



**The New Research in Dress History Conference**

**Friday, 24 May 2019**

**Convened by:  
The Association of Dress Historians  
[www.dresshistorians.org](http://www.dresshistorians.org)**

**Conference Venue:  
The National Museum of Scotland  
Chambers Street  
Edinburgh, EH1 1JF  
Scotland**

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

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

Please direct all conference inquiries to [chairman@dresshistorians.org](mailto:chairman@dresshistorians.org).

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## Conference Tickets

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

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

Conference tickets are available here:

<https://tinyurl.com/ADHconference2019>

All conference tickets include lunch and are priced as follows:

ADH Members (standard): £30

ADH Members (full-time students): £25

Non-Members (students and professionals): £40

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

Conference tickets are non-refundable.

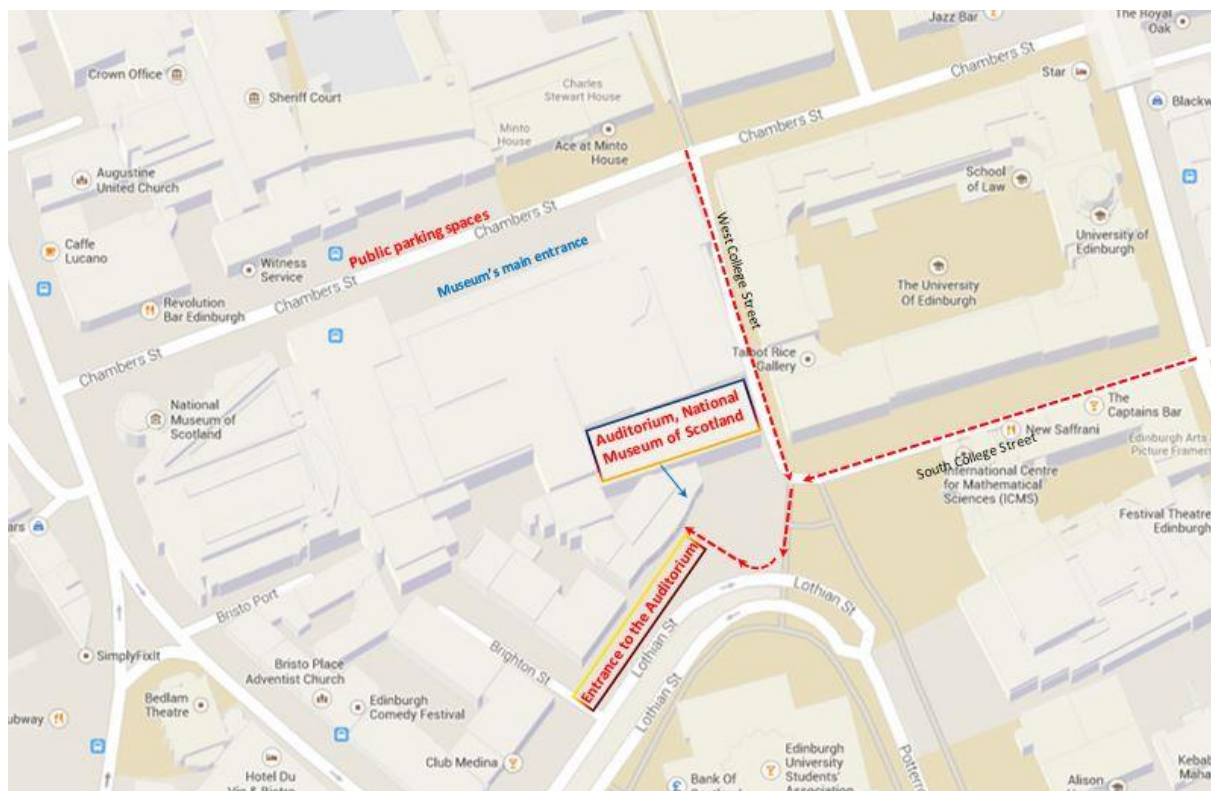
Thank you for supporting the ADH, our conference speakers, and scholarship in dress history.

## Directions to the Conference Venue

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The conference will take place in the auditorium at The National Museum of Scotland, Edinburgh. The entrance to the auditorium is on Lothian Street, between Bristo Place and West College Street, as indicated on the following map.

There will be a manned cloakroom in which you can store coats, suitcases, etc.



Source: Google map

### Parking:

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

### By bus/train:

- A number of buses go via the city centre and stop outside the museum on Chambers Street, or nearby on George IV Bridge and South Bridge. Single and day tickets are available. Visit the Lothian Buses website for further information at <https://www.lothianbuses.com>.
- The nearest train station is Edinburgh Waverley. Chambers Street is a few minutes walk. Visit [www.travelinescotland.com](http://www.travelinescotland.com) for further details.

