Guild, 6 Queen Square, London, WC1N 3AT. Doors open at 5:30pm; the AGM will begin at 6:00pm; and the celebration will finish at 7:30pm. 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.
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: 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 our website, www.dresshistorians.org. Alternately, if you would prefer paying via bank transfer, please email our Membership Officer for details.

Thank you for supporting scholarship in dress history.