



**The Victorian Age:
A History of Dress, Textiles, and Accessories,
1819-1901**

**International Conference of Dress Historians
Friday, 25 October 2019 and Saturday, 26 October 2019**

**Convened By:
The Association of Dress Historians
www.dresshistorians.org**

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

The Association of Dress Historians (ADH) supports and promotes the study and professional practice of dress and textile history. The ADH is proud to support scholarship in dress and textile history through its international conferences, the publication of *The Journal of Dress History*, prizes and awards for students and researchers, and ADH members' events such as curators' tours. The ADH is passionate about sharing knowledge. The mission of the ADH is to start conversations, encourage the exchange of ideas, and expose new and exciting research in the field.

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

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

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. We hope you can join the conference both days!

Conference tickets can only be purchased online, in advance, from this page:
<https://tinyurl.com/ADHvictorianage>

Please join The Association of Dress Historians twitter conversation @DressHistorians, and tweet about our 25-26 October 2019 Victorian Age conference with hashtag #ADHvictorianage.

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

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

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

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Conference Introduction

The Association of Dress Historians is delighted to present its annual International Conference of Dress Historians, for which this conference programme is published.

To commemorate the bicentenary of the birth of Queen Victoria, The Association of Dress Historians will host an international conference that explores academic research into the global history of dress, textiles, and accessories during the lifetime of Queen Victoria, 1819–1901. Conference papers will include many aspects of dress, textiles, and accessories for womenswear, menswear, and childrenswear of many cultures or regions of the world. The purpose of this special conference is to gain a contextual understanding of dress, textiles, and accessories around the world during 1819–1901.

There will be 56 individual papers presented across two concurrent panels over two days at The Art Workers' Guild, 6 Queen Square, London, WC1N 3AT.

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

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

ADH Members (standard): £30

ADH Members (full-time students): £25

Non-Members: £40

ADH members and the general public are invited to purchase a Friday-only and/or a Saturday-only conference ticket.

Conference tickets can only be purchased online, in advance, from this page:
<https://tinyurl.com/ADHvictorianage>

ADH members are invited to purchase a conference ticket at the reduced members' rate. However, if you are not yet an ADH member and are interested in attending an ADH member event at the reduced members' rate, register today to become an ADH 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 study and professional practice of dress and textile history. Become an ADH member at the same time as purchasing a conference ticket online, or purchase a membership separately at <https://www.dresshistorians.org/membership>.

Conference Schedule

Each day, the conference venue will open at 9:50am (and not earlier). The first paper presentation will start promptly at 10:10am.

Upon arriving at the conference venue, please ring the front door bell marked ADH, and you will be buzzed into the secure venue.

There is a cloak room on the Ground Floor, where you are welcome to hang your cloak or store luggage.

Walk straight through the venue until the name badge table. Please retrieve your name badge and wear it during the conference as your name badge is your ticket to all speakers' presentations, lunch, tea and refreshment breaks, and the wine reception, each day.

During the conference, there will be two concurrent panels: One in the Hall (on the Ground Floor), and the other in the Gradidge Room (on the First Floor, easily reached by the staircase as you enter the front door of the venue). Lunch, tea, and the wine reception will be served in the Master's Room (on the Ground Floor).

Each conference paper presentation will be a maximum 20 minutes. Each panel will be followed by a Q&A session. As a courtesy to our speakers, please do not arrive late to a panel or leave early.

Seats are allocated on a first-come, first-served basis and cannot be reserved. If you would like to ensure a seat for a particular panel, it is suggested that you arrive early to the panel. If you arrive to a panel that is completely full, please consider attending the alternate panel instead.

Please do not bring breakable glasses, cups, or plates into the presentation rooms. If you would like to bring a beverage or food into the presentation rooms, please ensure that you use a paper cup or paper plate (not glass), all of which will be available in the Master's Room.

During breaks and/or lunch, please feel free to step outside and into Queen Square as the conference lunch room may be crowded. Please use paper cups and paper plates (not glass) when taking beverages or food outside or into Queen Square.

In the unlikely event of a fire or other emergency inside the conference venue, please walk outside and into Queen Square, where we will meet to await further instructions.

Please bring your own printed flyers, advertisements, and other promotional or informational material to place on the literature table in the Gradidge Room (on the First Floor), for free distribution to conference delegates.

The ADH has hired the entire Ground Floor and First Floor of The Art Workers' Guild, so please feel free to wander through this historic venue. Read about our historic conference venue here: www.artworkersguild.org. Bathrooms are located both on the Ground Floor and First Floor.

Audio-visual recording and/or photography of conference speakers' PowerPoint presentations are not allowed, unless you have obtained prior permission directly from the conference speaker.

Panels 1-6 will be presented on Friday, 25 October 2019.

Panels 7-12 will be presented on Saturday, 26 October 2019.

The venue opens at 9:50am (and not earlier). The first paper presentation will start promptly at 10:10am. There will be no catering available until lunch, so please feel free to bring your own coffee/tea into the venue in the morning.

<p>10:10am–12:15pm, Friday, 25 October 2019 Panel 1 in the Hall on the Ground Floor Panel Chair: Janet Mayo</p>	<p>10:10am–12:15pm, Friday, 25 October 2019 Panel 2 in the Gradidge Room on the First Floor Panel Chair: Jennifer Daley</p>
<p>10:10am–10:30am From Fairy Queens in “Gauze and Spangles” to “Shakespeare in Black Velvet:” Shining a Spotlight on Nineteenth Century Theatre Costume, 1875–1899 Veronica Isaac The University of Brighton, England</p>	<p>10:10am–10:30am Cut from a Criminal Cloth? Two Murderous Tailors of the 1860s Myriam Elyse Couturier and Alison Matthews David Ryerson University, Toronto, Canada</p>
<p>10:30am–10:50am Taglioni! Ballet Fever and Dress during the 1830s and 1840s Caroline Hamilton The University of Brighton, England</p>	<p>10:30am–10:50am The Charm of Neatness: Travel, Fashion, and Propriety in Mid Nineteenth Century Great Britain and the United States Charlotte Nicklas The University of Brighton, England</p>
<p>10:50am–11:10am Character Development through Sartorial Choices in Victor Hugo’s <i>Les Misérables</i> (1862) Adam MacPharlain Cincinnati Art Museum, Cincinnati, United States</p>	<p>10:50am–11:10am Lisztomania: Hungarian Composer–Pianist Franz Liszt (1811–1886) as Artist–Dandy Doris Domozlai-Lantner Independent Scholar, New York, United States</p>
<p>11:10am–11:30am Dressing the Part: Cixi and Power Dressing in Late Qing Dynasty China, 1861–1901 Felicia Yao Independent Scholar, New Orleans, United States</p>	<p>11:10am–11:30am The Influence of Victorian Fashion on Indian Textiles as Studied from the Wall Paintings in the Juna Mahal, a Former Royal Residence, in Rajasthan, India Shakshi Gupta and Radhana Raheja The University of Delhi, India</p>
<p>11:30am–11:50am Reimagining Fashion in 1900: <i>The Little Foxes</i> on Stage and Screen Raissa Bretaña New York Historical Society, New York, United States</p>	<p>11:30am–11:50am A Yankee at the Court of St. James: Observations of London Fashions by Katherine Lawrence, 1849–1852 Lauren Whitley The Museum of Fine Arts, Boston, United States</p>
<p>11:50am–12:15pm 25 Minutes Q&A Session with all Panel Speakers</p>	<p>11:50am–12:15pm 25 Minutes Q&A Session with all Panel Speakers</p>

12:15pm–1:00pm, Lunch will be served in the Master’s Room (on the Ground Floor). You are welcome to bring lunch into the presentation rooms, but please only do so with paper plates (not glass). Thank you.

1:00pm–3:05pm, Friday, 25 October 2019
Panel 3 in the Hall on the Ground Floor
Panel Chair: Kitty Milward

1:00pm–1:20pm
**Fonts of Inspiration:
Foreign Characters in European Printed Textile
Design, 1819–1850**
Courtney Wilder
The University of Michigan, Ann Arbor,
United States

1:00pm–3:05pm, Friday, 25 October 2019
Panel 4 in the Gradidge Room on the First Floor
Panel Chair: Tara Tierney

1:00pm–1:20pm
The Use of Silk in Hungarian Clothing, 1820–1900
Éva Deák
Eötvös Loránd University, Budapest, Hungary

1:20pm–1:40pm
**Dressed for Knowledge:
Fashioning Female Students, 1850–1900**
Marta Kargól
Independent Scholar, The Hague, The Netherlands

1:20pm–1:40pm
**The Wardrobe of a Young Swedish Professional:
An 1841–1842 Receiptbook Kept by the Architect,
Johan Fredrik Åbom (1817–1900)**
Inga Lena Ångström Grandien
Independent Scholar, Stockholm, Sweden

1:40pm–2:00pm
**Peasant Dress, Work Uniform, Counter Culture,
and National Symbol:
The Norwegian *Bunad* during the Nineteenth
Century**
Solveig Strand
The Norwegian Institute of Bunad and Folk
Costume, Fagernes, Norway

1:40pm–2:00pm
“Britishness” in Sweden during the Victorian Era
Leif Wallin
Nordiska Museet, Stockholm, Sweden

2:00pm–2:20pm
**Now You See It, Now You Don’t:
The Influence of the Occult in Victorian Fashion**
Allison Pflingst
Fordham University, New York, United States

2:00pm–2:20pm
**Investigating the Thuppotti:
The Traditional Sartorial Biography of Elite Male
Dress during the Kandyan Period of Sri Lanka,
1819–1901**
Priyanka Virajini Medagedara Karunaratne
The University of Moratuwa, Katubedda, Sri Lanka

2:20pm–2:40pm
**Widowers’ “Weeds”:
Lifting the Veil on Victorian Mourning Practices
in America**
Anne M. Toewe
University of Northern Colorado, Greeley,
United States

2:20pm–2:40pm
**Shirts and Scandals:
Unusual Men’s Underwear in 1855**
Mark Wallis
Past Pleasures Ltd, Wormley, England

2:40pm–3:05pm
25 Minutes Q&A Session with all Panel Speakers

2:40pm–3:05pm
25 Minutes Q&A Session with all Panel Speakers

3:05pm–3:45pm, Tea and coffee will be served in the Master’s Room (on the Ground Floor).

3:45pm–5:25pm, Friday, 25 October 2019
Panel 5 in the Hall on the Ground Floor
Panel Chair: Doris Domszalai-Lantner

3:45pm–4:05pm
Fabrics of Barcelona:
The Royal Visits to the Factory La España
Industrial, 1847–1901
Assumpta Dangla Ramon
Textile Printing Museum, Premià de Mar, Spain

3:45pm–5:25pm, Friday, 25 October 2019
Panel 6 in the Gradidge Room on the First Floor
Panel Chair: To Be Determined

3:45pm–4:05pm
Something up their Sleeve:
Evolving Distinctions between Graduates' Gowns
during the Victorian Era
Bruce Christianson
The University of Hertfordshire, Hatfield, England

4:05pm–4:25pm
Romantic Recreations:
Remembering Stuart Monarchy in Nineteenth
Century Fancy Dress Entertainments
Benjamin Wild
The Victoria and Albert Museum, London, England

4:05pm–4:25pm
Academic Robe Makers in Nineteenth Century
Durham, England
Paul Coxon
The University of Cambridge, England

4:25pm–4:45pm
Dressing Victoria's Nation:
The Intersection of Fashion and Literature
Amy L. Montz
University of Southern Indiana, Evansville,
United States

4:25pm–4:45pm
Clergy in the Hood:
The Robes of Anglican Theological Colleges,
1820–1900
Nicholas Groves
Centre for Parish Church Studies, Norwich,
England

4:45pm–5:05pm
"I Have Some Thought of Going in the
Poblana Dress:"
Dress in Frances Calderón de la Barca's
1843 *Life in Mexico*
James Middleton
Independent Scholar, New York, United States

4:45pm–5:05pm
In the Clothes of Imperial Power:
The Civil Uniforms of the Finnish Grand Duchy,
1809–1901
Alex Snellman
The University of Helsinki, Finland

5:05pm–5:25pm
20 Minutes Q&A Session with all Panel Speakers

5:05pm–5:25pm
20 Minutes Q&A Session with all Panel Speakers

5:25pm–6:25pm, Wine Reception in the Master's Room (on the Ground Floor).

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

6:30pm–8:00pm, ADH Conference Dinner at Ciao Bella Restaurant

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

The venue opens at 9:50am (and not earlier). The first paper presentation will start promptly at 10:10am. There will be no catering available until lunch, so please feel free to bring your own coffee/tea into the venue in the morning.

<p>10:10am–12:15pm, Saturday, 26 October 2019 Panel 7 in the Hall on the Ground Floor Panel Chair: To Be Determined</p>	<p>10:10am–12:15pm, Saturday, 26 October 2019 Panel 8 in the Gradidge Room on the First Floor Panel Chair: To Be Determined</p>
<p>10:10am–10:30am Clothing on the Edge of Empire: Dress in the Writings of Susanna Moodie (1803–1885) and Catherine Parr Trill (1802–1899) Alexandra Kim Montgomery’s Inn, Toronto, Canada</p>	<p>10:10am–10:30am The Crinoline Industry: Products, Companies, and Geography, 1850–1880 Lucy-Clare Windle Independent Scholar, London, England</p>
<p>10:30am–10:50am William Clark (1830–1902): A Colonial New Zealand Draper and Clothier, 1855–1875 Angela Lassig Independent Scholar, Auckland, New Zealand</p>	<p>10:30am–10:50am The Parisian House of Revillon and the Fashion of Fur, 1870–1900 Séverine Experton-Dard Independent Scholar, Paris, France</p>
<p>10:50am–11:10am Fashions for the Lower Classes: The Secondhand Clothes Trade and Theft in Industrial London, 1827–1850 Jennifer Pronesti Fashion Institute of Technology, New York, United States</p>	<p>10:50am–11:10am A Parasol Made of Bobbin Lace, Belonging to Queen Josefina of Sweden and Norway (1807–1876) Lena Dahrén Uppsala University, Stockholm, Sweden</p>
<p>11:10am–11:30am Evil in the Wardrobe: Stocking Darns and the Gilded Age Woman in New York, 1870–1901 Kate Sekules New York University, New York, United States</p>	<p>11:10am–11:30am Luxury and Excess: The Fan as the Ultimate Fashion Accessory, 1850–1900 Scott Schiavone The Fan Museum, Greenwich, England</p>
<p>11:30am–11:50am Up with Hems, Down with Society: Rhetoric and Response of the Dress Reform Movement, 1851–1852 Andrea J. Severson Arizona State University, Phoenix, United States</p>	<p>11:30am–11:50am Nineteenth Century Gothic: Before Victoria’s Mourning Katie Godman Islington Education Library Service, London, England</p>
<p>11:50am–12:15pm 25 Minutes Q&A Session with all Panel Speakers</p>	<p>11:50am–12:15pm 25 Minutes Q&A Session with all Panel Speakers</p>

12:15pm–1:00pm, Lunch will be served in the Master’s Room (on the Ground Floor). You are welcome to bring lunch into the presentation rooms, but please only do so with paper plates (not glass). Thank you.

1:00pm–3:05pm, Saturday, 26 October 2019
Panel 9 in the Hall on the Ground Floor
Panel Chair: To Be Determined

1:00pm–1:20pm
**Preserving the Russian Folk Tradition:
The Natalia de Shabelsky Collection at
The Metropolitan Museum of Art, New York,
circa 1860–1901**
Naomi Sosnovsky
Independent Scholar, New York, United States

1:00pm–3:05pm, Saturday, 26 October 2019
Panel 10 in the Gradidge Room on the First Floor
Panel Chair: Doris Domszlai-Lantner

1:00pm–1:20pm
**Scottish Influences on British Women’s Fashion:
The Role Played by Queen Victoria, 1837–1852**
Martina Licata
The University of Glasgow, Scotland

1:20pm–1:40pm
**Dresses of the Empress:
Message and Meaning in the Wardrobe of Empress
Elisabeth (1837–1898) of Austria–Hungary**
Martina Winkelhofer
Independent Scholar, Vienna, Austria

1:20pm–1:40pm
**The Rise and Fall of the Paisley Shawl
during the Nineteenth Century**
Lucy Elizabeth McConnell
Independent Scholar, Paisley, Scotland

1:40pm–2:00pm
**A Dutch Perspective of an English Wedding
in 1882**
Trudie Rosa de Carvalho
Palace Het Loo, Apeldoorn, The Netherlands

1:40pm–2:00pm
**Conserving Couture, Restoring Its Worth:
Treatment and Reconstruction of a Charles
Frederick Worth Ensemble of 1897**
Jamie Robinson
Zenzie Tinker Conservation, Brighton, England

2:00pm–2:20pm
**Addicted to Frills:
The Fervor for Antique Lace Collecting
in Victorian High Society**
Elena Kanagy-Loux
The Metropolitan Museum of Art, New York,
United States

2:00pm–2:20pm
**Plant Fibre Textiles Collected in 1894 by Into
Konrad Inha (1865–1930) in White Karelia, Russia**
Jenni Suomela
The University of Helsinki, Finland

2:20pm–2:40pm
**The Bridal Business:
Nineteenth Century Designs for Devon Lace from
Queen Adelaide (1792–1849) to Princess May
(1867–1953)**
Shelley Tobin and Carol McFadzean
The National Trust, Killerton and
Devon Lace Teachers, England

2:20pm–2:40pm
**The Influence of the British Military Uniform
on a Caribou Coat, circa 1840s**
Ingrid Mida
Ryerson University, Toronto, Canada

2:40pm–3:05pm
25 Minutes Q&A Session with all Panel Speakers

2:40pm–3:05pm
25 Minutes Q&A Session with all Panel Speakers

3:05pm–3:45pm, Tea and coffee will be served in the Master’s Room (on the Ground Floor).

3:45pm–5:25pm, Saturday, 26 October 2019
Panel 11 in the Hall on the Ground Floor
Panel Chair: Ingrid Mida

3:45pm–4:05pm
“A Golden Frenzy of Wind–Stirred Buttercups
and a Glory of Wild Roses:”
Flowered Hats in *Anne of Green Gables*,
1890–1895
Jaclyn Marcus
Ryerson University, Toronto, Canada

3:45pm–5:25pm, Saturday, 26 October 2019
Panel 12 in the Gradidge Room on the First Floor
Panel Chair: Naomi Sosnovsky

3:45pm–4:05pm
“Any Man May Be in Good Spirits and
Good Temper when He’s Well Dressed:”
The Fashion of Charles Dickens, 1837–1870
Miriam Phelan and Frankie Kubicki
Charles Dickens Museum, London, England

4:05pm–4:25pm
Nineteenth Century Identity and Transculturation in
Clothing and Textiles in the Rio de la Plata Region
of South America
María Ortiz
The University of Buenos Aires, Argentina

4:05pm–4:25pm
The India of One’s Dreams:
Mary Curzon and Aesthetic Exchange, 1898–1901
Tessa Laney
New York University, New York, United States

4:25pm–4:45pm
A True Topography of Dress:
Drawing the Intimate Clothing of John Ruskin
and Queen Victoria
Sarah Casey
Lancaster University, Lancaster, England

4:25pm–4:45pm
Thing to Wear:
Expressions of Japanese Kimonos in
Late Victorian Paintings
Allie Yamaguchi
Tsukuba University, Ibaraki, Japan

4:45pm–5:05pm
Fragments of Fabric:
A Victorian Community in the 1839 Album of
Anne Sykes
Kate Strasdin
Falmouth University, Falmouth, England

4:45pm–5:05pm
Fashion and Narrative in the Victorian Age
Rainer Wenrich
Catholic University, Eichstaett–Ingolstadt,
Germany

5:05pm–5:25pm
25 Minutes Q&A Session with all Panel Speakers

5:05pm–5:25pm
20 Minutes Q&A Session with all Panel Speakers

5:25pm–6:25pm, Wine Reception in the Master’s Room (on the Ground Floor).

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

Conference Speakers' Paper Abstracts and Biographies

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



American Film Poster for *The Little Foxes*, 1941, Samuel Goldwyn Productions/RKO Pictures, Hollywood, California, United States, © International Movie Database (IMDb).