**By taxi:**

- Please advise your taxi driver to stop near the end of South College Street or West College Street.

**By plane:**

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

Reference: The National Museum of Scotland website.

## Conference Schedule

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The conference venue will open at 9:15am (and not earlier) on Friday, 24 May 2019. When you arrive at the conference venue, please store your coat, etc., in the manned cloakroom, then retrieve your name badge. Your name badge must be worn throughout the day as it is your ticket to all presentations, lunch, and tea.

The first presentation will begin promptly at 9:45am. The schedule of presentations is as follows.

### 9:45am-11:45am Panel 1

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#### **Medieval Bishops' Vestments and the Performance of Masculinity**

Paul McFadyen

The University of Dundee, Dundee, Scotland

#### **Halfway between Private Noblewoman and Public Icon:**

#### **Costume of the Dogaressa of Venice from the Sixteenth Century**

Maria S. Adank

The University of Pisa, Pisa, Italy

#### **A Look at the Life and Career of Mary of Guise through the Lens of the Royal Wardrobe in Sixteenth Century Scotland**

Francesca Scantlebury

Independent Scholar, Glasgow, Scotland

#### **Books of Secrets and Artisans' Dress in Italy, 1550-1650**

Michele Nicole Robinson

Aalto University, Helsinki, Finland

#### **Clothing Republican Queens:**

#### **Women's Dress and Material Culture in Seventeenth Century Genoa**

Ana Howie

Independent Scholar, Auckland, New Zealand

#### **Early Modern Consumption Revisited:**

#### **Clothes, Practices, and Social Relations in Seventeenth Century Tallinn, Swedish Baltic Empire**

Astrid Pajur

Uppsala University, Uppsala, Sweden

11:45am-12:30pm Lunch

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12:30pm-2:30pm Panel 2

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

Michael Ballard Ramsey

Colonial Williamsburg Foundation, Williamsburg, United States

**Gold Trimming on the Costumes of King Karl X Gustav of Sweden, 1654-1660**

Lena Dahrén

Uppsala University, Stockholm, Sweden

**Mapping 1790s Fashion:**

**From Artifactual Research to Citizen Science Input**

Anne Bissonnette

The University of Alberta, Edmonton, Canada

**Nation, Dress, National Dress:**

**The Development of Antonio Rodríguez' *Colección general de los trages [General Collection of Costumes]*, (1801)**

Danielle Smith

The University of Edinburgh, Edinburgh, Scotland

**Landed Estate Clothing Societies in Rural Ulster, Ireland, 1830-1914**

Eliza McKee

Queen's University, Belfast, Northern Ireland

**The Female Fashion Suppliers to Empress Eugénie in Mid Nineteenth Century Paris**

Alison McQueen

McMaster University, Hamilton, Canada

2:30pm-3:10pm Tea/Coffee Break

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**Wedding Shoes: The Hidden Gem**

Pam Walker

Clarks Shoe Museum, Street, England

**The Supreme Law for the Hat Is To Be Ravishing:**

**The Theatre Hat Problem in America, 1875–1915**

Harper Franklin

Independent Scholar, New York, United States

**Sport and Sociability:**

**Fashion, Cycling, and Other Physical Practices in the First Brazilian Republic, 1889–1930**

Natália de Noronha Santucci

Federal University of Rio Grande do Sul, Porto Alegre, Brazil

**Liberating the Natural Movement:**

**Dress Reform and Historical References in the Self-Expression of Isadora Duncan, 1896–1927**

Alicia Mihalic

The University of Zagreb, Zagreb, Croatia

**Marketing Mourning:**

**Courtaulds' Artificial Silk Crape and the Attempted Revival of Sartorial Mourning in France during the 1920s and 1930s**

Laura Polucha

The Graduate Center, CUNY, New York, United States

**Maison Martin Margiela:**

**At the Crossroads of Art and Fashion with a Unique Creative Process, 1988–2013**

Soo Young Menart

The University of Paris, Paris, France

**Researching the Remnant:**

**Japanese Boro and the Designing of Frugality in Contemporary Fashion**

Leren Li

Royal College of Art, London, England

## Conference Speakers' Paper Abstracts and Biographies

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



*Portrait of a Woman, Probably Morosina Morosini, Wife of Marino Grimani, the Doge of Venice, (Workshop of) Leandro Bassano, circa 1590–1600, Oil on Canvas, 114 x 97.5cm, Rijksmuseum, Amsterdam, The Netherlands.*

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

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

### **Abstract**

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

### **Biography**

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



Plate from the *Journal de la mode et du goût ou Amusemens du salon et de la toilette*, 15 February 1792 (although inscribed with “36. Cahier. 1791”), Photograph ©Anne Bissonnette from the Collection of the Palais Galliera, musée de la mode de la ville de Paris, France.

## Mapping 1790s Fashion: From Artefactual Research to Citizen Science Input

Anne Bissonnette  
The University of Alberta, Edmonton, Canada

### Abstract

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

### Biography

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



*Costume of King Karl X Gustav (1654-1660), Sweden, 1647, Royal Armoury, Stockholm, Sweden, 19829, 19830, 19831 (3413:a-c).*

## Gold Trimming on the Costumes of King Karl X Gustav of Sweden, 1654-1660

Lena Dahrén

Uppsala University, Stockholm, Sweden

### Abstract

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

### Biography

Dr. Lena Dahrén is affiliated senior lecturer in Textile History 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 av guld och silver [Trimmed with gold and silver]*, which explored the technique, production, use, and re-use of bobbin-made borders and edgings of gold and silver during 1550-1640. Lena holds a BA in Ethnology and Art History from Stockholm University. Her current research concerns magnificent textiles during the seventeenth century, including velvets and silks used for fashion and interior textiles—and when not fashionable anymore, the textiles were donated to local parish churches and converted into church vestments.



## **The Supreme Law for the Hat Is To Be Ravishing: The Theatre Hat Problem in America, 1875-1915**

Harper Franklin  
Independent Scholar, New York, United States

### **Abstract**

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

### **Biography**

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



*Portrait of Maria Serra Pallavicino*, Peter Paul Rubens (1577–1640), 1606, Oil on Canvas, 241 x 140cm, Kingston Lacy Estate, Wimborne Minster, England.

## Clothing Republican Queens: Women's Dress and Material Culture in Seventeenth Century Genoa

Ana Howie

Independent Scholar, Auckland, New Zealand

### Abstract

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

### Biography

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



*Cotton Garment Made in Japan, circa 1850-1900, ©The Victoria and Albert Museum, London, England, FE.27-2015.*

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

Leren Li  
Royal College of Art, London, England

### **Abstract**

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

### **Biography**

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





“Empress Eugénie,” from the Photographic Album, *The Imperial Family*, circa 1859, Château de Compiègne, Compiègne, France, ©Réunion des musées nationaux, Grand Palais, Paris, France.

## The Female Fashion Suppliers to Empress Eugénie in Mid Nineteenth Century Paris

Alison McQueen  
McMaster University, Hamilton, Canada

### Abstract

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

### Biography

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



Detail, *An Orphrey on the Front of a Cope*, circa 1490–1530, ©The Victoria and Albert Museum Clothworkers' Hall, Blythe House, London, England, 1452–1871, Photographed by Paul McFadyen, 16 January 2018.

## Medieval Bishops' Vestments and the Performance of Masculinity

Paul McFadyen

The University of Dundee, Dundee, Scotland

### Abstract

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

### Biography

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



*A Dooryard Scene of Ballycastle, County Antrim, Ireland, circa 1903, Stereograph Cards, Library of Congress Prints and Photographs Division, Washington, DC, United States, LC-USZ62-67983.*

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

Eliza McKee

Queen's University, Belfast, Northern Ireland

### Abstract

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

### Biography

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



*Vest Design by Martin Margiela, 1989, White Strips of Cotton with Red Footprints and Duct Tape, Facsimile Exhibited 3 March 2018–15 July 2018 at Martin Margiela Retrospective (1989–2009), Musée de la Mode de la Ville de Paris [Paris Municipal Fashion Museum], Palais Galliera, Paris, France, Photographed by Soo Young Menart.*

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

Soo Young Menart  
The University of Paris, Paris, France

### **Abstract**

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

### **Biography**

After graduating from Paris' Institut Français de la Mode in 2007, and obtaining her Master's Degree at Pantheon-Sorbonne University in 2009, Soo Young Menart is currently a PhD candidate at the University Paris 8, researching iconic fashion house Maison Martin Margiela. The content of this thesis draws on the House's archives, to which MMM's Paris head office has granted exceptional access, in order to nourish Soo Young's analytical work. In 2018, she worked as a part-time lecturer at the IFM in Paris, the FIT in New York, and Hong Kong Polytechnic University, covering two exhibitions in Paris on the theme of Martin Margiela: Retrospective (1989–2009) at the Palais Galliera, and Margiela, les Années Hermès, at the Museum of the Arts Décoratifs.



*Isadora Duncan (1878–1927) in her Villa in Bayreuth, Germany, 1904, Photograph ©Ullstein Bild/Roger-Viollet, #123635–27.*

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

Alicia Mihalic

The University of Zagreb, Zagreb, Croatia

### **Abstract**

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

### **Biography**

Alicia Mihalic completed her Master's degree in the Department of Textile and Clothing Design at the Faculty of Textile Technology, University of Zagreb, Croatia, where she is currently employed as an Assistant at the graduate study programme, Theory and Culture of Fashion. Her research focuses on the intersection of costume history, fashion theory, and material culture studies and establishes connections between dress and its socio-cultural representation in painting, photography, and film. She is mainly interested in the phenomenon of nostalgia, trend mechanisms and the revival of former dress styles throughout the nineteenth century as well as the development of marginal clothing discourses during the second half of the same period.