Reimagining Fashion in 1900: *The Little Foxes* on Stage and Screen

Raissa Bretaña

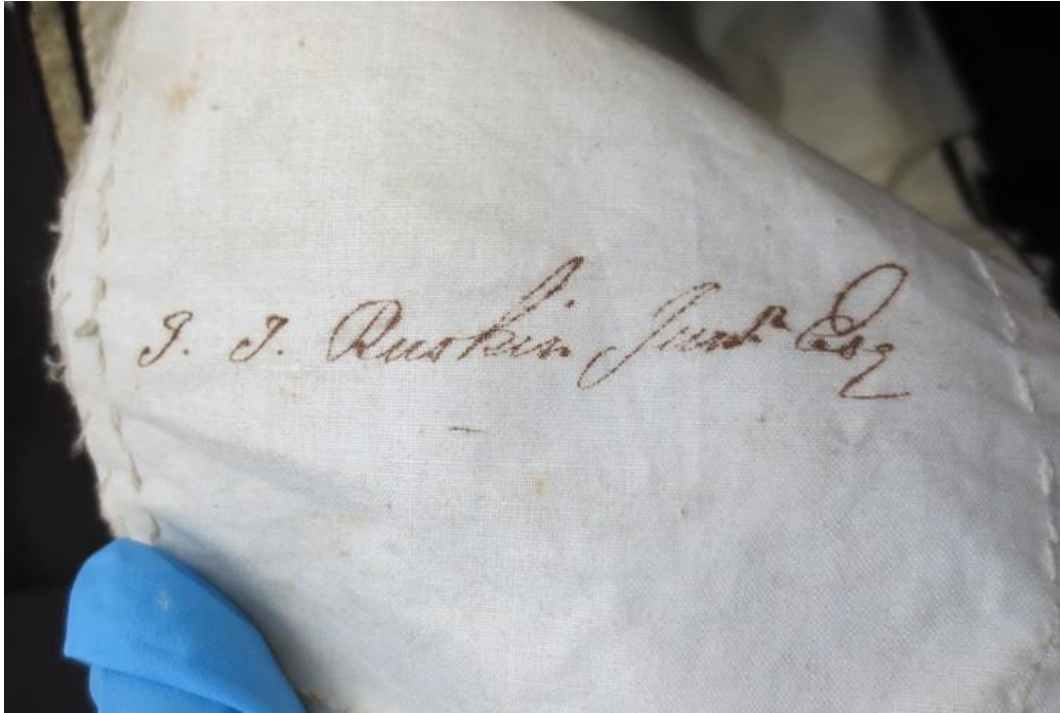
New York Historical Society, New York, New York, United States

Abstract

The acclaimed historical drama by American playwright Lillian Hellman, *The Little Foxes*, tells a biting and sinister story of greed at the turn of the twentieth century. Since its debut on Broadway in 1939, *The Little Foxes* has challenged costume designers to convincingly portray fashions from the year 1900, while also appealing to the aesthetic sensibilities of contemporary audiences. In each iteration, the costumes are responsible for establishing the specific time period of the story's setting—with the unmistakable corseted bodices, swirling skirts, and lofty hairstyles that prevailed in fashionable dress at the turn of the twentieth century. Still, historical anachronisms betray the year of each production, and create an interesting visual dialogue with the styles from 1900. This paper will compare and contrast the protagonist's costumes in various stage and screen adaptations of *The Little Foxes*—and seek to identify shared elements of historical dress that have appeared consistently throughout the life of the piece. It will also highlight notable departures from historical accuracy through comparison with fashion illustrations, photographs, and extant garments from the turn of the twentieth century. Ultimately, this paper will pinpoint the common “historical markers” of dress for the era—established, in part, by significant representations of period clothing in theatre and film.

Biography

Raissa Bretaña is a fashion historian and recent graduate of the MA Fashion and Textile Studies: History, Theory, and Museum Practice programme at The Fashion Institute of Technology, New York. She has held internships in The Costume Institute at The Metropolitan Museum of Art, New York; The Textile and Fashion Arts Department at The Museum of Fine Arts Boston; and The Costume Research Division at Western Costume Company. Raissa received a BFA in Costume Design from Boston University and has worked professionally in theatre, opera, film, and television. She works at The New York Historical Society, educating museum visitors about women's suffrage and fashion history.



Inside the Pocket of John Ruskin's Trousers,
© Keswick Museum, Keswick, England, Photographed by Sarah Casey, 28 September 2018.

A True Topography of Dress: Drawing the Intimate Clothing of John Ruskin and Queen Victoria

Sarah Casey

Lancaster University, Lancaster, England

Abstract

This paper presents case studies of two projects using drawing to study the clothing of two eminent Victorians born in 1819: the art critic and polymath, John Ruskin, and the monarch who gave her name to the era. The first of these projects, *Hidden Drawers*, looked at the underwear of Queen Victoria in The Royal Ceremonial Dress Collection at her former residence, Kensington Palace. The second project focused on Ruskin's clothing at his former home, Brantwood. This paper purposefully aligns these projects to articulate the development of a research methodology centred on collaboration between artist, curator, and collection to produce exhibitions about these garments at Kensington Palace (2013) and Brantwood (2019). These examples position drawing as a form of analysis and interpretation. The paper will describe how this methodology was initiated by Victoria's garments and then developed using Ruskin's influential idea of drawing as a means of seeing the world, in collaboration with curator Ingrid Mida. Ruskin's method of "true topography," intended to document landscape, leaving "no stone unrecorded," has been adapted and applied to his dress, resulting in a number of significant finds as we prepare a public exhibition of these garments for the bicentenary celebrations of Ruskin's birth on 8 February 1819.

Biography

Dr Sarah Casey is an artist and Senior Lecturer in Drawing and Installation at Lancaster University, England. She exhibits, nationally and internationally, her drawings that test the limits of visibility and material existence. A particular concern is how drawing might be used in collaboration with historic dress collections. Recent projects include exhibitions at The Bowes Museum and Kensington Palace. She is currently working with the Ryerson Fashion Research Collection in Toronto and is preparing for an exhibition of John Ruskin's garments at Brantwood, the John Ruskin Museum in Cumbria, England. She is co-author of the forthcoming book *Drawing Conclusions* (Bloomsbury, 2019).



“*Costume of the University of Cambridge—Graduates*,” Engraving by Robert William Smart, circa 1830, Hand Coloured Plate in *Illustrations of the University of Cambridge, &c., Represented in a Series of Engravings of Architectural and Picturesque Views*, Richard Banks Harraden, Cambridge, England, 1830, © The Private Collection of Alex Kerr, Oxford, England.

Something up their Sleeve: Evolving Distinctions between Graduates’ Gowns during the Victorian Era

Bruce Christianson

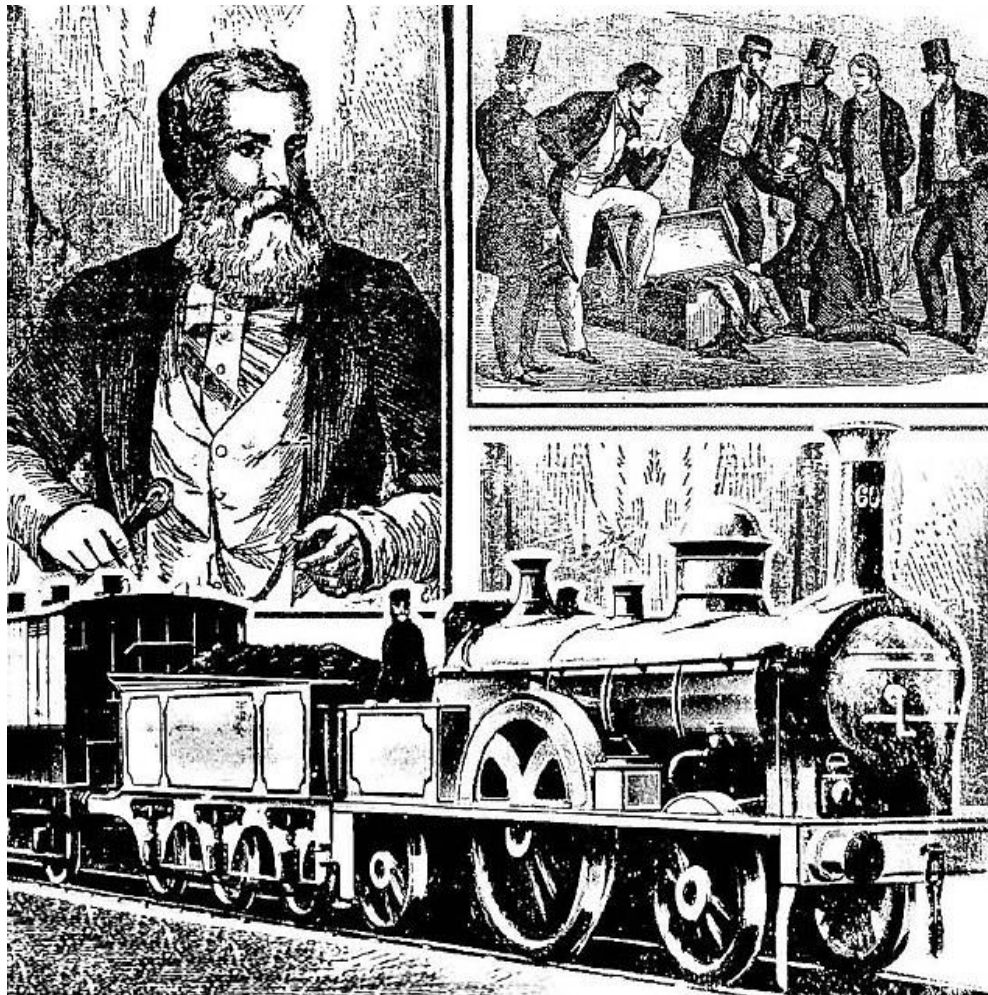
The University of Hertfordshire, Hatfield, England

Abstract

Victoria’s lifetime saw an explosion of new universities across the British Empire. The gowns they prescribed for their graduates reflected a tension between declaring a distinctive identity, and the need—sometimes externally imposed—to affirm their continuity with the ancient traditions seen at Oxford and Cambridge. The sleeve of the gown turned out to be a proving ground for these countervailing forces. Medieval regulations required graduates’ gowns to cover the fingers, making eating and writing problematic. Tailors had adopted different strategies to circumvent this problem: a wrist loop at Oxford, a slit upper-arm sleeve at Cambridge. Inspired by this, many nineteenth century universities added distinctive sleeve embellishments to traditional gowns: a cord and button over pleats at London, an open forearm seam at Durham, and so on. At Oxbridge gowns remained everyday wear, and patterns and styles continued to evolve. Some provincial “innovations” are actually authentic but superseded (and forgotten) Oxbridge practices, preserved unchanged by the newer institution. The fun process of untangling this curious mixture of time travel and inculturation (using lots of examples) is practically important for dating and placing portraits, photographs, and artefacts; but also raises a wider methodological issue with the migration of fashion.

Biography

Bruce Christianson has been fascinated by academic costume since first encountering it in New Zealand at the age of four, and has published extensively on the subject. He holds an MSc from The Victoria University of Wellington, New Zealand, and a DPhil from Oxford, and is a Fellow of The Burgon Society and of The New Zealand Mathematical Society. Bruce helped to design the academic robes for The University of Hertfordshire, where he taught for over 30 years and is now Emeritus Professor.



A Victorian Print Reproduced in "Murder on the Hackney Express: The First-Class Train Killing that Terrified the Victorian Middle Classes," Harriet Arkell, 15 February 2013, © <https://www.dailymail.co.uk/news/article-2279102/Thomas-Briggs-murder-train-Franz-Muller-gripped-Victorian-Britain.html>, Accessed 6 December 2018.

Cut from a Criminal Cloth? Two Murderous Tailors of the 1860s

Myriam Elyse Couturier and Alison Matthews David

Ryerson University, Toronto, Canada

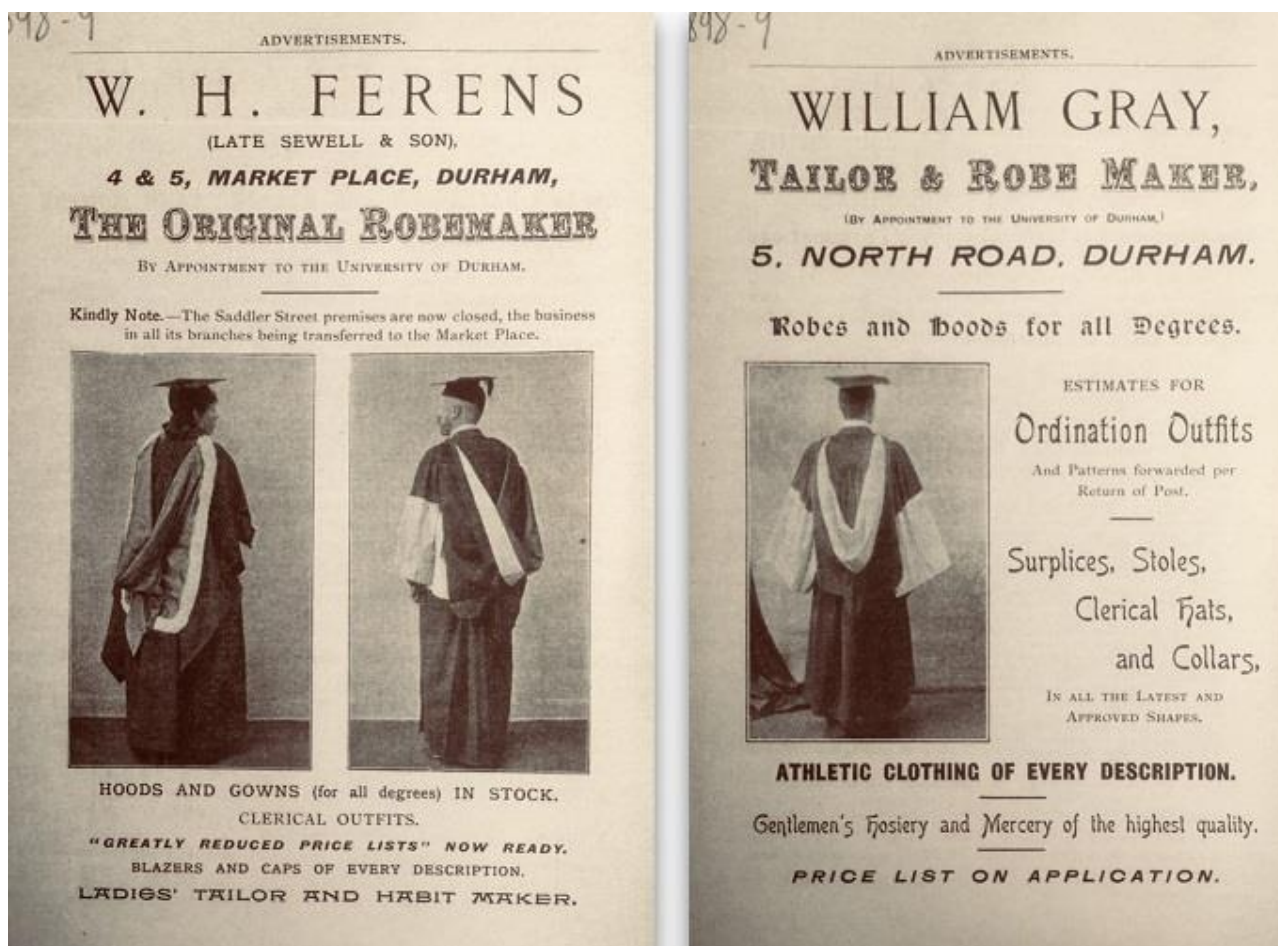
Abstract

Tailors, with their intimate knowledge of men's bodies, served as key witnesses and experts in criminal cases. In the Chicago murder of Dr. Patrick Cronin in 1889, Cronin's long-time tailor identified his client's body, which had been unceremoniously dumped in a sewer. Yet the rise of mass-produced garments for men increasingly threatened tailors' economic stability, reducing many to precarious existences. This paper focuses on two tailors whose economic situations pushed them towards perpetrating murders during the 1860s. In 1864, Franz Müller, a German tailor working in London, was found guilty of killing a man on the North London railway—the first murder on a British train. Two hats, the victim's and the suspect's, became key pieces of evidence in the case, which included extensive testimonies from hatmakers, as well as broader discussions on the trade, Müller's profession, and his "foreign" self-presentation. In 1868, Parisian tailor Pierre Voirbo murdered his well-off friend, Désiré Bodasse. The investigator, Gustave Macé, found Bodasse's dismembered legs wrapped in the black cotton percaline and tied with the distinctive knot that working-class tailors used to deliver packages to clients. Armed with that clue, Macé tracked down Voirbo, a serial killer lurking in the heart of Paris.

Biographies

Myriam Couturier is a PhD student in the joint Communication and Culture programme at Ryerson and York Universities (Toronto, Canada), and holds an MA in Fashion Studies from Ryerson University. She is currently working as a research assistant on the project, *Unravelling Crime: A Forensic History of Fashion*. Her work explores the relationship between fashion, gender, material, and visual culture. Myriam's doctoral dissertation examines historical fashion collections in Toronto—including personal wardrobes, fashion films, women's journals, and local business archives—and their connections to the city's cultural history. Focusing on different spaces of fashion production and consumption, her research considers both rare and “everyday” fashion objects and their valuable insights into local history and public memory.

Dr. Alison Matthews David is Associate Professor in the School of Fashion, Ryerson University, Toronto. She has published on nineteenth century dress and material culture, and co-edits the new open access journal *Fashion Studies* with Dr. Ben Barry. Her project, *Fashion Victims*, looked at how clothing harmed the health of its makers and wearers by transmitting contagious disease, leaching chemical toxins, and causing accidents. It took the form of a book (Bloomsbury, 2015) and an exhibition co-curated with Senior Curator Elizabeth Semmelhack at The Bata Shoe Museum in Toronto (June 2014–April 2018). That research led her to continue her historical sleuthing and her current project, *Unravelling Crime: A Forensic History of Fashion*, investigates the theme of crime and clothing as weapon, evidence, and disguise.



Advertisements, Durham University Calendar for the Year 1898-1899, Thomas Caldleugh & Son, Durham, England, 1898.

Academic Robe Makers in Nineteenth Century Durham, England

Paul Coxon

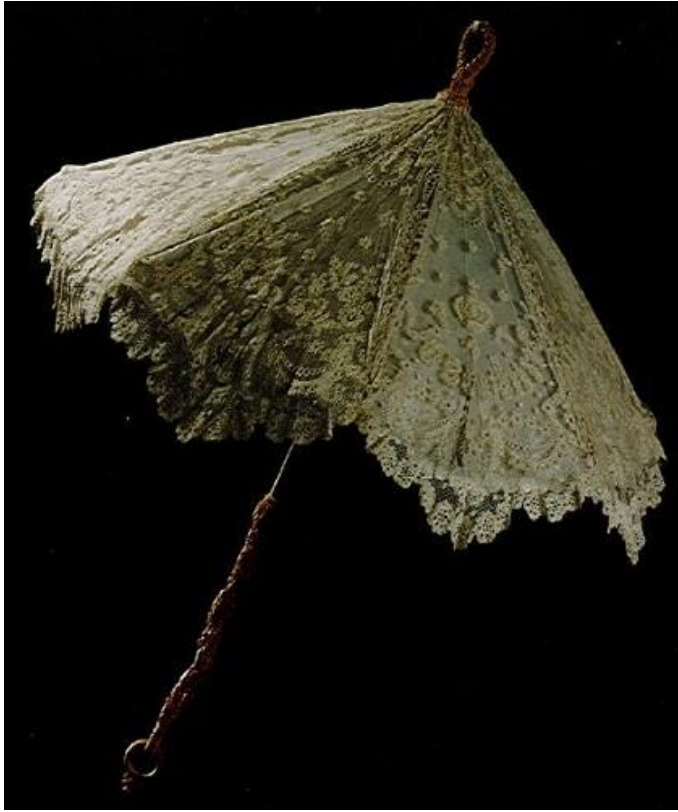
The University of Cambridge, Cambridge, England

Abstract

This paper will provide a snapshot of the commercial and family histories of the principal robe makers to The University of Durham: Sewell & Son, Ferens Brothers, and William Gray & Son. As the prestige of the university grew during the nineteenth century, that of the tailoring businesses blossomed in parallel. Robe makers and their families rose to rapid prominence in the city and played an important role in civic and political life. Three robe makers served as city mayors and, within a few short years, and by careful marriage, one was transformed from bankrupt into one of the wealthiest mine owners in the north east. Few early records of correspondence between the university and its official robe makers exist but through the pages of the local press an interesting picture of the rises, falls, mergers, and buyouts of the major firms may be pieced together and hopefully provide a glimpse into an overlooked aspect of social costume history.