*Panorama of Tallinn (known as Reval in German) with Four Women in the Foreground, from Adam Olearius's *Offt beehrte Beschreibung Der Newen Orientalischen Reise* (Schleswig, 1647), Courtesy Herzog August Bibliothek Wolfenbüttel, 263.1 Hist. 2°.*

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

Astrid Pajur  
Uppsala University, Uppsala, Sweden

### Abstract

My research focuses on clothing consumption and the numerous practices around clothing in seventeenth century Tallinn, which was at the time the second largest town in the Swedish Baltic Empire. While the focus has started to shift from novel goods and the more glamorous and spectacular activities that constituted consumption, practices that were less visible, required less reflection and communicated fewer social messages remain unexplored. I intend to broaden the view by focusing on the social aspect of the consumption of clothes. Downplaying the emphasis on the acquisition of new goods, something that was available to a few but not most people, I want to explore the networks through which early modern people were able to procure, maintain and get rid of clothes, a necessity in everyone's daily life. I want to propose that in order to render consumption material during the early modern period it has to be placed precisely within these social relationships. By connecting people to people, clothes functioned as actors in establishing, maintaining and breaking up relationships. These social networks in turn were constituted by and facilitated numerous clothing practices; to put it simply, they defined, in large part, what people did with clothes.

### Biography

Astrid Pajur is a PhD candidate in History at Uppsala University in Sweden. Her main research focus is on consumption and clothing practices in early modern Estonia and her dissertation is tentatively titled *What Difference Did Clothes Make? Clothing Consumption and Social Relations in Seventeenth Century Tallinn*. Most recently, she published an article, "The Fabric of a Corporate Society: Sumptuary Laws, Social Order and Propriety in Early Modern Tallinn" in Volume A of *Taste for Luxury in Early Modern Europe: Display, Acquisitions and Boundaries*, edited by Jon Stobart and Johanna Iilmakunnas.



*Mourning Dress Made from Courtaulds' "Crêpe Myosotis,"  
Les Modes, December 1925.*

## **Marketing Mourning: Courtaulds' Artificial Silk Crêpe and the Attempted Revival of Sartorial Mourning in France during the 1920s and 1930s**

Laura Polucha

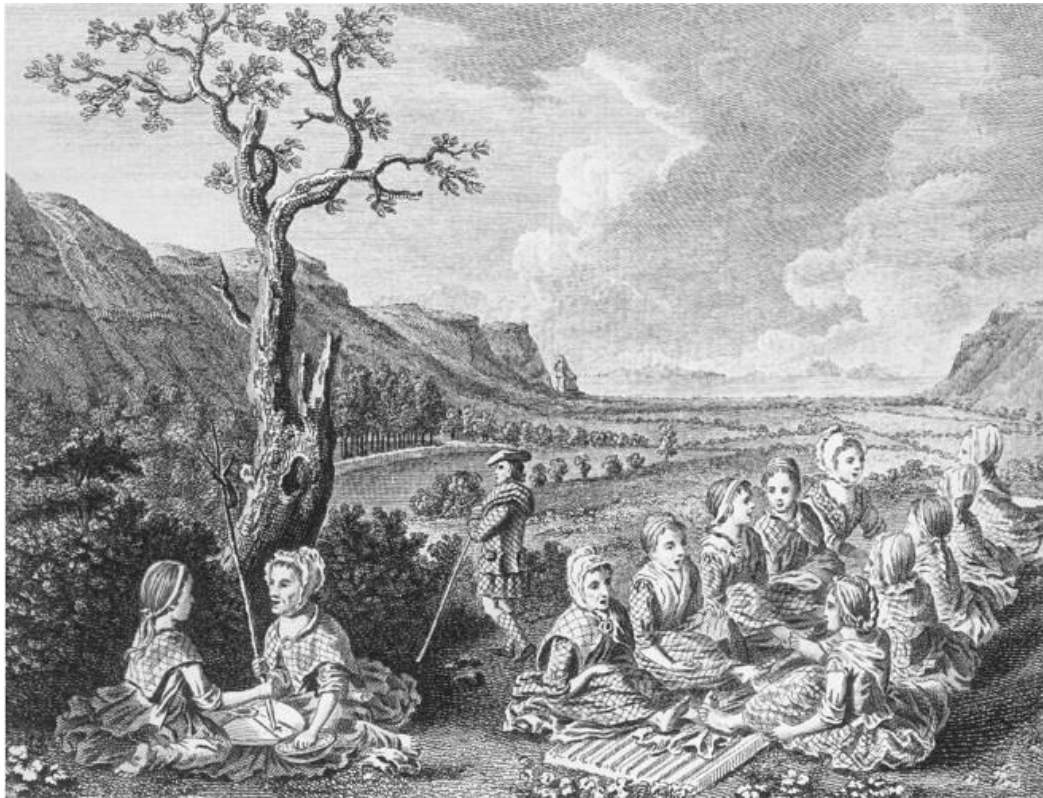
The Graduate Center, CUNY, New York, United States