Biography

Dr. Paul Coxon is a postdoctoral research associate in The Department of Materials Science and Metallurgy at The University of Cambridge. His research focusses on molten salt methods for electroextraction and refining of titanium and rare earth metals from low-grade minerals, and the synthesis of new light trapping semiconductor materials for sustainable energy generation and battery devices.



Queen Josefina's Parasol of Bobbin Lace, 1860–1873, © The Royal Armoury, Stockholm, Sweden, Photographed by Anders Qvarnström.

**A Parasol Made of Bobbin Lace,
Belonging to Queen Josefina of Sweden and Norway (1807–1876)**

Lena Dahrén

Uppsala University, Stockholm, Sweden

Abstract

This paper is a study of a fragile parasol of white lace, underlined with pale violet silk, and with a carved wooden handle. It is one of many exquisite fashionable accessories that belonged to a member of the Swedish Royal family, now in the collection of The Royal Armoury in Stockholm. The parasol is dated 1860–1873 and has had, according to the museum catalogue, two owners; Queen Josefina of Sweden (1807–1876) and Countess Charlotta von Platen (1813–1888). It is the latter's granddaughter who has donated and returned the parasol to The Royal Armoury. What can such an accessory tell about the contemporary fashion, its owner, and social context? Sources are, beside the item itself, accounts from the Swedish Royal Wardrobe, letters, and newspapers. Comparisons will be made to similar preserved accessories and garments in the Royal Wardrobe and comparable international collections. Even though Queen Josefina resided in the very northern outskirts of Europe, she was of an international family and she had connections with the European fashion centres of the time. She was born in Milan. Stepson of Emperor Napoleon of France, her father was given the titles Viceroy of Italy and Prince of Venice. Her mother was Princess of Bayern, daughter of King Maximilian I Joseph of Bavaria.

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 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.



“Bács vármegyei lakosok” [Inhabitants of Bács County], *Regélő*, Part I, Volume 31, pp. 246–248; Part II, Volume 32, pp. 254–256, Trattner-Károlyi, Budapest, Hungary, 1837, Unpaginated Image.

The Use of Silk in Hungarian Clothing, 1820–1900

Éva Deák

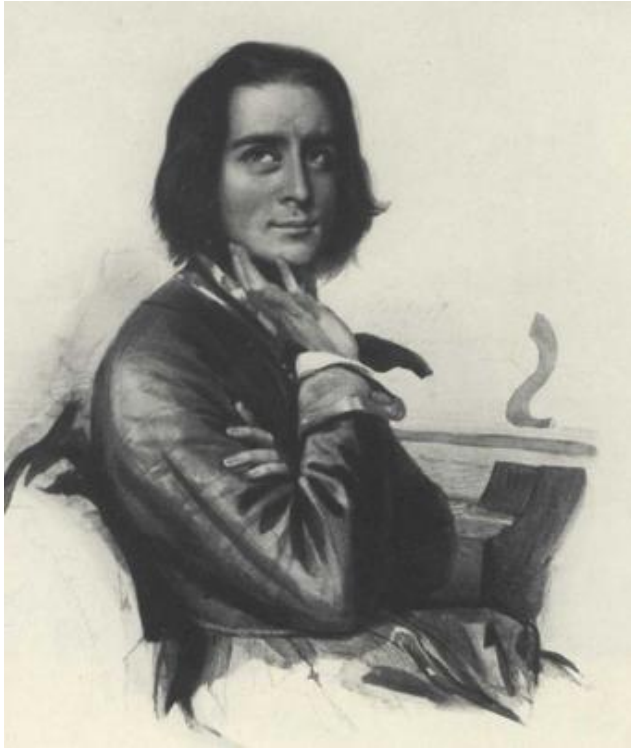
Eötvös Loránd University, Budapest, Hungary

Abstract

The use of silk materials was a privilege of the elites in medieval and early modern Europe. In Hungary the Habsburg rulers successfully promoted sericulture from the eighteenth century onwards. In the nineteenth century Italy and France were the leading sources of luxury silk textiles, while England’s lesser quality products were available for a wider public. Silk textiles remained popular among the Hungarian nobility during the nineteenth century as well. By the second half of the century, factory-made silk textiles or mixed materials containing silk threads as well became cheaper and thus available for the less wealthy. The improving social and economic conditions of the peasants made them possible to acquire these materials. On holidays, maids, wealthier peasant girls and women could also wear silk skirts, aprons, or ribbons in their hair. Embroideries with silken threads decorated women’s and men’s clothes as well. Sources of the paper include Hungarian fashion magazines and fashion pictures from the period, as well as clothes in the collections of The Museum of Ethnography and the Hungarian National Museum, both in Budapest, Hungary.

Biography

Éva Deák is a research fellow at The Institute of History, Department of Early Modern History, Eötvös Loránd University, Budapest, Hungary. She earned her PhD in 2008 in Comparative History of Central, Southeastern, and Eastern Europe at The Central European University in Budapest. Her academic interests and fields of research include clothes and clothing, popular culture, elite culture, social representation, early modern.



Franz Liszt, Drawn by Carl Hartmann, 11 October 1843, National Forschungs und Gedenkstätten der klassischen deutschen Literatur in Weimar [National Research and Memorial Centre for Classical German Literature in Weimar], Nuremberg, Germany, in © Ernst Burger, and Stewart Spencer, trans., *Franz Liszt: A Chronicle of His Life in Pictures and Documents*, Princeton University Press, Princeton, New Jersey, United States, 1989, p. 101.

Lisztomania: Hungarian Composer-Pianist Franz Liszt (1811-1886) as Artist-Dandy

Doris Domszlai-Lantner

Independent Scholar and Archivist, New York, New York, United States

Abstract

Beau Brummell (1778-1840) may be known as the ultimate nineteenth century dandy, but he was by no means the only individual worthy of the title. The world-renowned Hungarian composer and pianist, Franz Liszt (1811-1886) exhibited many of the material-aesthetic and personality traits that his contemporaries, Jules Barbey D'Aureville (1808-1889) and Honoré de Balzac (1799-1850), identified in their essays on dandyism. Liszt's flair for fashion certainly revealed him to be a sartorially concerned man. However, it was his personal style and the cult-like "Lisztomania" he inspired, that truly qualified him as an artist-dandy, the likes of which Balzac identified in his *Treatise on Elegant Living*. In fact, even after Liszt forewent fashionable attire upon his ordination as abbé in the Catholic Church, his legendary personality continued to captivate audiences, including Queen Victoria, for whom he performed during the last year of his life. In an analysis of his lesser-known portraits, this paper presents Liszt's sartorial evolution, delineating the major transitional points of his life from a child prodigy clothed in a pelisse à la hussar, to a virtuoso swathed in fine textiles, and finally, to a modestly dressed clergyman in a priest's cassock.

Biography

Doris Domszlai-Lantner is an historian and archivist focused on fashion, dress, and textiles. Doris holds an MA in Fashion and Textile Studies: History, Theory, Museum Practice, from FIT, New York, and a BA in History and East European Studies from Barnard College, Columbia University, New York. As an archivist, Doris has worked for various notable private clients and brands. Doris has presented her research at several major scholarly conferences, including Fashion: Exploring Critical Issues (Oxford University), Fashion Then and Now: Fashion as Art (LIM), and The Costume Society of America. Her essay, "Fashioning a Soviet Narrative: Jean Paul Gaultier's Russian Constructivist Collection, 1986," was recently published in *Engaging with Fashion: Perspectives on Communication, Education and Business* (Brill, 2018).



Advertisement for Revillon Fur Garments, circa 1900, © Revillon Frères Company Archives, Paris, France.

The Parisian House of Revillon and the Fashion of Fur, 1870–1900

Séverine Experton-Dard
Independent Scholar, Paris, France

Abstract

This paper will address the advent of the Parisian Revillon Frères Company, the most famous and exclusive maker and retailer of fur during the reign of Queen Victoria. Established in Paris in 1839 upon a business founded in 1723, the Revillon House and its family members revolutionised not only the type and treatment of pelts worn by their contemporaries but the whole supply chain of sourcing and trading fur garments and accessories from Paris to London, to Moscow and New York. For centuries, fur had mostly been used as lining and trimming of dresses and sought for its intrinsic qualities of insulation and warmth. By branching out to Canada and Siberia, Revillon Frères managed to expand the offer and variety of pelts. By literally treating the material as “fabric,” Revillon became a major player in the fashion industry, catering to the ongoing demand for luxury from haute bourgeoisie to aristocrats alike; gathering prestigious distinctions at Universal Exhibits and Royal Warrant of Appointment along the way. This paper will thus concentrate on the many pioneering aspects of Revillon Frères; unrivalled purveyor of “haute fourrure” and the first truly global fashion house at the turn of the twentieth century.

Biography

Séverine Experton-Dard is a French fashion and textile expert, educated at Sciences Po Paris and Sorbonne University. She was trained in textile analysis at the CIETA in Lyon, France. Starting as an archivist for Luxury Group Revillon-Caron (Fashion and Cosmetics) in 1995, she then moved to marketing. Since 2002, she has been researching, collecting, and appraising major collections of antique textiles, dresses, and accessories from all provenance, auctioned at Drouot for an international clientele of collectors, designers, and museums. She is an active member of CIETA, AFET (Association Française d’Etudes Textiles) Cultures de Mode (Fashion Studies platform by The French Ministry of Culture) and regularly lectures in fashion and textile history at the IHTP (Ecole des Etudes en Sciences Sociales) and Sorbonne University under the patronage of Galliera Fashion Museum.



Lady 1827, in *The Costumes of All Nations From The Earliest Times to the Nineteenth Century*, Albert Kretschmer and Carl Rohrbach, H. Sotheran and Company, London, England, 1882, p. 102.

Nineteenth Century Gothic: Before Victoria's Mourning

Katie Godman

Islington Education Library Service, London, England

Abstract

Gothic styles are often associated with the Victorian era and are linked to the Queen's prolonged mourning period, however the trend started before this. Gothic styles started to take hold around the years of Victoria's birth. One major influence was the Gothic literature movement, which gained momentum during the first few decades of the nineteenth century. Another factor was the Industrial Revolution, which shook up the class system, giving a bigger proportion of the population disposable income to spend on fashion, which could now be produced faster and cheaper yet still be extravagant. The Industrial Revolution also created a longing for the perceived safer and more genteel past, which saw fashion borrowing from the 1500s and 1600s. Long before Victoria mourned Albert, fashion had already veered towards a more sombre tone, and mourning become more structured due to the mass deaths in the Napoleonic wars and the gruesome death of Princess Charlotte, which meant mourning dress was worn at court. This meant that by the 1820s and 1830s fashion had already taken on a gloomier look, which then set the tone for the rest of the century.

Biography

Katie Godman studied MA Fashion Cultures: History and Culture at London College of Fashion, University of the Arts London. She won the 2017 Yarwood Award from The Costume Society, which funded research into her thesis. She is a Costume Librarian for Islington Education Library Service in London. On 28 October 2017, Katie presented her paper, "The Importance of Fashion History in the Implementation of Colonialism: A Case Study of Nineteenth Century British Fashion Plates," at Interwoven: Dress that Crosses Borders and Challenges Boundaries, the annual International Conference of Dress Historians, hosted by The Association of Dress Historians, in London. Her areas of interest are the eighteenth and nineteenth centuries. Katie has a BA in Creative Writing from The University of Leeds, and her novels are represented by the John Jarrold Agency.

A Tulup [Long Sheepskin Coat from the Russian т у л у п],
circa 1840–1850, © Hallwyl Museum, Stockholm, Sweden, 7467.



**The Wardrobe of a Young Swedish Professional:
An 1841–1842 Receiptbook Kept by the Architect,
Johan Fredrik Åbom (1817–1900)**

Inga Lena Ångström Grandien
Independent Scholar, Stockholm, Sweden

Abstract

This paper is based on a receiptbook kept during 1841–1842 by the 24-year-old Swedish architect, Johan Fredrik Åbom (1817–1900). From the detailed entries in the receiptbook we may ascertain not only what pieces of clothing he bought and their prices, but also where the clothes were bought and of what material they were made. For example, the entry of 8 January 1841 indicated that in Stockholm the young architect purchased a “travel-tulup lined with skin” for 48 Riksdaler. A little later, we find him in the city of Karlstad by Lake Vanern, supervising the building of a new hospital that he designed. Until 1845 Åbom would live alternatively in Karlstad and Stockholm, buying clothes and accessories in both places. Through the receiptbook we can follow the growth of his wardrobe, which soon included a frock coat, corduroy trousers, a hat, “white French gloves,” and a walking stick. Some purchases were made for his footman. The receiptbook also tells of a secondhand clothing economy. Additionally, sometimes Åbom paid for his clothes to be mended, and he also sold old garments. The receiptbook thus provides a unique opportunity to study questions of dress code, how fashion was diffused, and the Swedish import of textiles and accessories during the nineteenth century.

Biography

Inga Lena Ångström Grandien, PhD, Docent, is an independent scholar based in Stockholm. Her research expertise is Renaissance and Baroque art, especially portraiture, 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 “An Analysis of Dress in Portraiture of Women at the Swedish Royal Court, 1600–1650,” published in the Spring 2017 issue of *The Journal of Dress History* while in the Spring 2018 issue she published the article, “She was Naught...of a Woman except in Sex: The Cross-Dressing of Queen Christina of Sweden.” 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).



Anglican Clergy in Quire Dress, in The Cutter's Practical Guide to Jacket Cutting and Making, Embracing Lounges, Reefers & Patrol Jackets, in all their Varieties, Also Including the Cutting and Making of Robes and Gowns, Being Part IX of The Cutter's Practical Guide to the Cutting and Making of all Kinds of Garments; W.D.F. Vincent, John Williamson Company Limited, London, England, 1898, p. 79.

Clergy in the Hood: The Robes of Anglican Theological Colleges, 1820-1900

Nicholas Groves

Centre for Parish Church Studies, Norwich, England

Abstract

In England academic dress had been confined to the universities of Oxford and of Cambridge. In the late nineteenth century, there was a sudden explosion of robes, all based on Oxbridge models, being adopted not only by the new universities such as London and Durham, but also by various professional organizations, principally musical, medical, and theological. This appears to have been driven by the need to wear it, rather than desire. This was particularly true of those of the new theological colleges, nearly all founded during Victoria's reign, which took non-graduate students: they needed hoods to wear in church. Initially these colleges adopted hoods at will (and some were very impressive!), though the actual forms seem to have been rather fluid, with shapes varying at the wearer's will. They attracted a certain amount of opposition from the hierarchy. This paper will examine the reasons for the hoods being invented in the first place, the designs chosen, their gradual formalisation, their relation to contemporary university hoods, and the results of their regulation by church authorities.

Biography

Dr. Nicholas Groves has a long-standing interest in academical and ecclesiastical ritual dress. He is the editor of *Shaw's Academical Dress*, the national catalogue for classifying hood and gown patterns used in UK and Éire. His designs for the current PhD and Masters' robes for The University of Malta won an international competition, and he has designed robes for several UK bodies. He is a graduate of universities of Wales (Aberystwyth and Lampeter), London, East Anglia, and York, and a Fellow of the Royal Historical Society. He is currently the Director of the Centre for Parish Church Studies in Norwich.



A Wall Painting, Depicting Victorian Fashion, in the Juna Mahal, a Former Royal Residence, Rajasthan, India, Photographed by Shakshi Gupta.

The Influence of Victorian Fashion on Indian Textiles as Studied from the Wall Paintings in the Juna Mahal, a Former Royal Residence, in Rajasthan, India

Shakshi Gupta and Radhana Raheja
The University of Delhi, India

Abstract

Dungarpur, a princely state located in the southernmost part of Rajasthan, India, is known for its rich history of culture and tradition, like many other cities of Rajasthan. The state of Rajasthan bloomed because of the rich cultural and traditional heritage of the 23 princely states which were eventually ruled by the British during their reign in India. During the British reign, the rulers of princely states, such as Dungarpur, were heavily influenced by the British lifestyle due to British control over the region from the early nineteenth century onwards. One important aspect of the lifestyle included clothing and textiles. The dated wall paintings of the Juna Mahal, a former royal palace, near the city of Dungarpur, demonstrate the Victorian influence in their Indian garments and silhouettes that were adopted by the rulers of this princely state. This article studies and analyses the Victorian fashion influence on the costumes of men and women in terms of structural designs, silhouettes, and styles worn by the royalty of Dungarpur, along with understanding the nature of the British rule and the cross-cultural adoptions of lifestyles.

Biographies

Shakshi Gupta is a textile researcher with an MSc in Fabric and Apparel Science, specialising in Conservation of Traditional Textiles, from Lady Irwin College, University of Delhi. She is currently working on the heritage textile conservation project at Maharana of Mewar Charitable Foundation, City Palace Museum, Udaipur and has previously worked at the Mehrangarh Museum Trust, Jodhpur, for the exhibition, titled, *Peacock in the Desert: The Royal Arts of Jodhpur, India*, in collaboration with The Museum of Fine Arts, Houston. She is also a recipient of the Sahapedia-UNESCO Fellowship for which she researched elephant regalia of Rajasthan.

Radhana Raheja is a textile researcher and conservator with an MSc in Fabric and Apparel Science from Lady Irwin College, University of Delhi. She worked as a Textile Conservator at the Mehrangarh Fort, Jodhpur for the exhibition, titled, *Royal Rajasthan: The Desert Kingdom of Jodhpur*, in collaboration with The Museum of Fine Arts, Houston. She is also a recipient of the Sahapedia-UNESCO Fellowship whereby she documented the past and present status and weaving technique of velvet handloom weaving in selected regions of India. Since September 2017, she has been an Assistant Professor at The University of Delhi, teaching an array of textile-related subjects, including Textile Conservation, Fabric Science and Apparel Design and Construction, at the undergraduate and post-graduate levels.



Marie Taglioni in the Title Role of the Ballet, La Sylphide, Paris, 1832, Hand Coloured Woodcut, Harry Beard Collection, © The Victoria and Albert Museum, London, England, S.259-1988.

Taglioni! Ballet Fever and Dress during the 1830s and 1840s

Caroline Hamilton

The University of Brighton, Brighton, England

Abstract

In 1832 the ballet *La Sylphide* premiered in Paris with ballerina Marie Taglioni (1804-1884) in the title role. This work sparked the Romantic era of ballet, and established Taglioni's reputation as an ethereal and romantic ballerina. *La Sylphide* was very popular, and was performed widely across Europe including in London, Milan, and St. Petersburg. *La Sylphide* has been cited as the first ballet where dancing en pointe was used to enhance the choreography and aesthetic. Taglioni's costume of a Romantic white muslin tutu shortened to the midcalf instantly became the model for a classical ballet costume, remaining to this day. Taglioni and *La Sylphide* became an overnight craze. Taglioni's hairstyle of a low bun became the height of fashion, dolls were made in her image, and products bore her name. Queen Victoria loved theatre and ballet, and named several of her dolls, and a racehorse, after Taglioni. In England, the London to Windsor stagecoach was named Taglioni. A Taglioni coat and hat appeared and "Sylphide" parasols were patented. This paper will examine the influence of Taglioni and the *La Sylphide* craze, looking at the wide range of products and styles that appeared particularly in the United Kingdom during the 1830s and 1840s.

Biography

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



Connie Gilchrist as Abdallah in The Forty Thieves at the Gaiety Theatre, London, England, Photographed by Samuel Walker, 1880, © The Victoria and Albert Museum, London, England, S.135:398-2007.