### **Abstract**

This paper explores the clash of the post-First World War period's transitional phase of fashion with the lingering expectations of nineteenth century tradition, and how these anxieties were played out through sartorial mourning in France. While there were social and cultural factors that contributed to the decline of sartorial mourning traditions in the early twentieth century, I argue the cause was also the material itself. The complex production method required to produce the matte finish and crimp of crêpe left the fabric stiff and rough, making it unappealing to consumers and unsuitable to modern fashions. In an effort to maintain the market for mourning crêpe in France, Courtaulds introduced a new type of artificial silk crêpe. The company marketed the products "Crêpe Myosotis" and "Crêpe Chrysanthème" to upscale French clientele through advertisements featuring elegant and fashionable women. This paper examines the images and text that the company placed in contemporary fashion periodicals and situates them within in the context of the company's sales figures, in order to demonstrate how Courtaulds attempted to adapt its product to appeal to modern women, while maintaining a tenuous balance between fashionability and sobriety.

### **Biography**

Laura Polucha is a PhD student at The Graduate Center, City University of New York and studies visual and material culture of the long nineteenth century in Europe and North America. She earned her MA in Art History and Archaeology from Columbia University, New York in 2017, where her work focused on issues related to gender and self-fashioning through clothing, portraits, and domestic interiors. Laura takes an interdisciplinary approach to her research, often incorporating sources such as contemporary novels, periodicals, fashion plates, and advertisements into her analysis, allowing for examinations of the exchanges between art and popular culture. She has held internships at various institutions including the Metropolitan Museum of Art, the Whitney Museum of American Art, and the Nelson-Atkins Museum of Art.



*Women At  
The Quern  
And Luaghad  
With A View  
Of Talyskir,*  
Moses  
Griffith  
(1747–1819),  
From  
Thomas  
Pennant’s  
“A Tour in  
Scotland”  
Woodcut,  
circa 1772,  
Source:  
Wikimedia  
Commons.

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

Michael Ballard Ramsey  
Colonial Williamsburg Foundation, Williamsburg, United States

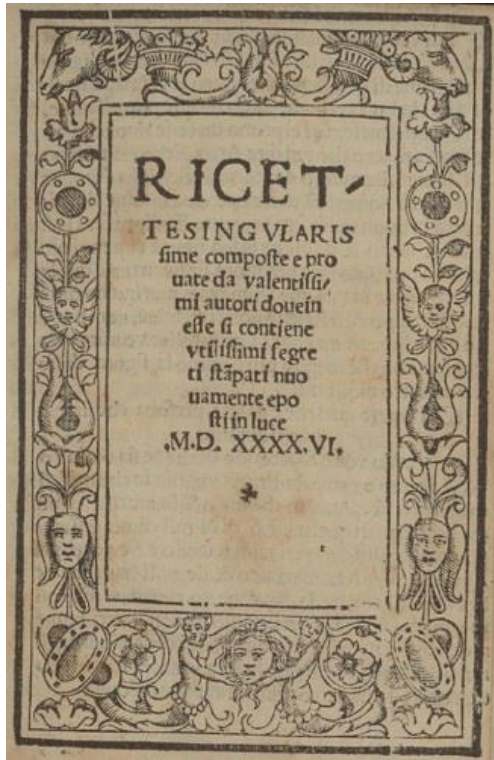
### **Abstract**

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

### **Biography**

Michael Ballard Ramsey is a historic costume and accessories specialist in the Costume Design Center of the Colonial Williamsburg Foundation, a historical landmark, eighteenth century living history museum in Williamsburg, Virginia, United States. He is also Owner of Michael B. Ramsey, Historic Tailoring and Consulting. There, he specialises in the accurate reproduction of tailored garments and accessories of the late eighteenth and early nineteenth centuries, down to the finest detail, including hand-stitched seams. In addition to the Colonial Williamsburg Foundation, he has professional experience at a number of museums and historic sites, including Belle Meade Plantation in Nashville, Tennessee, a circa 1807 educational resource dedicated to the preservation of Tennessee’s Victorian architecture and history.





Title page, *Ricette singularissime*, Unknown Publisher, 1546, The Wellcome Library, London, England.

## Books of Secrets and Artisans' Dress in Italy, 1550–1650

Michele Nicole Robinson  
Aalto University, Helsinki, Finland

### Abstract

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

### Biography

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



Bicyclists in Porto Alegre, Brazil, circa 1899, Photography attributed to Vigilio Calegari,  
Published in *Revista do Globo*, 5 September 1936, Volume 8, Number 190, p. 15,  
©Documentation and Cultural Memory Space from the Pontifical Catholic University of Rio  
Grande do Sul.

## **Sport and Sociability: Fashion, Cycling, and Other Physical Practices in the First Brazilian Republic, 1889–1930**

Natália de Noronha Santucci  
Independent Scholar, Porto Alegre, Brazil

### **Abstract**

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

### **Biography**

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



*Mary of Guise (1515–1560), Queen of James V, Claude Corneille de Lyon (1510–circa 1574), National Galleries of Scotland, Scottish National Portrait Gallery, Edinburgh, Scotland.*

## **A Look at the Life and Career of Mary of Guise through the Lens of the Royal Wardrobe in Sixteenth Century Scotland**

Francesca Scantlebury  
Independent Scholar, Glasgow, Scotland

### **Abstract**

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

### **Biography**

Francesca is a postgraduate from The University of Glasgow where she studied Art History: Dress and Textile Histories. As part of this course she wrote her dissertation investigating the wardrobe of Mary of Guise that is also the subject of her conference presentation. Her main interests lie in the dress of the early modern period and the politics of fashion throughout this era. This passion has led her to complete two internships with Jamestown Settlement in Virginia and the Burrell Collection in Glasgow. In her spare time she also blogs and contributes to the social media for The Costume Society.



*Ay que mimo!...*, Hand-Coloured Engraving, 13.8 x 7.4cm, Plate 18 from *Colección general de los trages* [*General Collection of Costumes*], Antonio Rodríguez, Librería de Castillo, Madrid, Spain, 1801, Photographed by Danielle Smith.

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

Danielle Smith  
The University of Edinburgh, Edinburgh, Scotland

**Abstract**

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

**Biography**

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



*Display of Wedding Shoes, The Shoe Museum, Street, Somerset, 2018.*

## Wedding Shoes: The Hidden Gem

Pam Walker

Clarks Shoe Museum, Street, England

### Abstract

This paper focuses on the research, design and installation of The Shoe Museum's 2018 Wedding Shoes Exhibition. While wedding dresses feature regularly in exhibitions, for example the V&A's Wedding Dresses 1775-2014 or What Will She Wear at The Fashion Museum in Bath in 2012, shoes are often hardly given a second thought. While researching this exhibition trying to find information on wedding shoes proved quite difficult. Dresses were covered in most resources, as were veils, bouquets, hairstyles and outfits for the mother of the bride or bridesmaids. The problem is that generally the shoes are hidden from view so sourcing photographs was also problematic. The Shoe Museum has a wonderful collection of wedding shoes going back to the eighteenth century so sourcing the objects for display wasn't the problem - interpreting these was the challenge. However, with a lot of hard work from staff and volunteers the story of the history of wedding shoes was developed from Catherine de Medici insisting on higher heels for her wedding, to wartime make do and mend and Utility shoes, to the New Look and New Rocks.

### Biography

Dr. Pam Walker has been the curator at the Clarks Shoe Museum since 2013. She is also an associate lecturer for the Open University teaching on arts courses. She gained her PhD in Art History and Visual Studies from the University of Manchester in 2013. Her thesis was titled Fashioning Death: The choice and representation of female clothing on English medieval and was an interdisciplinary study focusing on art sources for medieval dress including brasses, sculpture, stained glass, wall paintings and illuminated manuscripts but also using archaeological, historical, documentary and literary sources.

## 2019 ADH Events and Calls For Papers

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

If you are not yet an ADH member and are interested in attending an ADH member event, register today to become a member! ADH memberships are only £10 per year per individual and are valid from 1 January to 31 December, inclusive. As a registered charity, your membership dues contribute to our ongoing support and promotion of the advancement of public knowledge and education in the history of dress and textiles. Become an ADH member at <https://www.dresshistorians.org/membership>.

### **2:30pm-4:30pm, Wednesday, 21 May 2019**

#### **Christian Dior Fashion Exhibition, London:**

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

### **2:00pm-3:00pm, Wednesday, 22 May 2019**

#### **Wool & Textiles Tour, New Lanark:**

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

### **10:00am-11:30am, Thursday, 23 May 2019**

#### **Museums Collections Centre Tour, Edinburgh:**

Victoria Garrington, ADH member and Curator at The Museum of Edinburgh, will conduct an ADH members' tour of the Museums Collections Centre in Edinburgh. The wider collection includes almost 8000 pieces of dress, some incredible tartan garments and samples, a large collection of pantomime costumes, Paisley and Edinburgh shawls, children's toys and clothing, millinery, and embroidery from the Edinburgh College of Domestic Science, plus many other treasures. Tickets to this event are free of charge for ADH members, but spaces are limited. To register for this free event, email the ADH Chairman, Jennifer Daley, at [chairman@dresshistorians.org](mailto:chairman@dresshistorians.org).