From Fairy Queens in “Gauze and Spangles” to “Shakespeare in Black Velvet:” Shining a Spotlight on Nineteenth Century Theatre Costume, 1875–1899

Veronica Isaac

The University of Brighton, Brighton, England

Abstract

Significant changes occurred in approaches to the design and creation of theatre costume during the nineteenth century. Influenced in part by movements in Art and Design, a new importance was placed on productions in which the costumes worn by all the cast were “archaeologically correct and artistically appropriate.” Yet, there were still identifiable categories of costume, each adapted to suit the nature of the venue and audience. Whilst Shakespearean dramas provided ideal vehicles for the new painstakingly researched, artistic costumes, audiences at the music hall and pantomimes continued to demand glamour and spectacle. Spectators of domestic melodramas and the new musical entertainments were equally discerning, expecting to see, and draw inspiration from, the latest fashionable couture creations gracing the stage. This paper will discuss the artistic and social factors that initiated these changing approaches to design and explore the costuming practices, and key categories of stage dress that emerged during this period.

Biography

Veronica Isaac, PhD, is a material culture historian who specialises in the history of nineteenth century dress and theatre costume. She is a curatorial consultant and university lecturer and is currently working at The University of Brighton and New York University London. This paper has emerged from her doctoral research into the dress of the actress Ellen Terry (1847–1928), and her ongoing investigations into nineteenth century theatre costume.



*Seventeenth
Century Italian
Needle Lace
Fragments,
Remade into a
Collar during
the Nineteenth
Century,*
© The Fashion
Museum, Bath,
England,
Photographed
by Elena
Kanagy-Loux,
2017.

Addicted to Frills: The Fervor for Antique Lace Collecting in Victorian High Society

Elena Kanagy-Loux

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

Abstract

This paper will examine the fashion for antique lace in the late Victorian period and its impact on the hand-made lace industry. The nineteenth century was a tumultuous time for lacemakers, starting with the invention of the first lace machine in 1808. Queen Victoria is famously credited with reigniting the taste for hand-made lace by hiring 200 Honiton lacemakers to embellish her wedding dress in 1840. However, despite widespread philanthropic efforts to support the long-suffering lacemakers, antique lace became the rage. Thanks to the demand created by lavish events like the Bradley-Martin Ball of 1897 in New York, the price of old lace skyrocketed beyond comparable lace purchased brand new. Collections of antique laces were more valuable than jewels, and experts warned against dealers who coated their lace in dust or stained it in coffee to give a false patina of age. Some dealers also manufactured copies of desirable laces such as Gros Point de Venise. Their quality can be difficult to distinguish from seventeenth century original, which attests to the incredible skill maintained by late nineteenth century lacemakers. Today, it is rare to find a piece of Renaissance lace that was not reassembled to follow the whims of Victorian fashion.

Biography

Elena Kanagy-Loux developed her interest in traditional textiles as a descendent of Mennonite missionaries growing up in Tokyo, where she was also involved in the DIY fashion scene in the Harajuku neighbourhood of Tokyo. After earning her BFA in Textile Design from FIT, New York, she was awarded a grant to research lacemaking across Europe for four months in 2015. Upon her return to New York, she founded Brooklyn Lace Guild, an organization devoted to the preservation of lacemaking, and she began teaching bobbin lace classes. While earning her MA in Costume Studies from NYU, she spent one year as an intern for European textiles curator, Melinda Watt. Presently she is the Collections Specialist at the Antonio Ratti Textile Center at The Metropolitan Museum of Art, New York.



Left to Right,
*Stanisława
Dowgiatłówna,
Jadwiga Sikorska, and
Janina Kosmowska,
First Female Students
to Matriculate at
The Jagiellonian
University, Kraków,
Austria-Hungary,
circa 1895, © The
Collection of the
Godlewski Family,
The Archive of
The Jagiellonian
University, Kraków,
Poland, F II 4796.*

Dressed for Knowledge: Fashioning Female Students, 1850–1900

Marta Kargól

Independent Scholar, The Hague, The Netherlands

Abstract

In the second half of nineteenth century, some European universities gradually opened their doors to female students. Becoming part of traditionally male institutions, women constantly needed to prove their will to gain knowledge first, instead of finding a future husband. The women came from different social groups and did not always have enough access to resources in order to study. Yet, many of them were extremely motivated and they even travelled to other countries if their own did not yet allow them to study. The questions of my research revolve around the “fashion tribe” of female students. How did the first female students use their dress in order to express their own position in the academic environment? Did they develop a specific dress code or appearance? Did women use characteristic fashion accessories? What did their dress communicate about their social and financial status? How did migration influence their style? The source material to be discussed in my paper is primarily focused on the small social entourage of female students in Austria-Hungary, Switzerland, and Germany. This paper aims to answer the above questions by using photographs, memoirs, literary realism from the period, and other written sources.

Biography

Marta Kargól, PhD, received her MA in History (2007) and History of Art (2009) at The Jagiellonian University, Kraków, Poland. In 2013, she received her PhD in Cultural Anthropology for the thesis, titled, *Tradition in Fashion: Dutch Regional Dress in Various Context of the Contemporary Culture* (written in Polish), published in 2015. Marta Kargól is also an author of two exhibition catalogues, written in Dutch and English. Furthermore, she worked as assistant curator for the exhibition, *Women of Rotterdam* (Museum of Rotterdam, 2017). Marta is a frequent speaker at international conferences (eg, in Paris, Oxford, Brussels, Graz, and Florence). Since 2016, she has written regularly on contemporary textile art for the Dutch periodical, *Textiel Plus*.



Painted Wall Portrait of Monaravila Keppetipola Disawe, Eighth Generation of Keppetipola Disawe, circa 1819–1832, Unambuve Temple, Gampola, Kandy, Sri Lanka, Photographed by Priyanka Virajini Medagedara Karunaratne, 2018.

Investigating the Thuppotti: The Traditional Sartorial Biography of Elite Male Dress during the Kandyan Period of Sri Lanka, 1819–1901

Priyanka Virajini Medagedara Karunaratne

The University of Moratuwa, Katubedda, Sri Lanka

Abstract

This essay describes the evolution of the Thuppotti dress worn by the elite male of the Sri Lankan hill country during the Kandyan period of Sri Lanka. Thuppotti is a full dress and consists of an upper body jacket known as Hettaya with blown sleeves and a lower body extravagantly draped dress known as Thuppottiya, made by unique knots and folds coupled with long pantaloons underneath. The dress incorporates meaningful traditions of the country as well as demarcated fashion styles in conjunction with different cultural influences such as the Portuguese, the Dutch, the British, and the Siamese. The formation and the silhouette of dress illustrate how the elite male embraced cultural assimilation through dress while creatively adopting and appropriating western sartorial etiquettes, techniques, and aesthetics in clothing during the British occupation, 1815–1948. The exploration of the Thuppotti reveals how the relationship between clothing, status, wealth, power, and identity is still highly complex in the Kandyan region. Thuppotti was displayed on different occasions. To date, the invention, the ritual utilization, the design, and the production of the Thuppotti cloth has been rarely studied. This paper presents recent object-based research and anthropological investigations. It seeks to interpret the Thuppotti as an interface between tradition and modernity.

Biography

Dr. Priyanka Virajini Medagedara Karunaratne is a senior lecturer in Fashion Design and Product Development, Department of Textile and Clothing Technology, Faculty of Engineering, University of Moratuwa, Sri Lanka. She has a BA degree (Hons) in Fine Arts with a First Class and a Gold Medal obtained from The University of Peradeniya, Sri Lanka, in 2000. In 2006 gained a postgraduate qualification, Learning and Teaching in Art, Design, and Communication, at The University of the Arts London. She obtained a PhD in Integrated Design from The University of Moratuwa in 2012. Her research interests are fashion, semiotics, cultural issues, and fashion theory. She was awarded outstanding research awards for 2016 and 2017 at the university awards ceremony.



Detail, *Changeable Silk Dress*,
Believed To Have Belonged to the
Wadsworth Family of Weston, Upper
Canada, circa late 1840s,
© The City of Toronto, Toronto,
Ontario, Canada, 1974.107.531.

**Clothing on the Edge of Empire:
Dress in the Writings of Susanna Moodie (1803–1885)
and Catherine Parr Traill (1802–1899)**

Alexandra Kim

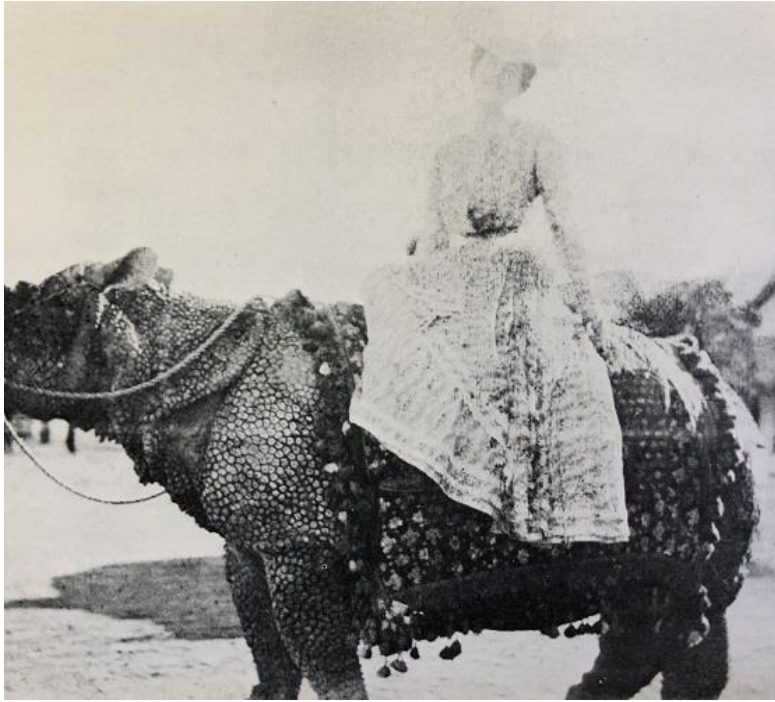
Montgomery's Inn, Toronto, Canada

Abstract

Like their sister Agnes Strickland (1796–1874), Susanna Moodie (1803–1885) and Catharine Parr Traill (1802–1899) made their names as writers. While Agnes' works chronicling the lives of royal women were the very epitome of Victorian respectability, Susanna and Catharine's raw and honest portrayals of their struggles as new immigrants in Canada met with their elder sister's distaste. Susanna's *Roughing It in the Bush* (1852) and Catharine's *Backwoods of Canada*, (1836), intended as a warning to other British middle-class families contemplating emigration to Canada, present a frank assessment of the challenges and setbacks faced by settlers in trying to fashion a home in an unfamiliar and often unforgiving landscape. This paper seeks to explore the role that dress played in the works and lives of the Canadian Strickland sisters. Accounts of their personal experiences of making and wearing clothing in their new homeland and their observations on the dress of fellow settlers and indigenous communities, form an important part of their writings. Their comments reveal the difficulties of adjusting notions of gentility and sartorial hierarchy from England to the harsh realities of life in rural Canada, and the complex relationship the sisters had with clothing in their own lives.

Biography

Alexandra Kim is a curator of Montgomery's Inn, one of ten museums run by the City of Toronto. Before moving to Canada, Alexandra worked for 15 years in UK museums as a curator in a range of institutions including The Ashmolean Museum, Chertsey Museum, Buckinghamshire County Museum, and with The Royal Ceremonial Dress Collection at Kensington Palace. She is the co-author of *The Dress Detective*, a practical guide to object-based research in fashion. Other writing includes a chapter about North American markets for British designers in *London Couture, 1923–1975*. She is a co-editor of *Costume*, the journal of the UK Costume Society, and Secretary of the ICOM Costume Committee. Alexandra's twitter handle is @AlexandraKKim.



Mary Curzon on a Rhinoceros in Kashmir, 1900,
Reproduced by John Bradley
in *Lady Curzon's India*,
Beaufort Books, New York,
New York, United States,
1985, Unnumbered
Illustration Page,
Image Courtesy of
Lady Alexandra Metcalfe.

The India of One's Dreams: Mary Curzon and Aesthetic Exchange, 1898–1901

Tessa Laney

New York University, New York, New York, United States

Abstract

In 1899, Mary Curzon wrote that “a Rani [Hindu queen]...came to see me...wearing huge Turkish trousers of bright pink, a white jacket, and at least 60 yards of bright blue gauze wound about and dragging behind her.” Curzon later designed a “lovely Empire dress which I had made here of Benares stuffs, cream coloured gauze...with a wide gold boarder [sic] made up over sky blue crepe de chine & the palest blue & gold gauze little train,” her sketch for this dress further recalling the silhouette of a Moghul peshwaz. Though best known for her sartorial personification of the British Empire in its greatest years of pageantry, Curzon’s letters indicate she was most comfortable in private and on tour in the remote sub-continent, dressed not in the trappings of Empire but in “simple clothes” of local fabrics she found to be “most useful in India.” Examining Curzon’s India wardrobe, this paper will consider evidence of her experimentation with Indian dress beyond her well-documented use of embroidery, and how the real, if sometimes “picturesque,” India inspired and fashioned her true self, thereby blurring the codified lines of the Imperial body and facilitating an often-unacknowledged exchange of aesthetics during the Raj.

Biography

Tessa Laney is Specialist and Head of Department for British and European Furniture and Decorative Arts at Freeman’s, America’s oldest auction house, in Philadelphia, Pennsylvania, United States. She holds a certificate in Curating Fashion and Dress from The Victoria and Albert Museum, and an MA in History and Culture of Paris from The University of London Institute in Paris, where her dissertation focused on proto-first wave feminism in Third Republic French fashion. She is currently an MA Candidate in Costume Studies at New York University. Her research considers the intersection, and at times conflict, of domesticity, feminism, and self-actualization through dress in Europe from the Industrial Revolution to the Second World War.



Rakapa Ngawai with Her Sons, Eru and William, Joseph Merrett, 1852, Watercolour on Paper, © Auckland Art Gallery Toi o Tāmaki, Auckland, New Zealand, Gift of the Descendants of John Edwards and Rakapa Ngawai, 1986/10/A.

**William Clark (1830–1902):
A Colonial New Zealand Draper and Clothier, 1855–1875**

Angela Lassig

Independent Scholar, Auckland, New Zealand

Abstract

During the course of research for a forthcoming book about the history of dress in nineteenth century New Zealand, dress historian Angela Lassig discovered the extraordinarily detailed records kept by colonial draper William Clark (1830–1902). These records—comprising Day Books, Waste Books and stock records—were donated to The Alexander Turnbull Library Wellington during the 1950s, and represent a significant untapped resource for the study of dress in mid Victorian New Zealand. Clark’s store, located in bustling Lambton Quay, New Zealand, catered to a broad variety of customers: Maori and Pakeha, land owners and labourers, sailors and rival shopkeepers, the military and the government. This paper will offer a rare glimpse into the everyday dealings of a colonial draper and clothier between the mid 1850s and 1870s.

Biography

Angela Lassig is an independent dress and textile historian who began her dress history studies at The University of Queensland. Following post-graduate Museum Studies at Sydney University, she spent the next 25 years working as a curator, specialising in fashion and textiles, in museums in Sydney (Powerhouse Museum), Auckland (Auckland Museum) and Wellington (Te Papa). After publication of a major text on contemporary New Zealand fashion in 2010, Angela moved to Auckland where she works as a freelance researcher and author. She is currently researching and writing a book on nineteenth century New Zealand dress and textiles towards which she was awarded major grants by The Friends of The Turnbull Library and The New Zealand History Association.



Velvet Tartan Dress Worn by Princess Victoria, circa 1835-1837, © Royal Collection Trust, London, England, RCIN 71984.

Scottish Influences on British Women's Fashion: The Role Played by Queen Victoria, 1837-1852

Martina Licata

The University of Glasgow, Glasgow Scotland

Abstract

From the beginning of her reign in 1837, Queen Victoria had a big impact on British womenswear. Due to her position, her style was both admired and copied, and after her first visit to Scotland in 1842, Scottish elements, including tartan, began to appear more frequently in British ladies' fashion. Even the first few visits of the monarch had a considerable impact on womenswear, and the influence of Queen Victoria on the popularity of tartan and Highland dress opened up a new chapter on the use of these elements in fashion. During the first few decades of the nineteenth century, Scottish elements were used in two distinctive ways, duly being used as a symbol of national pride and as a mark of cultural appropriation through the use of fancy dress. However, by the mid nineteenth century, the transition from national dress to fashion was completed, and Scottish elements were entirely incorporated into normal wear, nearly losing their significance. Thanks to Queen Victoria, these elements became exclusively linked with the idea of fashion and the fashionable, that we know today.

Biography

Martina is a postgraduate from The University of Glasgow where she completed a Master of Letters in Art History: Dress and Textile Histories. She previously studied Fashion Design in Milan, where her dissertation on the dichotomy between the dresses of the rich and those of the poor in Victorian London led her to pursue an academic career in dress history. She also studied costume making in London, focusing on Victorian and Edwardian attire. As part of her Master's degree in Glasgow, she wrote her dissertation on Scottish influences on British womenswear in the first half of the nineteenth century, investigating elements of Scottish fashions that were brought back into style after their previous fall from grace in the eighteenth century.



Left, *Coat, American, Silk*,
circa 1828–1836, © Cincinnati Art
Museum, Cincinnati, Ohio, United States,
Gift of Mrs. Chase H. Davis, 1957.513.

Right, *Dress, English, Silk*,
circa 1830–1833, © Cincinnati Art
Museum, Cincinnati, Ohio, United States,
Museum Purchase by Exchange,
Gift of Mr. and Mrs. J.G. Schmidlapp,
1987.84.

Character Development through Sartorial Choices in Victor Hugo's *Les Misérables* (1862)

Adam MacPharlain

Cincinnati Art Museum, Cincinnati, Ohio, United States

Abstract

Victor Hugo's *Les Misérables* (1862) takes place in the tumultuous political climate of France, between 1815 and 1832, intermingling historical events such as the Battle of Waterloo and the July Revolution of 1830, with fictional characters and plot. Throughout the novel are hundreds of references to the sartorial choices of the characters, demonstrating Hugo's awareness of the importance of clothing as a signifier of both personal and collective identity. To this end, clothing in *Les Misérables* is used as a literary device to amplify significant turning points in the plot by the donning of new garb. The journeys of multiple characters are reinforced by the changes in clothing they wear over time—marking the protagonist Jean Valjean's path from ex-convict to mayor to father, and his adopted daughter Cosette's transition from orphan to convent schoolgirl to a young woman in love. This presentation will look at clothing descriptions throughout the novel such as this and discuss the importance of Hugo's choices and how changes in characters' dress enhance the overall plot. Descriptions will be compared with visual sources such as fashion illustrations, images of extant garments, and other contemporary artworks when possible.

Biography

Adam MacPharlain is the Curatorial Assistant and Collections Manager of Fashion Arts and Textiles at the Cincinnati Art Museum. He has curated exhibitions on the interplay of fashion and technology in the nineteenth century; ornamental hairwork in jewelry; and pictorial scenes of love and courtship on women's fans. Adam has contributed to publications such as *Clothing and Fashion: American Fashion from Head to Toe* (2015) and *Hidden Histories of American Fashion* (2018). Before moving to Cincinnati, Adam worked at The Kentucky Historical Society cataloguing textiles produced by Churchill Weavers and at The National Museum of Toys and Miniatures in Kansas City, Missouri, cataloguing part of its collection of dolls and dollhouses.



Miss Fraser,
Photographed by
William Notman & Son,
Montréal, Québec,
Canada, 1897,
© McCord Museum,
Montréal, Québec,
Canada, II-119956.