**12:00pm-1:00pm, Thursday, 23 May 2019**

**ADH Members' Lunch, Edinburgh:**

All conference speakers, attendees, and their guests are warmly encouraged to join our ADH members' lunch at Viva Mexico, which will begin promptly at 12:00pm. For our members' lunch, there is no set menu and no pre-payment. You can order whatever you want at the restaurant, then pay only for whatever you personally order. Seats are limited at the lunch, so email the ADH Chairman, Jennifer Daley, at [chairman@dresshistorians.org](mailto:chairman@dresshistorians.org) to place your name on the official guest list. Once your name is on the official guest list, it is very important that you actually attend the lunch as the restaurant will be holding a seat for you. Here is the restaurant website, with the menu: [www.viva-mexico.co.uk](http://www.viva-mexico.co.uk).

**1:30pm-2:30pm, Thursday, 23 May 2019**

**Tartan Weaving Mill, Edinburgh:**

Tristan Stewart will lead ADH members on a tour of the Tartan Weaving Mill, the only operating weaving mill in Edinburgh. Tickets are free of charge for ADH members, but spaces are limited. To register for this free event, email the ADH Chairman, Jennifer Daley, at [chairman@dresshistorians.org](mailto:chairman@dresshistorians.org).

**3:30pm-5:00pm, Thursday, 23 May 2019**

**Fashion Exhibition Tour, Edinburgh:**

Georgina Ripley, ADH member and Senior Curator of Modern & Contemporary Fashion & Textiles at National Museums Scotland, Edinburgh, will conduct an ADH members' tour of the new fashion exhibition, titled, *Body Beautiful: Diversity on the Catwalk*. Tickets are free of charge for ADH members, but spaces are limited. To register for this free event, email the ADH Chairman, Jennifer Daley, at [chairman@dresshistorians.org](mailto:chairman@dresshistorians.org).

**5:30pm-7:30pm, Thursday, 23 May 2019**

**ADH Members' Networking Event, Edinburgh:**

There will be a networking get-together over drinks on this evening before the conference begins. Details about (and ticketing information for) this event will be circulated soon.

**9:15am-5:30pm, Friday, 24 May 2019**

**The New Research in Dress History Conference, Edinburgh:**

The New Research in Dress History Conference will be held at The National Museum of Scotland, Edinburgh. Join us for an exciting day of scholarship in dress history! The conference will feature 19 paper presentations in a single-panel format. Please support our speakers by purchasing a conference ticket here: <https://tinyurl.com/ADHConference2019>

**12:00pm-12:30pm, Friday, 24 May 2019**

**Fashion Exhibition Tour, Edinburgh:**

During the lunchtime break at our conference, Georgina Ripley, ADH member and Senior Curator of Modern & Contemporary Fashion & Textiles at The National Museum of Scotland, Edinburgh, will conduct an ADH members' tour of the new fashion exhibition, titled, *Body Beautiful: Diversity on the Catwalk*. This will be the same fashion exhibition tour that was conducted during 3:30pm-5:00pm, Thursday, 23 May 2019. So, if you were unable to attend Thursday's tour, sign up for Friday's tour! Tickets are free of charge for ADH members, but spaces are limited. To register for this free event, email the ADH Chairman, Jennifer Daley, at [chairman@dresshistorians.org](mailto:chairman@dresshistorians.org).

**6:00pm–8:00pm, Friday, 24 May 2019**

**Conference Dinner, Edinburgh:**

All conference speakers, attendees, and their guests are warmly encouraged to join our ADH conference dinner, immediately following the conference. Details about (and ticketing information for) this conference dinner will be circulated soon.

**3:15pm–4:45pm, Thursday, 24 October 2019**

**Mary Quant Fashion Exhibition, London:**

ADH members are invited to join this ADH networking event at The Victoria and Albert Museum, London. We will meet at 3:15pm at the V&A for 30 minutes of discussion and networking before entering the Mary Quant fashion exhibition. Tickets are free of charge for ADH members, but spaces are limited. To register for this free event, email ADH Executive Committee Member, Ingrid Mida, at [ingrid.mida@ryerson.ca](mailto:ingrid.mida@ryerson.ca).