**“A Golden Frenzy of Wind-Stirred Buttercups and a Glory of Wild Roses:”
Flowered Hats in *Anne of Green Gables*, 1890-1895**

Jaclyn Marcus

Ryerson University, Toronto, Canada

Abstract

This paper will illuminate the function of flowered hats in marking the gender, class, and social awareness of its wearer in the Victorian era. The exacting standards surrounding this colourful, jaunty accessory will be revealed in the first edition of L.M. Montgomery’s *Anne of Green Gables*, through both the text and the accompanying illustrations found in this Canadian classic, set during 1890-1895. Montgomery’s *Anne* tells the story of the orphan Anne Shirley, who is adopted by Matthew and Marilla Cuthbert, and her integration into their home in rural Canada over the course of five years’ time. *Anne* is filled with references to fashion, and is in particular haunted by hats both in the novel itself and in its actual creation. *Anne*’s story intriguingly ties together material cultural, visual culture, and the text when her flowered hat, adorned with “a golden frenzy of wind-stirred buttercups and a glory of wild roses,” marks her as an outsider (pp. 111-113). In delving further into the history of hats as accessories in the Victorian era and in Canada, this presentation will expose the specific historical moment that surrounds Montgomery’s novel, drawing out the relationship between fashion and print and demonstrating clothing’s influence within literature more widely.

Biography

Jaclyn Marcus is a PhD student at Ryerson University and York University’s joint Communication and Culture programme in Toronto, Canada, researching intersections between fashion, literature, and material culture. Jaclyn studied the impact of dress on social identity in twentieth century adolescent literature as part of her MA in Fashion at Ryerson University, and continues to demonstrate the interdisciplinary connections between dress and literature. Jaclyn holds the role of editorial assistant for the open access, academic journal, *Fashion Studies*, and is honoured to have joined Ryerson University’s Modern Literature and Culture Research Centre in 2016. Jaclyn has shared her research at local, national, and international conferences and was presented with the Spoke Gives Back Graduate Award in Fashion at Ryerson University for the 2018/2019 year.



Wool Paisley Shawl,
circa 1850–1875,
© Sma' Shot Cottages,
Paisley, Scotland,
No Accession Number,
Photographed by Lucy
Elizabeth McConnell,
2017.

The Rise and Fall of the Paisley Shawl during the Nineteenth Century

Lucy Elizabeth McConnell

Independent Scholar, Paisley, Scotland

Abstract

As champion of many British manufactured goods, Queen Victoria was influential in sparking fashions and reinvigorating production. Paisley shawls were one such product that encountered a second incarnation in style with thanks to the Queen's patronage. This paper seeks to expose the influence of the Paisley shawl on nineteenth century society. With a turbulent history, pine pattern shawls drove technological innovation, created intensive competition, altered social status and encountered trade fluctuations throughout their life in fashion as an internationally renowned highly decorative textile. Analysing the social, political, economic and cultural contexts surrounding the arrival and manufacture of pine pattern shawls on British shores, this paper will also explore the impact shawl manufacture had on those involved in shawl production and on the town of Paisley, Scotland, throughout the nineteenth century's changeable market for such textiles. The speaker, Lucy Elizabeth McConnell, will bring to the conference an authentic nineteenth century Paisley shawl, which she will show during her presentation.

Biography

Lucy Elizabeth McConnell, a dress and textile historian, originally from Leeds, West Yorkshire, has lived a nomadic existence, residing as far afield as New Zealand and Australia. Lucy now calls Paisley, Scotland, her home. After gaining a BA (Hons) in history and sociology, with her dissertation, titled, *The Rise and Fall of the Paisley Shawl*, Lucy's love of fashion and social history brought her to study for an MLitt in Dress and Textile Histories, with a dissertation project, titled, *Constructing Fashion Under the Utility Clothing Scheme in Leeds, 1941-1945*. As a volunteer in heritage and archives, with interests in eighteenth century history to the present day, Lucy is currently working to complete several research and review projects across these periods. Lucy's twitter handle is @Diary_DressHist.



The Illustrated London News, 23 December 1843, London, England, p. 401.

The Influence of the British Military Uniform on a Caribou Coat, circa 1840s

Ingrid Mida

Ryerson University, Toronto, Canada

Abstract

In December 1843 at Windsor Castle, Queen Victoria, Prince Albert, and The Royal Household received a party of nine First Nations Peoples from Canada. Accompanied by the American painter George Catlin, the group danced for the Queen and one of the chiefs delivered a speech in which the Queen was addressed as the “Great Mother.” In *The Illustrated London News* the group was described as the “wild denizens of the forest” and were shown wearing traditional costumes, as in the illustration, above, even though by this time in history the influence of European settlers had modified the dress of First Nations People. This influence included more tailored styles of coats as well as incorporation of different materials such as glass beads, wool yarns, and ribbons. This paper presentation will consider a coat of caribou skin dated to the 1840s from the collection of The Canadian Museum of History that is embellished with porcupine quills but is closely fitted through the body with inset shoulders and a high collar like the British military uniform of the time. This combination of tailoring and traditional indigenous ornamentation illustrates a form of cross-cultural exchange between settlers and First Nations Peoples that is rarely mentioned in dress history.

Biography

Ingrid Mida is a curator, art and dress historian, artist and lecturer. Responsible for the revival of the Ryerson Fashion Research Collection in Toronto, she is the lead author of *The Dress Detective: A Practical Guide to Object-based Research in Fashion* (2015) and is currently working on a second book for Bloomsbury Academic, titled, *Reading Fashion in Art with The Dress Detective* (forthcoming 2020). She has submitted her doctoral dissertation (York University Art History & Visual Culture), titled, *Refashioning Duchamp: An Analysis of the Waistcoat Readymade Series and Other Intersections of Art and Fashion*. She is the recipient of various grants and awards including the Janet Arnold Award from The Society of Antiquaries in London (2015). Ingrid is a member of the Executive Committee of The Association of Dress Historians.



Frances Erskine Inglis Calderón de la Barca, Artist Unknown, Oil on Canvas, circa 1835, © Berry Hill Trust, South Boston, Virginia, United States.

**“I Have Some Thought of Going in the Poblana Dress:”
Dress in Frances Calderón de la Barca’s 1843 *Life in Mexico***

James Middleton

Independent Scholar, New York, New York, United States

Abstract

Frances Erskine Inglis Calderón de la Barca (1804–1882) was the wife of Spain’s first ambassador to independent Mexico (1838–1842). Born to impoverished gentry in Scotland, she and her family moved to the United States. They traveled in intellectual circles, operating schools at Boston, Staten Island, and Baltimore. In 1838 she wed the Spanish diplomat, Angel Calderón de la Barca, who was subsequently re-posted to Mexico. Recipients of her entertaining letters urged her to collect and publish them. The resulting book, titled, *Life in Mexico, A Description of Two Years’ Residence in That Country, by a Lady*, published in Boston in 1843, is one of our language’s great travel books. She speaks frankly and humorously, with a refreshingly modern eye for the absurd. We hear her explaining everything from food to traveling opera companies. Much concerned with clothing, she naturally wrote at length about dress, discussing native garments, European fashion, the rapacious modistes of Mexico, and her imperious French femme-de-chambre. In connection with the conference’s theme, I will highlight her vivid description of the 1838 “English” ball for Queen Victoria’s birthday, which brings together many of her pet themes. Drawing my narrative primarily from her own words, I plan to editorialise as little as possible and to let the images do the explaining.

Biography

James Middleton earned an MA in Latin American Colonial Culture at The Gallatin School, New York University, 2012, with a dissertation, titled, *Dress in Early Modern Latin America: 1518–1840*. His research interests are in Cultural History (Political and Art History, Theater History, History of Dress, Culinary History) and Languages (Quechua, Nahuatl). James holds a BFA in Scenic and Costume Design from the Minneapolis College of Art and Design, 1977. Using a set of practical tools acquired over 25 years as a designer and director of seventeenth and eighteenth century opera, James Middleton speaks and writes on the material culture of Colonial Latin America, particularly dress. He also works as a consultant for collectors and museums, and takes particular satisfaction in using dress history to unmask fakes. He is excited to move into the nineteenth century with this presentation based on one of his favorite books.



*Thomson's Empress Crinoline Frame
Made of Wool, Cotton, and Steel,
circa 1861-1865, © The Museum of
London, London, England, 002358.*

Dressing Victoria's Nation: The Intersection of Fashion and Literature

Amy L. Montz

University of Southern Indiana, Evansville, Indiana, United States

Abstract

The novelist Elizabeth Gaskell loved fashion and dress. All of her novels include lovingly recreated details of the wearing of clothes, their importance to society, and indeed, their importance to the nation. This paper argues that fashion, as seen from literature and from actual textiles, represented national concerns for a nation and an Empire growing, expanding, and thus also contracting in order to define "Englishness." Women were confined to fashionable realms because fashion was considered feminine and thus unimportant; Victorian women, on their bodies and through their fictions, then turned fashion into an arena of social, national, and political importance. For this presentation, I will explore fashions represented in Elizabeth Gaskell's works, as well as actual fashions from the Victorian era. To look at the two together is, I argue, an essential way to see the effect fashion had on national concerns in literature and in society.

Biography

Amy L. Montz, PhD is associate professor of English at The University of Southern Indiana where she teaches both eighteenth and nineteenth century British literature and young adult literature. She has published widely on material culture in the literature of the eighteenth century through the twenty-first century, including work on William Thackeray's *Vanity Fair*, Suzanne Collins's *The Hunger Games*, and Elizabeth Gaskell's novels and life. She received her B.A. (English 1998) and M.A. (English 2000) from Louisiana State University. She then received her PhD from Texas A&M University in 2008 where she specialized in eighteenth and nineteenth century British Literature, fashion, and women's studies. She continues work on revising her doctoral thesis, titled, *Dressing for England: Fashion and Nationalism in Victorian Novels*, into a full-length academic monograph.



Fashion Plate, “The Fashion Expressly Designed and Prepared for the Englishwoman’s Domestic Magazine,” *Englishwoman’s Domestic Magazine*, September 1876, Hand Coloured Engraving, © The National Art Library, London, England, Unpaginated Image.

The Charm of Neatness: Travel, Fashion, and Propriety in Mid Nineteenth Century Great Britain and the United States

Charlotte Nicklas

The University of Brighton, Brighton, England

Abstract

In August 1848, *Godey’s Lady’s Book and Magazine* advised that “the chief aim and charm of a proper traveling dress should be *neatness*,” noting that “serviceable” materials and an “unpretending” overall appearance while travelling were “no surer mark of a lady.” Such references to women’s dress for travel appeared throughout mid nineteenth century middle class women’s magazines in Great Britain and the United States. In editors’ letters, fiction, and fashion reports, travel figured as an exciting opportunity and evidence of technological progress, as well as a source of anxiety about the mixing of social classes and the acceleration of modern life. Clothing for travel was a subject of special concern, as women needed to appear respectable, despite dust, dirt, and fatigue. Fashion writers counselled their readers to choose practical materials, usually wool, in colours such as grey and brown. The public nature of travel, however, meant that fashion could not be ignored, as dress was a significant index of status and class. Travelling dress thus provides a window into the tensions between fashion and practicality in the rhetoric and practice of middle class dress. Considering textual representations along with images and surviving objects, this paper will explore the uneasy relationship between travel, femininity, and modernity.

Biography

Dr. Charlotte Nicklas is Senior Lecturer in History of Art and Design at the University of Brighton, where she teaches the history of fashion and dress to BA, MA, and PhD students. Nicklas has also worked in the Exhibitions Department at The Bard Graduate Center in New York and in The Department of Textile and Fashion Arts at The Museum of Fine Arts, Boston. Her main research interest is the history of dress and textiles in the nineteenth and early twentieth centuries. She co-edited (with Annebella Pollen) *Dress History: New Directions in Theory and Practice* (Bloomsbury Academic, 2015) and has published articles in *Costume* and *Journal of Design History*. Nicklas’ twitter handle is @DrCNicklas.



“Rancher in the Province of la Plata,”
Twelve Colored Litographs of the Rio de la Plata, 1839 and 1840, Adolphe D’Hastrel, Guillermo Kraft Publishers, Buenos Aires, Argentina, 1846, p. 12.

Nineteenth Century Identity and Transculturation in Clothing and Textiles in the Rio de la Plata Region of South America

María Ortiz

The University of Buenos Aires, Buenos Aires, Argentina

Abstract

During the nineteenth century, South American countries had one purpose: independence. The search for emancipation from the Spanish and Portuguese proposed mixtures, fusions, and replacements that can be corroborated in the political, literary, pictorial, clothing, and textile scenario from a transcultural perspective (Rama, 1984). The intuitive combination of typologies from pre-Columbian cultures, like the tabard or the poncho, and the arrival of modern garments from Europe, for example the crinoline, created a unique fusion of draped silhouette, related to the antiquity of the suit for colonizers, and the concept of sewn and closed suit, emblem of the modernity and its industrial revolution (Boucher, 2009, p. 15). This in-depth analysis from sociological and historical aspects with emphasis on the decomposition of typologies, imports, artisanal textiles and techniques aims to broaden the view of the composite identities of the South American countries and their relationship with clothing through the nineteenth and its influence in the twentieth century fashions.

Biography

María Ortiz was born in Buenos Aires and graduated with honors in Fashion Design at the National University Fadu-Uba in Buenos Aires, Argentina. She holds a Master of Arts with commendation from The University of Hertfordshire in England. She has taught History of Costumes and Textiles since 2001 at The University of Buenos Aires, Argentina. She is currently conducting research on the history of costumes and textiles in the Rio de la Plata region during the nineteenth century, supported by UADE University.



Detail, *Cover*, “Capuchon égyptien”
[Egyptian Hood], *La Mode Illustrée*, Paris,
France, 2 September 1877, p. 273.

Now You See It, Now You Don't: The Influence of the Occult in Victorian Fashion

Allison Pflugst

Fordham University, New York, New York, United States

Abstract

The Victorians had three means of understanding their rapidly changing world: religion, science, and the occult. There has been much academic research done on the religion and science in the Victorian era, namely the decline of the former and the rise of the latter. The occult, on the other hand, is often relegated to the fringe as an oddity or form of entertainment. Though the occult no longer has the same influence that religion and science do on contemporary western society, it was a widespread and credible means of understanding the world in the nineteenth century and is vital to understanding Victorian culture. Re-examining well known Victorian fashion trends and dress objects through the lens of occult beliefs and practices can shed new light on both the prevalence of occult beliefs in the Victorian era, and the significance of these fashion trends to the Victorians who created, wore, and encountered them. This paper explores Egyptian inspired garments as an extension of ceremonies practiced within magical orders, hairwork's potential in conjuring talismanic magic, and the obsession with mourning dress as an expression of spiritualist beliefs.

Biography

Allison Pflugst is a fashion historian and archivist based in New York City, United States. She is the advisor and administrator of the Fashion Studies programme at Fordham University. She holds a B.A. in Art History as well as an MLitt in Dress and Textile Histories from the University of Glasgow, Scotland. Her research focuses on the use of dress in constructing and perpetuating female archetypes and stereotypes throughout history.



Charles Dickens,
William Powell
Frith, 1859,
© The Victoria
and Albert
Museum, London,
England, F.7.

**“Any Man May Be in Good Spirits and Good Temper
when He’s Well Dressed:”
The Fashion of Charles Dickens, 1837-1870**

Miriam Phelan and Frankie Kubicki
Charles Dickens Museum, London, England

Abstract

This paper will provide insight into the style and dress of Charles Dickens (1812-1870). It will analyse the development of Dickens’ personal style through an examination of his surviving letters, memories and reminiscences of Dickens, as well as photographs and paintings of the author. The presentation shares the findings of a recent research project studying the dress and textiles collections held by the Charles Dickens Museum. This research will address questions concerning his public and private image and how Dickens’ style has contributed to popular representations of the author today. Although no examples of Dickens’ personal dress survive, a court suit worn by Dickens in 1870 acts as a starting point to show how textiles and dress can shed new light on a famous figure. In contrast to the formal court suit, this paper will also discuss the intimate details of what Dickens wore at home, the contents of his wardrobe, and even his shopping habits, which build a picture of Dickens’ personal sense of style and offers an invaluable insight into the wardrobe of a Victorian man.

Biographies

Miriam Phelan is a PhD candidate in The School of Arts and Humanities at Royal College of Art and the V&A. Miriam has a BA in Fashion Design from The National College of Art and Design and an MA in the History of Design from the RCA/V&A. Miriam has worked on collecting, conserving, and exhibiting men's dress and fashion during her time at the Jewish Museum before being awarded a TECHNE AHRC doctoral award to commence her PhD in 2017. Miriam's doctoral research focusses on commemoration and men's dress in Ireland. She is currently carrying out research into the dress and textile collections at the Charles Dickens Museum.

Frankie Kubicki is a London based museum professional and researcher. Frankie works as Curator of Special Projects at the Charles Dickens Museum, London. A graduate of the RCA/V&A History of Design MA programme, her research interests include the sociohistorical significance of paper, nineteenth century material culture, and contemporary museum practice. Frankie previously worked as Senior Curator of Keats House, Hampstead, where her interest in personality museums developed. She is currently undertaking a TECHNE AHRC doctoral award exploring the paper collections held at Royal Botanic Gardens, Kew.



The Old Clothes Exchange, Phil's Buildings, Houndsditch, The Illustrated London News, 21 January 1882, London, England, The Private Collection of Jennifer Pronesti, p. 72.

**Fashions for the Lower Classes:
The Secondhand Clothes Trade and Theft in Industrial London,
1827-1850**

Jennifer Pronesti

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

Abstract

The Industrial Revolution is commonly studied in terms of its relationship to the market for new, fashionable clothing. The rise in consumerism related to clothing that took place in industrial times, however, does not appear to be limited to new clothing. The same forces that inspired the well-to-do to increase their consumption of more readily available, fashionable, new clothing, seem also to have spurred the less well-to-do to increase their clothing consumption as well, just from different sources. Both the secondhand clothes trade and theft peaked in early to mid nineteenth century London. Analysis of primary sources, including Henry Mayhew's *London Labour and the London Poor* (published 1851-1862), and the *Old Bailey Proceedings*, which recorded London criminal proceedings between 1694 and 1913, highlights a relationship among the trends of rising consumption of new clothing, an expansion of the secondhand clothes trade, and a peak in clothing theft in London in the 1830s. Through an examination of the interplay among these trends and their confluence, I will identify and describe meaningful patterns of human behavior related to the pervasive desire to appear fashionable in early to mid nineteenth century London.

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.



Fabric Printed in Commemoration of the Royal Visit of Queen Isabel II of Spain to La España Industrial Factory, Designed by Georges Zipélius (1808–1890), 1860, Mulhouse, France, © Museu de l'Estampació de Premià de Mar, Spain [Textile Printing Museum, Premià de Mar, Spain].

Fabrics of Barcelona: The Royal Visits to the Factory La España Industrial, 1847–1901

Assumpta Dangla Ramon

Textile Printing Museum, Premià de Mar, Spain

Abstract

The toile, “Royal Visit of Queen Isabel II,” is a commemorative fabric of the visit of Isabel II Queen of Spain (born in Madrid in 1830, died in Paris on 1904) to the factory, La España Industrial. The fabric is a design of the French designer Georges Zipélius (1808–1890) and was printed in 1860 by the factory, La España Industrial. It shows the royal visit to the sections of weaving, printing, sewing, and colouring departments of the factory. La España Industrial was the most important printing factory in Spain during the second half of nineteenth century. This conference presentation relates the history of the factory and the royal visits during the second half of nineteenth century, including the printed velvet commemorative fabric of the royal visit of Queen Alfonso XIII of Spain. The photography was also published in the doctoral thesis “Impressions sobre teixit. Els estampats de La España Industrial de Barcelona (1847–1903).

Biography

Assumpta Dangla Ramon, PhD, is specialised in textile printing. She works in the Museu de l'Estampació de Premià de Mar (Spain) [Textile Printing Museum, Premià de Mar, Spain] since 2002, and holds a membership in the new Grup d'Estudis de Tèxtil i Moda de Catalunya, sponsored by de Design History Foundation. She is also a researcher in the Grup de Recerca en Història de l'Arquitectura i el Disseny (GRHAD) of the International University of Catalonia. Her latest publication is the book, *Percal*, and she has published articles about the factory La España Industrial and has delivered presentations on this topic at international conferences.



Charles Frederick Worth Gown after Conservation, 1897, © The Olive Matthews Collection, Chertsey Museum, Chertsey, England, Photographed by John Chase Photography, M.2017.013a-c.