**Friday, 25 October 2019 and Saturday, 26 October 2019**

**International Conference of Dress Historians:**

The ADH conference, titled, *The Victorian Age: History of Dress, Textiles, and Accessories: 1819–1901*, will be held at The Art Workers' Guild, 6 Queen Square, London, WC1N 3AT, England. The conference will feature 56 paper presentations across two concurrent panels. Details about (and ticketing information for) this conference will be circulated soon.

**6:00pm–8:00pm, Friday, 25 October 2019**

**Conference Dinner, London:**

All conference speakers, attendees, and their guests are warmly encouraged to join our ADH conference dinner, immediately following the conference. As the wine reception finishes at the conference (at 5:55pm), our ADH Chairman, Jennifer Daley, will lead everyone on a short walk to the restaurant. The dinner will begin promptly at 6:00pm. (We must vacate the tables by 8:00pm at the latest.) For our conference dinner, there is no set menu and no pre-payment. You can order whatever you want at the restaurant and pay only for whatever you personally order. Seats are limited at the conference dinner, so email ADH Executive Committee Member, Emmy Sale, at [e.sale1@uni.brighton.ac.uk](mailto:e.sale1@uni.brighton.ac.uk) to place your name on the official guest list. Once your name is on the official guest list, it is very important that you actually attend the dinner as the restaurant will be holding a seat for you. Here is the restaurant website, with the menu: <http://ciaobellarestaurant.co.uk>

**11:59pm GMT, Friday, 1 November 2019**

**ADH Awards, Prizes, Grants Deadline:**

Details about (and submission information for) the ADH awards, prizes, and grants will be circulated soon.

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

**Conference Call For Papers Deadline:**

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

Costume Drama: A History of Clothes for Stage and Screen



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

To submit a proposal to present at the conference on 2 November 2020, simply email the following information to ADH Executive Committee Member, Janet Mayo, at [birchmayo@yahoo.co.uk](mailto:birchmayo@yahoo.co.uk) as a .doc or .docx attachment (not a .pdf) by the deadline of 11:59pm GMT, Sunday, 1 December 2019. All presentation proposals must include 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 high-resolution jpg image that represents your paper, and a complete citation/reference for the image. Potential conference speakers are not required to hold an ADH membership at the time of proposal submission; however, all conference speakers must hold a current ADH membership at the time of the conference during which they present. ADH memberships are £10 per year per individual.

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

##### **1819-1901 Themed Articles: Call For Papers Deadline:**

This is the Call For Papers deadline for article submissions for the special themed issue of *The Journal of Dress History*, the academic publication of The Association of Dress Historians. Articles are welcome for this special themed issue on the topic of *The Victorian Age: History of Dress, Textiles, and Accessories: 1819-1901*. (Articles outside this theme can be submitted to [journal@dresshistorians.org](mailto:journal@dresshistorians.org) any time during the year.) Articles must be between 4000 words (minimum) and 6000 words (maximum), which includes footnotes but excludes the abstract, image captions/references, bibliography, and author's biography. All articles must include a descriptive title, author's name, a 120-word (maximum) abstract, footnotes, a tiered bibliography (that separates Primary Sources, Secondary Sources, Internet Sources, etc.), at least five images with captions/references, and a 120-word (maximum) author's biography. Please submit articles as a Word document to [journal@dresshistorians.org](mailto:journal@dresshistorians.org).

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

##### **ADH Christmas Party and AGM:**

ADH members are invited to our annual Christmas Party and Annual General Meeting (AGM) at The Art Workers' Guild, 6 Queen Square, London, WC1N 3AT. Doors open at 5:30pm; the AGM will begin at 6:00pm; and the party lasts till 8:00pm. Please join us for a glass of hot mulled wine, holiday cheer, and the AGM! All ADH members are encouraged to attend this event, which is free of charge. To register for this event, email ADH Secretary, Tara Tierney, at [secretary@dresshistorians.org](mailto:secretary@dresshistorians.org).

## ADH Membership

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

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

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

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

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

For international bank payments:

BIC: ABBYGB2LXXX  
IBAN: GB09ABBY09015417602901

Thank you for becoming a member of The Association of Dress Historians!

# The Journal of Dress History

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Articles can be sent to [journal@dresshistorians.org](mailto:journal@dresshistorians.org) any time during the year (except for special themed issues, which have a specific deadline). Published articles must be between 4000 words (minimum) and 6000 words (maximum), which includes footnotes but excludes the abstract, image captions/references, bibliography, and author's biography. All articles must include a descriptive title, author's name, a 120-word (maximum) abstract, footnotes, a tiered bibliography (that separates Primary Sources, Secondary Sources, Internet Sources, etc.), at least five images with captions/references, and a 120-word (maximum) author's biography. All articles go through a peer review process.

If you would like to discuss an idea for an article or book review, please contact Jennifer Daley, Editor-in-Chief of The Journal of Dress History, at [journal@dresshistorians.org](mailto:journal@dresshistorians.org).