Conserving Couture, Restoring Its Worth: Treatment and Reconstruction of a Charles Frederick Worth Ensemble of 1897

Jamie Robinson

Zenzie Tinker Conservation, Brighton, England

Abstract

In early 2018 a pale mint green satin Charles Frederick Worth bodice and skirt dating to 1897 came into the Zenzie Tinker Conservation studio. The garment was donated to Chertsey Museum as part of The Olive Matthews Collection and required intensive, interventive treatment for display in the museum's Dressed for Best exhibition, 22 September 2018 to 31 August 2019. The outfit came with a rich provenance; purchased by The Honourable Philadelphia Mary Lucy Robertson in the late nineteenth century, this prized ensemble was also the dress that Baroness Robertson chose to wear to attend court in 1902 for the coronation of Edward VII, some five years after the garment's commission. Through detailed visual analysis, conservation and reconstruction we were able to uncover a little of the garment's long and illustrious first life. The numerous minor alterations tell the story of a dress that has been well loved, tweaked, and adapted to accommodate a changing figure. Despite her high social status, for this Baroness haute couture was not a quick fashion fix but a long-term investment. This paper will look at the part that textile conservation can play in the contextualisation of costume.

Biography

Jamie is a freelance textile conservator based in Brighton. She joined the Zenzie Tinker Conservation studio in 2016 after completing a one year HLF/ICON funded internship at The Bowes Museum where she was able to pursue her interest in costume conservation. Jamie gained her undergraduate degree in Fine Art and History of Art from Edinburgh University before studying towards her Master's degree in Textile Conservation at The Centre for Textile Conservation, University of Glasgow, graduating in 2015. At the ZTC studio she has been lucky enough to take part in a number of prestigious projects, highlights of which include the Queen's Diamond Jubilee Galleries at Westminster Abbey and the "Inspired by Knole" HLF funded National Trust conservation project at Knole House.



*Court Dress of
Queen Emma
of The Netherlands
(1858-1934),
© Royal Collections,
The Hague, The
Netherlands, 1882,
MU/3974.*

A Dutch Perspective of an English Wedding in 1882

Trudie Rosa de Carvalho

Palace Het Loo, Apeldoorn, The Netherlands

Abstract

In the Royal Collections in The Hague is a bodice and court train belonging to Emma (1858-1934), Queen of The Netherlands. Emma wore this court costume when she assisted the wedding of her sister Helen, Princess of Waldeck and Pyrmont (1861-1922) with Leopold, the Duke of Albany (1853-1884) on 27 April 1882. As the ADH conference is focusing on the exploration of dress during the lifetime of Queen Victoria, I would like to illustrate the Dutch side of the story about this wedding, related to the costumes. There are several stories to tell, varying from inside information about the preparations to be made for the wedding and gossiping details from Emma's lady in waiting, Emma's present of 13 costumes for the bride, the search for missing information about the dress Emma wore underneath her court costume, and about the reliability of the representation of Emma's costume on canvas. King Willem III (1817-1890), Emma's husband, had the honour to walk along the bride to the altar in his Admiral's full dress uniform, and he was appointed to the Order of the Garter, so there is also attention for ceremonial costume and etiquette. And there also was mourning.

Biography

Trudie Rosa de Carvalho graduated with an MA degree in Art History from The University of Leiden, The Netherlands. Her expertise was on the reconstruction of the eighteenth century interiors of the Stadtholders at their city palace Het Binnenhof in The Hague. She worked for three years in the furniture and costume department of the Rijksmuseum in Amsterdam. In October 1997 she started working as assistant curator of the Dutch Royal Collections in The Hague. Since 2003 she has been curator of costume and textiles at Palace Het Loo in Apeldoorn, The Netherlands, a former royal palace built by William and Mary. Trudie has published several articles, mostly on royal dress, etiquette, and culture. She lectures on a regular basis and has curated several exhibitions of royal dress and accessories at Palace Het Loo.



Queen Alexandra (1844-1925) when Princess of Wales, Franz Xaver Winterhalter (1805-1873), 1864, © Her Majesty Queen Elizabeth II 2019, Royal Collection Trust, London, England.

Luxury & Excess: The Fan as the Ultimate Fashion Accessory, 1850-1900

Scott Schiavone

The Fan Museum, Greenwich, England

Abstract

In the mid to late nineteenth century, the courts of Europe grew ever more powerful and the industrial revolution gave rise to a new echelon of society. The recently moneyed upper middle class and the Aristocracy flaunted their immense wealth through fashionable dress and luxuriant accessories. One item above all reassumed its position as the ultimate fashionable accessory, the fan. Crafted from lavish materials, painted by celebrated artists and encrusted in precious jewels, fans were an extension and reflection of the wearer's wealth, status and taste. During the Great Exhibitions of London (1851) and Paris (1868), the fan making industry was given notable mention and two fan makers in particular received accolades for their fine workmanship, Duvelleroy and Alexandre. By 1868, both Maisons were firmly established as purveyors of fine style and luxury and enjoyed royal patronage as the leading fan makers to the courts of Europe. Using treasures from the collection at The Fan Museum, this paper will examine the rise and fall of the fan as fashion's most statement-worthy accessory, bringing together a coterie of artists, sculptors and designers to create fantastical objects d'art during what is arguably the last period of prosperity for the illustrious fan maker.

Biography

Scott Schiavone graduated from London College of Fashion with an MA in Fashion Curation in 2010. Having subsequently worked across Scotland with various dress and textile collections, including eighteenth and nineteenth century European dress at Glasgow Museums and the Jean Muir (1928-1995) and Charles W. Stewart (1915-2001) collections at National Museums Scotland, Scott recently relocated to London to assume the role of Assistant Curator at The Fan Museum, Greenwich. Scott's areas of expertise are in nineteenth and twentieth century womenswear and contemporary fashion and designers. Scott is interested in late twentieth century fashion, particularly 1980s haute couture and the rise of the superstar designer and, since joining The Fan Museum, the role of fans as the ultimate fashion accessory.



Annie Ware Winsor Allen Mending a Stocking, circa 1884-1889, Schlesinger Library on the History of Women in America, Radcliffe Institute, Harvard University, Cambridge, Massachusetts, United States, 20034312_1.

Evil in the Wardrobe: Stocking Darns and the Gilded Age Woman in New York, 1870–1901

Kate Sekules

New York University, New York, New York, United States

*What instruction has ever been given the young girl
about looking out for the beginning of evil in her wardrobe?*

—“The Waning Art of Darning and Mending,” *Woman’s Journal*, 1878

Abstract

It is neither hyperbolic nor controversial to assert that mending has been a human necessity ever since clothes have been worn, yet hardly any formal study exists. This paper examines the practice, significance, social and moral framework of the stocking darn for women in New York during the second half of Victoria’s reign. In 1870 the mending basket full of stockings by the hearth was a commonplace shorthand for blissful domestic harmony. By the turn of the century, the once universal skill had evaporated and few (now mostly factory-produced) stockings were deemed worth mending: symbolic of a restructured society, a population explosion of some 700 percent, and a complex interaction of female emancipation, education and domestic upheaval. This research examines such largely forgotten phenomena as the mending bureau, the darning contest (both public and recreational), and mending on school curricula, and sets them against the formalization of Home Economics as an academic discipline, the industrialization of stocking production, and changes in the servant–mistress dynamic to reveal socio-economic and narrative detail inaccessible through the study of fashion’s glamorous surface.

Biography

Kate Sekules recently completed her MA in Costume Studies at New York University. Her research interests are in vernacular clothing and the dress of the poor, and, especially, in uncovering the untold history of mending. Before entering academia, Kate enjoyed a two-decade career as a journalist, and founded Refashioner, a vintage/designer wardrobe sharing site. She has held internships at the Museum at FIT, taught mending at RISD Museum, is a board member of the Ethical Fashion Forum and Common Objective, and an advisor at the New Standard Institute at NYU. Kate is currently writing a book about visible mending and the future of fashion, to be published by Penguin in late 2020.



The Bloomer Costume, Currier & Ives, New York, New York, United States, 1851, © Prints and Photographs Division, The Library of Congress, Washington, DC, United States, 90711963.

Up with Hems, Down with Society: Rhetoric and Response of the Dress Reform Movement, 1851-1852

Andrea J. Severson

Arizona State University, Phoenix, Arizona, United States

Abstract

In 1851 in Seneca Falls, Elizabeth Smith Miller introduced the “reform dress.” The outfit consisted of a knee length dress worn over loosely fitted trousers, which sometimes cinched in around the ankles. It quickly became a popular choice of apparel for women’s rights activists and eventually became known as the “Bloomer” costume in the press and the main public, widely associated with women’s rights and temperance advocate Amelia Bloomer, who would become one of the most successful speakers to wear the outfit. Analyzing the primary documents and periodicals of the time reveals several tropes used by the press to attack and discipline the dress reformers, depicting the Bloomer wearers as immodest, impure, stealing authority, unpatriotic, unnatural, and isolated. The three primary documents this presentation examines are two New York Daily Tribune articles, “The Revolution in Dress” from 12 June 1851 and “Bloomerism” from 1 July 1851, and an essay from the September 1852 edition of *The Knickerbocker* magazine, all of which chart the three main shifts and the way the issue of dress reform was presented publicly, as well as to show how these tropes were used to discipline the Bloomer wearers and prevent other women from adopting the costume.

Biography

Andrea Severson holds a PhD in the Writing, Rhetorics, and Literacies from the Department of English at Arizona State University, focusing on fashion rhetoric and material culture. She is an instructor in the Writing Programs in the Department of English at ASU and has taught at ASU and the Maricopa County Community Colleges since 2010, having worked previously as a costume designer on various theatrical and film projects. She is a member of the Arizona Costume Institute and served on its Board of Directors from 2011–2014. Her work has been featured in *For His Eyes Only: The Women of James Bond* (2015).



The Uniform Collar of Carl Adolf Sölvverarm (1813-1891) as the Secretary of the General Court of Auditing for the Grand Duchy of Finland, 1867-1891,

© The National Museum of Finland, Helsinki, Finland, Photographed by Alex Snellman, 2018.

In the Clothes of Imperial Power: The Civil Uniforms of the Finnish Grand Duchy, 1809-1901

Alex Snellman

The University of Helsinki, Helsinki, Finland

Abstract

Following the Russian imperial model, all civil servants had uniforms in the Grand Duchy of Finland. What were their materials and design? How they supported Russian imperial power in Finland? What kind of system they created? In this presentation, I will answer these questions and present some results of my postdoctoral project which examines concrete uniform coats from the collections of the National Museum of Finland as well as visual and textual sources. Even though Finland was part of the Russian Empire in the nineteenth century, in several ways the Finnish Grand Duchy and its Russian mother country were more like neighbours. They had separate administrations, nobilities and civil servants, who in the nineteenth century used uniforms in the same manner as the military. Although Ole Gripenberg in his *Civiluniformer i Finland* (1969) sketched the outlines of the Finnish civil uniform system, he did not cover it extensively. My postdoctoral project continues his work. Similar comprehensive civil uniform systems can be found in other European countries also. They provide a key to the Victorian nineteenth century and its imperialism, militarism, bureaucratisation and belief in hierarchy.

Biography

Dr. Alex Snellman is a historian and the coordinator of the Finnish Network for Artefact Studies. He is a postdoctoral researcher for the Emil Aaltonen Foundation at the Department of Philosophy, History and Art Studies, Faculty of Arts, University of Helsinki. His ongoing postdoctoral project, "In the Clothes of Imperial Power: Constructing Society through Civil Uniforms 1809-1917," analyses the power of uniforms using the concept of artefactual agency. See the research article, "The Professorial Uniform of Elias Lönnrot: Russian Imperial Materiality in Finland," <http://www.artefacta.fi/tutkimus/artefactum/9>.



Costume from Central Russia, Kostroma Province, circa 1900, Photograph from V. Grousman, K. Soloviev, and E. Madlevskaya, eds., Collection Chabelskaya: Russia, the End of the Century: Portraits of Women in Traditional Costumes, La Martiniere Press, Paris, France, 2010, Plate 3.

This photograph is one of many taken of the Shabelsky daughters dressed in ensembles from their mother's collection.

**Preserving the Russian Folk Tradition:
The Natalia de Shabelsky Collection at The Metropolitan Museum of Art,
New York, circa 1860–1901**

Naomi Sosnovsky

Independent Scholar, New York, New York, United States

Abstract

Transferred from The Brooklyn Museum to The Metropolitan Museum of Art in 2009, a collection of 23,500 costume objects formed a landmark collaboration between two renowned institutions. Equally noteworthy, all of the Russian artefacts in this partnership came from an individual collector, noblewoman Natalia Leonidovna de Shabelsky (1841–1905), whose work to preserve the Russian folk textile tradition has yet to be explored extensively in modern scholarship. Complete Muscovite folk ensembles, embroidered bed linens, liturgical vestments, and baroque textile fragments are several categories represented in the Shabelsky Collection that toured the world and was eventually divided between five western museums. This paper will feature analysis of extant objects, fashion periodicals, and the socio-political atmosphere, showing that in her collecting Shabelsky reflected the zeitgeist of late nineteenth century Russia. Furthermore, biographical evidence will evidence Natalia de Shabelsky was as much aware of the future as she was of the past, ensuring the education of her daughters and immigrating to Paris years in advance of the Russian Revolution. By focusing on Shabelsky objects at The Metropolitan Museum of Art, this paper will serve as a foundation for further study on what is surely a lost legacy of collection and curatorship.

Biography

Naomi Sosnovsky is a jewelry historian and private collections manager with postgraduate degrees in archaeology as well as fashion and textile studies, from the University of Oxford and the Fashion Institute of Technology respectively. Her research interests include theoretical archaeology, archaeological revival jewelry, magic in medieval Europe, and twentieth century British subculture. Naomi currently works for a prominent philanthropist and collector and is based in New York City.



Queen Maud of Norway while Princess of Wales, Wearing a Bunad from Hardanger, 1893, © The Norwegian Institute of Bunad and Folk Costume, Fagernes, Norway.

Maud visited the west coast of Norway with her mother and sisters in 1893 and was photographed in a *bunad*, the traditional costume of Norway. The photograph was reproduced as postcards and posters when she became Queen of Norway in 1905.

Peasant Dress, Work Uniform, Counter Culture, and National Symbol: The Norwegian *Bunad* during the Nineteenth Century

Solveig Strand

The Norwegian Institute of Bunad and Folk Costume, Fagernes, Norway

Abstract

The Norwegian *bunad* is one of the most commonly worn national costume in Europe, and the background for its popularity can be found in political and cultural developments during the nineteenth century. In 1814, Norway declared independence from Denmark, but was soon thereafter forced into a union with Sweden. This started a quest for everything that was authentically Norwegian, and the folk costumes that were still used in several parts of Norway took centre stage. These costumes, traditionally worn by peasants, during the century came to be worn by different new groups; from upper class women to hotel staff, from royals to political radicals seeking an independent Norway with a culture built upon the folk culture, of which peasant costumes were created. This paper analyses how the folk costumes, as part of the peasant culture, went from being seen as something strange and exotic to becoming part of a nation-building process, securing the status of the *bunad* as that of national symbol.

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*.



A Page from Anne Sykes's Album, 1838,
© The Private Collection of Kate Strasdin,
Falmouth, England.

Fragments of Fabric: A Victorian Community in the 1839 Album of Anne Sykes

Kate Strasdin

Falmouth University, Falmouth, England

Abstract

In 1838, the newly married Anne Sykes (1817-?), wife of a Liverpool merchant, began to compile an album of fabrics. Over the next thirty years and covering more than 400 pages, Anne pasted in more than 2000 swatches of material ranging from silks and cottons to wools and gauzes. Above each sample of cloth she carefully wrote the name of the owner of the garment, the year and other occasional details of wear and purchase. The album amounts to snapshots of the wardrobes of over 100 people living in the North of England at the beginning of Queen Victoria's reign until 1870. Whilst such album practices were not uncommon at this time, volumes dedicated to recording dress fragments are rare and so Anne Sykes's collection is an unusually rich source of Victorian sartorial style. Captured within its pages are the material results of many of the Victorian period's most significant textile developments from roller printed cottons to aniline dyes, machine lace and complex woven gauzes. A network of women emerge from its pages, recolouring the sepia tones of Victorian domestic photography and bringing into glorious technicolour, the fashion landscape of these middle class women. This paper aims to challenge some of the traditional narratives associated with women's fashion in the mid nineteenth century, demonstrating how a supposedly "provincial" population engaged with taste and style far from the fashion centre of London. Anne Sykes's album re-populates a community through scraps of their clothing, offering a window into their Victorian world.

Biography

Kate Strasdin, PhD is a Senior Lecturer in Cultural Studies at Falmouth University and a Specialist Visiting Lecturer at the DeTao Masters Academy, Shanghai. Kate's book, *Inside the Royal Wardrobe: A Dress History of Queen Alexandra*, was published by Bloomsbury Academic in 2017. She is an accredited lecturer for The Arts Society and Deputy Curator of the Totnes Fashion and Textile Museum in Devon. Kate received her doctorate at Southampton University in 2013.



Upper Part of a Female Shirt [Rätsinän Hiemat],
© The National Museum of Finland, Helsinki, Finland, SU4522:7.

Plant Fibre Textiles Collected in 1894
by **Into Konrad Inha (1865–1930) in White Karelia, Russia**

Jenni Suomela

The University of Helsinki, Helsinki, Finland

Abstract

Collection SU4522 in the Finno-Ugric Collections of The National Board of Antiques in Finland, consist of 143 items from White Karelia, Russia, mostly textiles. The items are mostly collected by Into Konrad Inha (1865–1930), a well-known Finnish photographer and collector of folklore. He travelled to White Karelia in the summer of 1894 for five months to photograph the ordinary life and the people of the magical region where the poems of Kalevala, Finnish national epic, were originated. From the collection, 40 of the plant fibre textiles were chosen for closer examination. The main aim of the study was to determine the materials of textiles. Flax, hemp, and nettle alike have been used traditionally as clothing material in northern Europe. Additionally, cotton established itself in the area during the nineteenth century. Identifying these materials among each other requires special microscopic methods which were applied in the analysis. For the first time it was possible to distinguish these similarly appearing materials from each other reliably. Through material recognition it is possible to draw conclusions on the trade routes, the consumption habits, and the ideas of beauty and practicality White Karelians had in the nineteenth century and before.

Biography

Jenni Suomela MA (education), is a doctoral student in craft studies at the Faculty of Educational Sciences, University of Helsinki, Finland. In her dissertation, she is applying natural scientific research methods to cultural historic research material. The core of the dissertation is in finding suitable identification methods for bast fibres (flax, hemp, and nettle) and to trace their use in textiles through history. She is specialised in both ethnographic and archaeological textiles. With the background of a craft teacher, she has wide knowledge about various textile techniques and materials. She is fascinated in understanding textiles from the fibre level up to whole garments and beyond as cultural embodiments.



Detail, *Lace, Royal Commission*, circa 1875, © Royal Albert Memorial Museum and Art Gallery, Exeter City Council, Exeter, England.

**The Bridal Business:
Nineteenth Century Designs for Devon Lace
from Queen Adelaide (1792-1849) to Princess May (1867-1953)**

Shelley Tobin and Carol McFadzean
The National Trust, Killerton and Devon Lace Teachers, England

“I wore a white satin gown with a very deep flounce of Honiton lace, imitation of old.”
(Queen Victoria, *Diaries*)

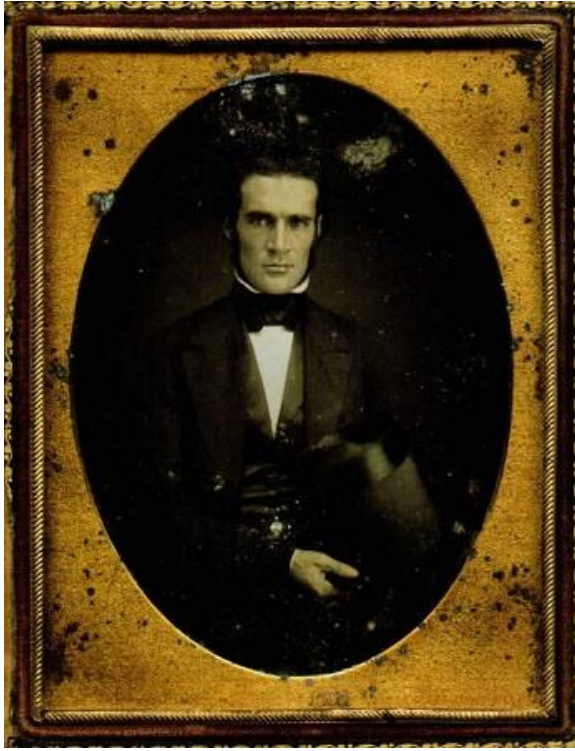
Abstract

Pre-Raphaelite artist, first director of the Government School of Design and lace designer William Dyce was behind the “Medieval” inspired royal lace made for the Queen’s wedding in 1840, often seen as a catalyst for the revival of a depressed local industry. Home manufactures were supported at court. Princess Alexandra and Princess Louise also wore Devon lace veils and garnitures. Princess Beatrice re-wore Victoria’s lace for her wedding in 1885. Refined machine-made laces began to oust hand-made lace in the affections of the fashionable elite. Counteracted by a revival of “antique” styles, Devon manufacturers such as Treadwin of Exeter established a reputation for a high quality of manufacture and design, and even rural lace schools completed royal commissions. We will show that the “bread and butter” of the wedding trade, veils and garnitures of pillow-made sprigs on machine-made net, are only one aspect of Devon lace-making. Patterns of traditional, cottage-made lace and specially commissioned pieces differ hugely in design and execution, thanks to the efforts of manufacturers like Treadwin and the Tuckers, and artist/philanthropists like Thomas Kennet-Were.

Biographies

Shelley Tobin is a curator, dress historian, and author with over 30 years' experience of working in museums and heritage organisations, and completed her MA in 1996 with a study of an Exeter lace manufactory. As Costume Curator for The National Trust, at Killerton and Assistant Curator at RAMM Shelley works with two large collections of dress and lace. Shelley is Web Media Editor and Communications Sub-Committee Chair for The Costume Society, and has served on the committee of DATS. As a member of The National Trust's Costume Working Group, she is part of a team promoting dress, offering advice nationally. Shelley is currently working with Carol McFadzean and Liz Trebble on *By Royal Appointment*, a new exhibition to be shown at RAMM in 2020, exploring the lives and achievements of Devon lacemakers.

Carol McFadzean is a lace maker, designer, teacher, and historian. Her professional career of 32 years was in secondary education; her final position was as a Deputy Head. In 2002 a bag of lace samples found in her Devon village changed her life's path. Research into the bag led to the publishing four books on the social aspects of a major Devon industry. Carol has taught and lectured in America, and given numerous courses and lectures nationally. She has been a volunteer at The Royal Albert Memorial Museum, Exeter, for 16 years, member of major lace guilds, and is currently Chair of Devon Lace Teachers. As an honorary member of OIDFA, the International Lace Organisation, she held positions as Secretary and President.



Photograph of a Man in Mourning Attire, circa 1850, Private Collection of Nicholas and Lee Begovich Gallery, Fullerton, California, United States.

Widowers' "Weeds:" Lifting the Veil on Victorian Mourning Practices in America

Anne M. Toewe

University of Northern Colorado, Greeley, Colorado, United States

Abstract

The Victorians created a fully codified system of mourning by which one's place in society was judged. Men, women, and even children had rules for mourning that varied based upon one's gender and age as well as one's relationship to the deceased. The color, fabric choice, and style of attire and accessories were all fully delineated. Mourning practice was not merely for the family for the days of and following the funeral: it was not uncommon for the practice to continue for years. This paper collates the styles and practices of the Victorians as they process through the stages of mourning a loved one. I have focused this paper on the practices followed by men in mourning and laid these side-by-side with the more fully researched practices for women. Where my research concludes is in showing that men's customs with regards to mourning are not as disparate from women's as suspected, but often more truncated in timeline. Finally, I conclude my discussion with information regarding social practices beyond clothing, such as rules for calling and social engagements, as well as how and from where the Victorians might be able to get a full mourning wardrobe.

Biography

Dr. Anne M. Toewe is a Professor of Theatre Arts with her specialty in Costume Design at the University of Northern Colorado. As an active theatre practitioner, Dr. Toewe has fulfilled numerous roles in the theatrical realm including, designing, directing, and dramaturgy. She is a member of The Costume Society of America where she has presented on Victorian mourning practices and Steampunk as a means to reject Victorian societal practices. Additionally, in 2014, she published, "Flowers in the Desert:" Cirque du Soleil in Las Vegas 1998-2012. Dr. Toewe holds a Bachelor's degree from The College of William and Mary, a Master's of Fine Arts in Costume Design from Tulane University, and a PhD from the University of Colorado at Boulder.



Label on Trousers Made by Engelska Skrädderietablisementet [The English Tailoring Establishment],
© Nordiska museet [The Nordic Museum], Stockholm, Sweden, NM.0197583C, Photographed by Mats Landin, 2018.

“Britishness” in Sweden during the Victorian Era

Leif Wallin

Nordiska Museet, Stockholm, Sweden

Abstract

This presentation will discuss the various reasons why the Swedes were adapting British styles in clothing during the Victorian era and how it found expression in Sweden. Was it economic reasons, intensified trading, or just wanting to be one in the gang? These were questions we asked in our preparatory work for an exhibition at the Nordiska museet in Stockholm about British influences in Swedish cloths and fashion opening in March 2019. Sweden was one of the poorest countries in Europe during this era, but the Swedish upper classes, dressed more or less as any European equivalent class and adopted the styles of the day, though sometimes slightly lagging behind. Through studying photos, newspapers, fashion magazines and clothes in the museum’s vast collections we could affirm that the “Britishness” of the Victorian era was clearly visible in Sweden. This is especially explicit in menswear and clothes for country pursuits. These influences came not only through the mass media of the time, but also through the increasing number of Swedes travelling to Great Britain and vice versa. Swedish tailor journeymen travelled to London to learn the latest in tailoring, and British products were imported and sold with ads highlighting their origin.

Biography

Leif Wallin holds a Bachelor of Arts degree with a major in ethnology from Stockholm University. Since 1993, Leif has been working at Nordiska Museet in Stockholm. Since 2013 he has been the curator of menswear at the museum and is currently working on an exhibition about British influences on Swedish clothes and fashion.



Detail, *Center Front Button Placket of a Man's Cotton Shirt, Featuring Coloured, Rollerprinted Images of Ladies in Bloomer Costume, circa 1855, © The Private Collection of Mark Wallis, Wormley, England.*

Shirts and Scandals: Unusual Men's Underwear in 1855

Mark Wallis

Past Pleasures Ltd., Wormley, England

Abstract

This paper will examine an unusual piece of men's underwear in The Wallis Collection, what may be termed "ephemeral clothing" or a piece of Victorian pop culture, as it was only worn for about a decade. It is a man's cotton shirt, circa 1855, with the pleated center front placket covered in coloured, rollerprinted images of ladies in Bloomer costume, dancing with dashing cavalrymen, like the heroes of the charge of the Light Brigade. Therefore, it can be dated fairly accurately as the Bloomer movement was short-lived. Strikingly unusual, the named owner must have been what his contemporaries Dickens, Surtees, et al., referred to as a "Gent," not a Gentleman; as no true Victorian gentleman would have been seen in such a vulgar garment.

Biography

Mark Wallis, MA, FAHI, FRSA, has been a passionate collector of historic menswear and accessories for over 50 years and in that time has amassed a considerable private collection (which he refers to as The Wallis Collection). Mark is the Founder and Managing Director of Past Pleasures, Ltd, the UK's oldest professional costumed historical interpretation company. Mark is currently in discussion with a publisher concerning an illustrated book on historic menswear, as seen through the lens of The Wallis Collection. Spanning the years 1650-1900, the collection naturally contains a disproportionate amount of elite and gentry clothing, mostly from the British Isles, though with American and European examples. However, there are quite a few unusual (and in one case, unique) items within the more typical pieces of clothing. One of these unusual items will be the subject of his conference presentation.



Queen Victoria's Mourning Dress, 1890, Hansons Auctioneers and Valuers, Etwall, England, Image Published Online © Daily Express, 21 June 2013.

Fashion and Narrative in the Victorian Age

Rainer Wenrich

Catholic University, Eichstaett-Ingolstadt, Germany

Abstract

Queen Victoria reigned from 1837 to her death in 1901 representing a timespan that was enormously fruitful from a fashion historical viewpoint. The Victorian age not only was the cradle for some remarkable fashion details as the gigot sleeves, engageants, and bustles but also was the cornerstone for inspiring some outstanding writers of that time. The nexus between Victorian dressing and the sophisticated elaboration of dressing details for both women and men in gothic literature still is without comparable example in history. When Queen Victoria's husband, Prince Albert, died in 1861, a dark era of mourning began. The Queen forced people working at court to wear black as she wore her black mourning costume until she died in 1901. The gothic literature fashioned the subject as a victim struggling against an invincible danger that was housed in an insane mind. This paper will weave the thread between Victorian fashion details and gothic literature and these inspiring fashion design then and now. Fashion designers as the late Alexander McQueen or Jean Paul Gaultier were led to inhale the gothic vision from the Victorian age transforming it to fashion quoting history.

Biography

Rainer Wenrich, PhD, studied Art History, Philosophy, and German Literature at Ludwig Maximilians University in Munich, and Painting/Art Education at the Academy of Fine Arts in Munich. He earned a PhD on the topic of Art and Fashion in the twentieth century. He is a Professor and Chair for Art Education and Didactics of Art at Catholic University, Eichstaett-Ingolstadt. He has also lectured as a Professor for Art Education at the Academy of Fine Arts in Munich and at Columbia University, New York. He is the author of books and articles in the field of art education and fashion studies. Rainer is a member of The Advisory Board of The Journal of Dress History.



Detail, *Fashion Plate*, Original Drawing by Jules David, Reprinted in *Godey's Lady's Book*, February 1850, © Library Collection, The Museum of Fine Arts, Boston, Massachusetts, United States, Situated between pp. 82 and 83.

A Yankee at the Court of St. James: Observations of London Fashions by Katherine Lawrence, 1849–1852

Lauren Whitley

The Museum of Fine Arts, Boston, Massachusetts, United States

Abstract

In 1849 the Honorable Abbott Lawrence of Boston, Massachusetts, was appointed United States Minister to the Court of St. James in London, a post he held until 1852. The Lawrence family (Abbott, his wife Katherine Bigelow, and youngest daughter Katherine, called Kittie) took up residence at the grand home of Lord Cadogan in Piccadilly Terrace, where they entertained the elite of English society and the international diplomatic corps. Kittie, who was 18 years old when they arrived in London, was formally presented to Queen Victoria at court in 1850, and attended numerous balls and assemblies during her three years in London. Kittie was a keen observer of dress, including the queen's, and her letters are filled with detailed information and passionate opinions about contemporary fashion. Drawing on rich primary material in diaries and letters, this paper will explore fashion in London from 1849–1852 through the eyes of the young American, Kittie Lawrence, and set it contextually with contemporary fashion plates and costumes now housed in The Museum of Fine Arts, Boston.

Biography

Lauren Whitley is senior curator in the Department of Textile and Fashion Arts at the Museum of Fine Arts, Boston, United States, where she oversees a global collection of 55,000 costumes, textiles, and fashion accessories. She has published widely and curated more than fourteen exhibitions at the MFA including #techstyle, Hippy Chic, Icons of Style, and High Style and Hoop Skirts: 1850s Fashion. Ms. Whitley holds a MA degree from the Fashion Institute of Technology, New York, and received her BA in Art History from Trinity College in Hartford, Connecticut. She is currently a PhD candidate in Humanities at Salve Regina University in Rhode Island. Her research focusses on the intersection of technology and fashion in the 1930s.



Detail,
Mary, Queen of Scots Attended by Rizzio; Tableau Featuring Miss G. Moncrieffe and the Hon. Lewis Wingfield, Victor Albert Prout, 27 August 1863, © Scottish National Portrait Gallery, Edinburgh, Scotland, PGP 162.35.

Romantic Recreations: Remembering Stuart Monarchy in Nineteenth Century Fancy Dress Entertainments

Benjamin Wild

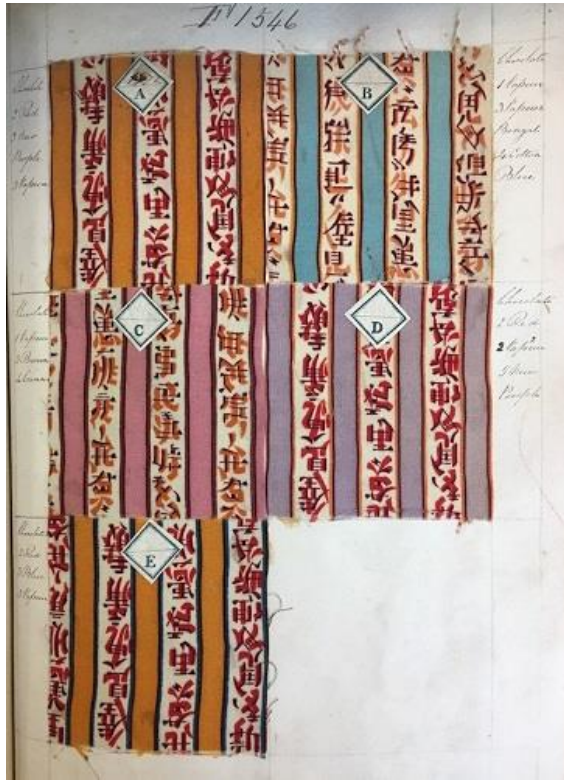
The Victoria and Albert Museum, London, England

Abstract

The Stuarts are among Britain's longest reigning and most divisive of royal dynasties. Many of the family were maligned, by contemporaries and later commentators, for their questionable political judgment. And yet, by the nineteenth century the Stuarts were the subject of renewed interest, and sympathy, through academic enquiry, novels and portraits. The extent of this curiosity is revealed by a popular trend in which people, in Britain and beyond, attended costume balls in the guise of Stuart monarchs, typically Mary Queen of Scots or Charles I. Queen Victoria fueled this interest by hosting a Stuart Ball at Buckingham Palace in 1851. This presentation will argue that reverie for Britain's Stuart dynasty, as expressed through fancy dress, reveals much about the insecurities of the nineteenth and twentieth centuries and the malleability of memory. At a time when people were grappling with life-changing developments in nearly every aspect of their lives, the past, recreated through dress, offered the prospect of security. The period of Stuart rule could be regarded as a crucible in which Britain's parliamentary and Protestant traditions fused. In an age of invented traditions and chivalric reimagining, when fancy dress costumes frequently drew inspiration from larger-than-life characters of the near and distant past, the trials of the Stuart dynasty could be recast to heighten romance over political revolution.

Biography

Dr. Benjamin Wild, FRHistS, is a course leader at The Victoria and Albert Museum and an Arts Society lecturer. He was formerly guest lecturer at Sotheby's Institute of Art and the Condé Nast College of Fashion & Design, London. He has published widely on the subject of fashion and material culture and regularly lectures for The Royal Academy and The National Portrait Gallery. His second book, *A Life in Fashion: The Wardrobe of Cecil Beaton*, was published by Thames & Hudson in 2016. *From Carnival to Cosplay: A History of Fancy Dress Costume* will be published by Bloomsbury Academic in 2019. Dr. Wild's twitter handle is @DrBenjaminWild.



Printed Cotton and Wool Textile Designs by the British Firm, Charles Swaisland, Registered for Copyright at The Board of Trade, London, England, on 18 February 1843, © Royal College of Art Archives and Manuscripts, Textiles Pattern Books, London, England, Swaisland F-Series, No.11, Design F1546 A-E.

Fonts of Inspiration: Foreign Characters in European Printed Textile Design, 1819-1850

Courtney Wilder

The University of Michigan, Ann Arbor, Michigan, United States

Abstract

British and French designers faced enormous pressure during the second quarter of the nineteenth century to generate a continuous font of new patterns for printed dress textiles. One source of inspiration was actual fonts—that is, letters, characters, and symbols found in calligraphy and typography. This phenomenon can be linked to a concurrent growth in the illustrated press; publishers and typographers were experimenting with novel modes of graphic “writing,” emboldened by the possibilities offered by new media such as lithography. Textile designers subjected these typographic and graphic elements to varying degrees of abstraction. In doing so, they partially or fully emptied the characters of their original meanings and instead rendered them symbolic elements in the language of fashionable novelty. These acts of formal translation—and purposeful mis-translation—between what we might call “press and dress” are particularly noteworthy in the case of characters from ancient and modern non-Latinate alphabets. The use of such characters opened a new dimension in the fascination with the “foreign” that had influenced European fashion for well over a century. This paper explores this expanded design vocabulary as a microcosm of the period’s dramatic expansions in publishing and commerce, and the corresponding impulse to access and re-write (or re-deign) the “other.”

Biography

Courtney Wilder is a PhD candidate in History of Art at the University of Michigan. Her doctoral thesis analyzes visually-exuberant styles of printed dress textiles that emerged in France and Great Britain during the first half of the nineteenth century. She focuses especially on how these styles were anticipated and driven by, as well as mirrored in, broader cultures of print and media. Her research has been supported by The Pasold Research Fund, The Victoria & Albert Museum, The Yale Center for British Art, The Decorative Arts Trust, and The Winterthur Library. She has previously worked in the departments of prints and drawings at The Art Institute of Chicago and The Getty Research Institute. Courtney’s twitter handle is @wilderartist.



Englishwoman's Domestic Magazine, Volume 5, Issue 30, October 1862, Samuel Orchard Beeton Publisher, London, England, Inside Back Cover.

The Crinoline Industry: Products, Companies, and Geography, 1850–1880

Lucy-Clare Windle

Independent Scholar, London, England

Abstract

This paper presents ongoing research into the crinoline industry of the 1850s, 1860s and 1870s. The greatest detail collected so far has been within Britain, but the operational scale of the biggest manufacturers demands that this project maintains an international perspective. The records of the International Exhibition of 1862 show that the production of distended petticoats became a recognised part of the British steel industry. The methodology has included the construction of a database of relevant traders, which started with information contained in post office directories, where it was sliced by street and by trade, and sometimes accompanied by maps. Collected for each trader has been its addresses, trading dates, associates, products, and trade classification(s). To date, the database comprises over 300 traders and covers about 40 counties. Through this orderly accumulation of data, relationships within the industry can be traced. Overlap between the textile and steel trades becomes clearer. At a local level, the physical surroundings of premises emerge. Sources such as patent records, design registrations, news reports, advertisements and artefacts are better contextualised. Competitors to WS Thomson are identified. Nuance develops around well-known narratives such as the 1856 appearance of steel hoops.

Biography

Lucy-Clare Windle has an MA in History of Textiles and Dress from The University of Southampton, and has carried out further research into the nineteenth century crinoline industry. She is the author of the article, "Over what crinoline should these charming jupons be worn?: Thomson's Survival Strategy during the Decline of Crinoline," published in *Costume* in 2007. She is a professional presenter and performer at several British heritage sites, and has created and delivered interactive sessions on various historical subjects for children, students, families and adults. The wearing of correct period clothing is an intrinsic part of her work.



Left, *Bodice and Skirt Belonging to Empress Elisabeth of Austria-Hungary*, circa 1895-1898, Private Collection, Vienna, Austria, Photographed by Marlena König, January 2018, © Martina Winkelhofer, Vienna, Austria.

Right, Detail, *Personal Label ("E" with the Imperial Crown) of Empress Elisabeth of Austria-Hungary*, circa 1880, Private Collection, Vienna, Austria, Photographed by Marlena König, January 2018, © Martina Winkelhofer, Vienna, Austria.

Dresses of the Empress: Message and Meaning in the Wardrobe of Empress Elisabeth (1837-1898) of Austria-Hungary

Martina Winkelhofer

Independent Scholar, Vienna, Austria

Abstract

Showcasing representative examples of the iconic wardrobe of Empress Elisabeth of Austria-Hungary, Dr. Winkelhofer will review them in the broader context of European aristocratic fashion trends of the period. Through the Empress' eccentric character and exposure at the side of the Habsburg Emperor Franz Josef I, Bavarian born Empress Elisabeth (1837-1898), known as "Sisi," became a revered style icon and vanguard of female beauty. Unlike many of her contemporaries, she pioneered a rigorous physical exercise routine that allowed her to maintain almost unaltered measurements throughout her adult life. She also influenced peers and bourgeois trends far beyond her native Austria, meticulously sourcing inspiration, materials, and designs from the most renowned fashion houses and tailors in Europe. Naturally, commanding almost unlimited resources, she developed a very personal approach to her individual style that set her apart as a trailblazer of her time. The presentation draws from the preliminary findings of an ongoing research project initiated by Dr. Winkelhofer, in cooperation with national collections housing the relevant pieces (Kunsthistorisches Museum, Schloss Schönbrunn, Vienna) and a number of private collectors (including descendants of the Empress), which aims to intimately document all the existing pieces of the Empress' wardrobe.

Biography

Dr. Martina Winkelhofer studied history and history of art at The University of Vienna, specialising in the nineteenth and early twentieth centuries. Since 2010, she has been working closely with the Commission for Modern Austrian History, authored numerous books on aristocratic life in Central Europe and the court of the late Habsburg rulers. She has contributed to a number of international conferences on topics such as female rulers and Austrian history. Further to her academic work, she writes a weekly history column in Austria's leading daily newspaper as well as a detailed quarterly magazine for the historically interested public.



Empress' Jifu [Semiformal Court Robe], Artist Manchu, China, Qing Dynasty (1644-1911), circa 1840-1860, © The Art Institute of Chicago, Chicago, Illinois, United States, Gift of Joseph Adams in Memory of Edith Almy Adams, 1937.335.

Dressing the Part: Cixi and Power Dressing in Late Qing Dynasty China, 1861-1901

Felicia Yao

Independent Scholar, New Orleans, Louisiana, United States

Abstract

The reign of Queen Victoria (1819-1901) overlaps with a period that many historians regard as Great Britain's "Imperial Century" which took place from 1815-1914. Britain was in a dominant position on the stage of global trade and heavily influenced the economies of many nations including those which were not considered formal colonies, one of which was China. A series of humiliations including the use of gunboat diplomacy, western imperialism, and the rise of unequal treaty systems contributed to the collapse of the Qing Dynasty (1644-1912). One of the last powerful figures of the Manchu Dynasty was the Dowager Empress, Cixi (1835-1908). Cixi assumed power after the 1861 death of Emperor Xianfeng and later through her son Tongzhi and then through her nephew Guangxu. Cixi's sartorial choices and expressions were crucial in her efforts to display power and communicate a public image that appealed to the pride and aspirations of court officials during a time when the country's stability was severely compromised.

Biography

Felicia Sailey Yao holds a Master's degree in East Asian art history and material culture from Leiden University. She previously worked in museums, galleries, and auction houses and is an Asian art consultant, clothing designer, and art historian. She lives in New Orleans, Louisiana, United States.



The Balcony, Variations in Flesh Colour and Green, James Abbott McNeill Whistler, 1865, Oil on Canvas, 61 x 49cm, © Freer Gallery of Art, Washington, DC, United States.

Thing to Wear: Expressions of Japanese Kimonos in Late Victorian Paintings

Allie Yamaguchi

Tsukuba University, Ibaraki, Japan

Abstract

A Japanese kimono depicted by D.G. Rosetti (1828–1882) in *The Beloved (The Bride)* (1865) is worn backwards. Kimono, which literally means “thing to wear” in Japanese, did not fully play its role as such in Rosetti’s painting but instead was employed as a prop to add decorative, aesthetic, and exotic feelings in the painting. *Young Ladies Looking at Japanese Objects* (1869) by James Jacques Joseph Tissot (1836–1902), too, depicts an empty kimono hung in the room. On the other hand, *The Balcony, Variations in Flesh Colour and Green* (1865) by James Abbott McNeill Whistler (1834–1903), shows four women wearing kimonos in various poses: lying down, leaning forward, and playing a shamisen, a Japanese guitar. In this painting, Whistler showed the movements and the physicality of the kimono. In this way, kimonos operated as both decorative and haptic in the paintings at the earlier stage of Japonisme, but they are still the objects to be “looked at.” As kimonos finally started to be worn as tea gowns by English women from about the 1890s, this paper aims to trace how kimonos changed status from decorative and haptic objects to adorn the screen of the paintings to the actual “things to wear.”

Biography

Allie Yamaguchi is a PhD candidate in Modern Culture Studies at Tsukuba University in Ibaraki, Japan. She works on the appreciation and appropriation of Japanese kimonos in Victorian and Edwardian England. Her research interests include gender, orientalism and art movements during the Victorian/Edwardian period. She graduated from The University of Brighton in 2015 with an MA in History of Design and Material Culture. Allie is currently selected as a research fellow of Japan Society for the Promotion of Science (JSPS). She is the author of the article, “Kimonos for Foreigners: Orientalism in Kimonos Made for the Western Market, 1900–1920,” published in the Autumn 2017 issue of *The Journal of Dress History*.

Conference Sub-Committee

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

Jennifer Daley, Conference Chair

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

Irene Calvi

Irene Calvi will graduate in 2019 with a BA degree in Cultural Heritage (History of Art) from The University of Turin, Italy. The focus of her dissertation research is the museological approach to fashion, with a comparative analysis between The Victoria and Albert Museum, London, and The Museum of Dress and Fashion at Palazzo Pitti, Florence. Irene is passionate about the historical and cultural significance of fashion interpretation in museums, an aspect she has deepened with a collaboration with the young collective CreateVoice and an Erasmus Traineeship. She is looking forward to expanding her knowledge in costume and textile history from innovative perspectives, following her interest in building a successful network that allows students, researchers, museums, and heritage sites to work better together. Irene was awarded a 2019 Student Fellowship from The Association of Dress Historians and is an Editorial Assistant of *The Journal of Dress History*.

Doris Domoszlai-Lantner

Doris Domoszlai-Lantner is an historian and archivist focused on fashion, dress, and textiles. Doris holds an MA in Fashion and Textile Studies: History, Theory, Museum Practice, from FIT, New York, and a BA in History and East European Studies from Barnard College, Columbia University, New York. As an archivist, Doris has worked for various notable private clients and brands. Doris has presented her research at several major scholarly conferences, including *Fashion: Exploring Critical Issues* (Oxford University), *Fashion Then and Now: Fashion as Art (LIM)*, and The Costume Society of America. Her essay, "Fashioning a Soviet Narrative: Jean Paul Gaultier's Russian Constructivist Collection, 1986," was recently published in *Engaging with Fashion: Perspectives on Communication, Education and Business* (Brill, 2018).

Olga Dritsopoulou

A postgraduate student at The Victoria and Albert/Royal College of Art (V&A/RCA), London, History of Design programme, Olga Dritsopoulou is currently focusing on the further development of her undergraduate research, revolving around the analysis of contemporary conceptual fashion in an interdisciplinary manner with regards to philosophy and literature. Having worked for companies such as DKNY in New York and Jonathan Saunders in London, Olga is a stylist and independent scholar aspiring to contribute constructively to the further

evolution of fashion as an academic field. Olga published an article, titled, “Conceptual Parallels in Fashion Design Practices: A Comparison of Martin Margiela and John Galliano” in the Autumn 2017 issue of *The Journal of Dress History*. Olga was awarded a 2019 Student Fellowship from The Association of Dress Historians.

Mariza Galindo

Mariza Galindo is Digital Communications Officer of The Association of Dress Historians. She is a fashion scholar and behavioral 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. Mariza can be reached at email socialmedia@dresshistorians.org.

Amy-Louise Holton

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

Vanessa Jones

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

Katharine Lawden

Katharine Lawden is a design historian, currently pursuing an MSt in the History of Design at The University of Oxford. A graduate of Central Saint Martins, her BA Fashion History and Theory dissertation examined the representation of black women within *Vogue* magazine. Since graduating, she has worked at the Burberry Heritage Archives and *Marie Claire* magazine, as well as undertaking an array of internships at the Alexander McQueen Archives, *Vogue UK*, *Tatler*, *Harper’s Bazaar*, *ELLE UK*, The Victoria and Albert Museum, and most recently at Christie’s London in their Handbags department. Katharine was awarded a 2019 Student Fellowship by The Association of Dress Historians and is an Editorial Assistant of *The Journal of Dress History*.

Janet Mayo

Janet’s first degree was in theology at Birmingham University, and she followed it with an MA from the Courtauld in History of Dress, with Dr Aileen Ribeiro, specialising in British 18th century and writing a thesis on Aesthetic Dress at the end of the 19th Century. This combination

of degrees led to the publication of *A History of Ecclesiastical Dress*, published by B.T. Batsford. Janet worked as a Costume Supervisor in the theatre and opera, finally head of costume at the National Theatre during the time of Sir Peter Hall and Richard Eyre. In Brussels, Janet worked in the uniform part of the Textiles department of the Belgian Royal Museum of the Army and Military History. She has been a member of ADH since its conception as CHODA. Janet is a member of the Executive Committee of The Association of Dress Historians, and she chairs the ADH Awards Sub-Committee.

Ingrid Mida

Ingrid Mida is a curator, art and dress historian, artist and lecturer. Responsible for the revival of the Ryerson Fashion Research Collection in Toronto, she is the lead author of *The Dress Detective: A Practical Guide to Object-based Research in Fashion* (2015) and is currently working on a second book for Bloomsbury Academic titled *Reading Fashion in Art with The Dress Detective* (forthcoming 2020). She is in the final stages of her PhD dissertation (York University Art history & Visual culture) called *Refashioning Duchamp: An Analysis of the Waistcoat Readymade Series and Other Intersections of Fashion and Art*. She is the recipient of various grants and awards including the Janet Arnold award at the Society of Antiquaries in London in 2015 as well as the Scholars' Roundtable Honor from the Costume Society of America in 2016 and 2017. Ingrid is a member of the Executive Committee of The Association of Dress Historians.

Kitty Milward

Kitty Corbet Milward recently completed a PhD at The University of Edinburgh on the representation of textiles in Norwegian visual culture (circa 1885–1905). As part of her research, she spent time with The Folk Museum and Decorative Arts Museum in Oslo, with a particular focus on regional folk attire from central parts of the country. Kitty currently works for The British Council, where she is responsible for furthering British/Nordic cultural relations. Since starting, she has worked on projects and initiatives connected to fashion, clothing, and textiles in both the UK and the Nordic countries. These include: International Fashion Showcase (Somerset House, London); *Fashioned from Nature* (V&A, London and SNM, Denmark); *British: Ever So Nordic* (Nordiska, Sweden). Prior to this, Kitty worked for The Royal Academy of Arts and The British Museum.

Emmy Sale

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

Naomi Sosnovsky

Naomi Sosnovsky is a jewelry historian and private collections manager with postgraduate degrees in archaeology as well as fashion and textile studies, from the University of Oxford and the Fashion Institute of Technology respectively. Her research interests include theoretical archaeology, archaeological revival jewelry, magic in medieval Europe, and twentieth century British subculture. Naomi currently works for a prominent philanthropist and collector and is based in New York City.

Emily Taylor

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

Tara Tierney

Tara Tierney holds an MA in the History and Culture of Fashion, from London College of Fashion, University of the Arts London. Her dissertation focused on the early British House Music culture, 1987-1991, and explored women's identity within this culture through dress and the roles women held. Her present position is at Net-A-Porter, where she manages the digitisation and annotation of the Net-A-Porter Catwalk Archive, which is a collection of over 5500 hours of catwalk footage and interviews, covering all four major fashion weeks, 1979-2010. Tara is Secretary of The Association of Dress Historians and can be reached at email: secretary@dresshistorians.org.

Milly Westbrook

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

ADH Events and Calls For Papers

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

If you are not yet an ADH member and are interested in attending an ADH member event, register today to become a member! ADH memberships are only £10 per year 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, Tuesday, 21 May 2019

Christian Dior Fashion Exhibition, London:

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

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

Wool & Textiles Tour, New Lanark:

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

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

Museums Collections Centre Tour, Edinburgh:

Victoria Garrington, ADH member and Curator at The Museum of Edinburgh, will conduct an ADH members' tour of the Museums Collections Centre in Edinburgh. The wider collection includes almost 8000 pieces of dress, some incredible tartan garments and samples, a large collection of pantomime costumes, Paisley and Edinburgh shawls, children's toys and clothing, millinery, and embroidery from the Edinburgh College of Domestic Science, plus many other treasures. Tickets to this event are free of charge for ADH members, but spaces are limited. Register for this event at <https://tinyurl.com/MuseumTour23May2019>.

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

ADH Members' Lunch, Edinburgh:

All ADH members, conference speakers, conference attendees, and their (non-member) guests are warmly encouraged to join our ADH members' lunch at Viva Mexico Restaurant, 41 Cockburn Street, Edinburgh, EH1 1BS, www.viva-mexico.co.uk. Lunch will begin promptly at 12:00pm. For our members' lunch, there is no set menu and no pre-payment. You can order whatever you want at the restaurant, then pay only for whatever you personally order. Seats are limited at the lunch, so register early at <https://tinyurl.com/ADHLunch23May2019>. Once you have registered online, and your name is on the official guest list, it is very important that you actually attend the lunch as the restaurant will be holding a seat for you.

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

Tartan Weaving Mill, Edinburgh:

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

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

Fashion Exhibition Tour, Edinburgh:

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

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

ADH Members' Networking Event, Edinburgh:

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

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

The New Research in Dress History Conference, Edinburgh:

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 conference 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 to this event are free of charge for ADH members, but spaces are limited. Only those officially registered for this event will be admitted. Register for this event at <https://tinyurl.com/FashionTour24May2019>.

6:00pm-8:00pm, Friday, 24 May 2019

Conference Dinner at Spoon, Edinburgh:

All ADH members, conference speakers, conference attendees, and their (non-member) guests are warmly encouraged to join our ADH conference dinner at Spoon, 6A Nicolson Street, Edinburgh, EH8 9DH, <https://spoonedinburgh.co.uk>. As we leave the conference venue (at 5:55pm), ADH Membership Officer, Vanessa Jones, will lead everyone on a short walk to the restaurant. The dinner will begin promptly at 6:00pm. For our conference dinner, as a group we will each order from the Pre Theatre Menu, which offers 2 courses for £15 or 3 courses for £20, excluding drinks. The Pre Theatre Menu can be viewed on the following link; however, the menu may change before our conference dinner.

<https://spoonedinburgh.co.uk/images/assets/uploads/pretheatreOCT18.pdf>

Seats are limited at the conference dinner, so hurry to place your name on the official guest list by emailing ADH Membership Officer, Vanessa Jones, at membership@dresshistorians.org. Once your name is on the official guest list, it is very important that you actually attend the dinner as the restaurant will be holding a seat for you.

11:59pm GMT, Sunday, 1 September 2019

Conference Call For Papers Deadline:

During Wednesday-Thursday, 19-20 August 2020, The Association of Dress Historians (ADH) will hold its annual New Research in Dress History Conference at The Röhsska Museum of Design and Craft in Gothenburg, Sweden. For this conference, the ADH welcomes proposals to present research on any aspect of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. To submit a proposal to speak at the conference, simply email the following information to ADHCFP@gmail.com as a .doc or .docx attachment (not a .pdf) by the deadline of 11:59pm GMT, Sunday, 1 September 2019: include your name, email address, descriptive paper title, 200-word (maximum) abstract (without footnotes), 120-word (maximum) biography (written in essay format), and one .jpg image (with reference) that represents your paper. If selected to present at the conference, this submission information will appear in the published conference programme. During the two-day conference, 19-20 August 2020, there will be two concurrent panels in two separate rooms at The Röhsska Museum: one room will feature 10-minute presentations while the other room will feature 20-minute presentations. When submitting a proposal to speak at the conference, specify which presentation length you prefer (10 minutes or 20 minutes). Potential conference speakers are not required to hold an ADH membership at the time of proposal submission; however, all conference speakers must hold a current ADH membership at the time of the conference during which they present. ADH memberships are only £10 per year per individual and help support our charity.

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

Mary Quant Fashion Exhibition, London:

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

9:50am–6:25pm, Friday–Saturday, 25–26 October 2019

International Conference of Dress Historians:

The ADH conference, titled, *The Victorian Age: A History of Dress, Textiles, and Accessories, 1819–1901*, will be held at The Art Workers' Guild, 6 Queen Square, London, WC1N 3AT, England. The conference will feature 57 academic paper presentations across two concurrent panels. Please check our ADH website periodically for updates and ticketing information, www.dresshistorians.org.

6:30pm–8:00pm, Friday, 25 October 2019

Conference Dinner at Ciao Bella, London:

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

11:59pm GMT, Friday, 1 November 2019

ADH Awards, Prizes, Grants Deadline:

Details about (and submission information for) the ADH awards, prizes, and grants will be circulated soon. Please check our ADH website periodically for updates, www.dresshistorians.org.

11:59pm GMT, Sunday, 1 December 2019

Conference Call For Papers Deadline:

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

Costume Drama: A History of Clothes for Stage and Screen

To celebrate dress in theatre, film, and television, The Association of Dress Historians will convene an international conference that explores academic research into clothes for stage and screen, which could include clothes in ballet, opera, theatre, pantomime, film, television, advertisements, cartoons, 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 ADH conference on 2 November 2020, simply email the following information to ADH Executive Committee Member, Janet Mayo, at birchmayo@yahoo.co.uk as a .doc or .docx attachment (not a .pdf) by the deadline of 11:59pm GMT, Sunday, 1 December 2019. All presentation proposals must include only your name, email address, descriptive paper title, 200-word (maximum) abstract (without footnotes), 120-word (maximum) biography (written in essay format in the third person), one jpg image (which needs to be cropped at exactly 500 pixels in height) that represents your paper, and a complete reference for the image. Potential conference speakers are not required to hold an ADH membership at the time of proposal submission; however, all conference speakers must hold a current ADH membership at the time of the conference during which they present. ADH memberships are £10 per year 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: A History of Dress, Textiles, and Accessories, 1819-1901*. Topics of potential articles could include any aspect of dress, textiles, and accessories for womenswear, menswear, and childrenswear of any culture or region of the world during the lifetime of Queen Victoria, 1819-1901. (Articles outside this theme can be submitted to journal@dresshistorians.org any day during the year.) Articles must be between 4000 words (minimum) and 6000 words (maximum), which includes footnotes but excludes the required 120-word (maximum) abstract, five (minimum) images with references, the tiered bibliography (that separates Primary Sources, Secondary Sources, Internet Sources, et cetera), and 120-word (maximum) author's biography. Please submit articles as a Word document to journal@dresshistorians.org.

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

ADH Christmas Party and AGM:

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

Wednesday-Thursday, 19-20 August 2020

The New Research in Dress History Conference:

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

Monday, 2 November 2020

International Conference of Dress Historians:

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

11:59pm GMT, Tuesday, 1 December 2020

Costume Drama Themed Articles: Call For Papers Deadline:

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

ADH Membership

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

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

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

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

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

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

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

For international bank payments:

BIC: ABBYGB2LXXX
IBAN: GB09ABBY09015417602901

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

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

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

The Journal of Dress History

The Journal of Dress History is the academic publication of The Association of Dress Historians through which scholars can articulate original research in a constructive, interdisciplinary, and peer reviewed environment. The Association of Dress Historians supports and promotes the study and professional practice of dress and textile history. The Association of Dress Historians (ADH) is Registered Charity #1014876 of The Charity Commission for England and Wales. The Journal of Dress History is copyrighted by the publisher, The Association of Dress Historians, while each published author within the journal holds the copyright to their individual article.

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The Editorial Board of The Journal of Dress History encourages the unsolicited submission of academic articles for publication consideration on any topic of dress history, textiles, or accessories of any culture or region of the world. Articles can be submitted any day during the year, except for special themed issues, which have a specific deadline. Please note the following deadlines for, and titles of, the next two special themed issues of The Journal of Dress History.

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

The Victorian Age: A History of Dress, Textiles, and Accessories: 1819-1901

11:59pm GMT, Tuesday, 1 December 2020:

Costume Drama: A History of Clothes for Stage and Screen

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

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

