



Disseminating Dress

Britain and the Fashion World
University of York, UK
28th - 30th May 2015

THE UNIVERSITY *of York* YuFund



Yale University



Programme

Thursday

9.00 – 9.45	Registration
9.45 – 10.00	Welcome: Serena Dyer (University of Warwick), Jade Halbert (University of Glasgow, Sophie Littlewood (University of York)
10.00 – 11.00	Keynote: Ulinka Rublack <i>The First Book of Fashion</i> Chair: Sophie Littlewood (University of York)
11.15 – 11.30	Break
11.30 – 13.00	Global Networks Chair: Cordula van Wyhe (University of York)
Sophie Pitman Rebecca Unsworth Roslyn Chapman	Dolled Up: The Dissemination of Foreign Fashions in Europe, c.1600 News, Networks and Gloves in Early Modern Europe Halfway Round the World: Shetland Fine Lace Knitting in Australia
13.00 – 14.00	Lunch
14.00 – 15.30	Education Chair: Robyne Calvert (Glasgow School of Art)
Christine Davies	Disseminating and Disturbing Gender Discourse through Dollies' Dress and Stories
Susannah Waters	Educational Needlecraft: from the classrooms of Glasgow to the Households of the Empire, Disseminating Dress through Education
Christine Griffiths	Stitching and Clothing by the Book: Instructional Needlework Manuals in Nineteenth Century Britain and Ireland
15.30 – 16.00	Break
16.00 – 17.00	Keynote: Marcia Pointon <i>Men in Black: Art and Fashion in Paris 1860-1880</i> Chair: Serena Dyer (University of Warwick)
17.00 – 18.30	Wine Reception

Friday

9.00 – 10.30	Shopping Chair: Jade Halbert (University of Glasgow)
Jenny Evans	Shifting Significances of Historical Dress: The Story of the Hodson Shop Collection, 1983-2015
Angela Loxham	More than meets the eye: How to Choose Fabric in Nineteenth-Century England
June Rowe	Disseminating Trends: Images of the Fashion Mannequin and British Style, 1947 to 1970
10.30 – 10.45	Break
10.45 – 12.00	Language and Letters Chair: Serena Dyer (University of Warwick)
Hilary Davidson	The Talking Page: Dress Transmission in Jane Austen's Writings
Emily Taylor	Orders, Requests and Anecdotes: Corresponding Attire in the Eighteenth and Nineteenth Centuries
Kimberly Wahl	Intertext/Subtext: Communicating Dress Ideals in the Print Culture of the British Suffrage Movement
12.00 – 13.00	Lunch
13.00 – 14.00	Keynote: Jennie Batchelor <i>'[W]here all things are guided by a fashion': Disseminating Dress in The Lady's Magazine (1770-1800)</i> Chair: Serena Dyer (University of Warwick)
14.00 – 15.40	The Fashion Press Chair: Jade Halbert (University of Glasgow)
Ilya Parkins	Eve Goes Synthetic: Modernising Feminine Beauty, Renegotiating Masculinity in <i>Britannia and Eve</i>
Kate Strasdin	Reporting Royal Dress: Princess Alexandra and the Court Circular
Nickianne Moody	“Down To Date”: Negotiating the New Look in the British Popular Press
Amber Jane Butchart	“Flooded with little Joan Crawfords” Fashion on Film: Selling Hollywood in London in the Early 1930s
15.40 – 16.00	Break
16.00 – 17.00	Keynote: Anna Reynolds <i>Paper and Paint: Representing Dress in the Renaissance</i> Chair: Sophie Littlewood (University of York)

17.00 – 18.30	Morality/What to Wear Chair: Sophie Littlewood (University of York)
Pam Walker	Cleavages and Horns: The Paradox of Immoral Dress on Medieval Funeral Monuments
Heather Hughes	What Not to Wear: Dress and Morality in the English Costume Print, ca. 1630-1660
Elizabeth Spencer	"We are transmogrified into milk-maids...": Imitation, Emulation and the Apron in Eighteenth-Century England
Parallel International Session (BS/007)	
	Chair: Rebecca Evans (Museum of Applied Arts & Sciences)
Anne Reimers	Dance, Drugs and Vampiric People: Anita Berber and Otto Dix, Berlin 1925
Magda Craciun	Disseminating fashionable Islamic dress in contemporary Turkey: Opportunities and Constraints
Miren Arzalluz	The Voyage of a Chinese shawl: From the Far East to Paris Haute Couture, via Spain

Saturday

9.00 – 10.30	Trends Chair: Serena Dyer (University of Warwick)
Lucie Whitmore Amelia Rauser Gary Farnell & Savithri Bartlett	Women, Conflict and the Culture of Fashion in the Great War of 1914-1918 Lady Charlotte Campbell and the Belly Pad of 1793 Disseminating Gothic Dress: From Ann Radcliffe to Alexander McQueen
10.30 – 10.45	Break
10.45 – 12.45	The Fashion Market Chair: Jade Halbert (University of Glasgow)
Mary Brooks	'Now We Will Wear Milk...': Disseminating Desirability and Patriotic Choices for Wartime Dress Made from Substitute Fibres
Michelle Jones	The Most Charming Attempt to Ally Art & Industry: The Fashion Group of Great Britain, Collaboration, Design Synchronisation and the Control of the Fashion Market (1935-1940)
Bethan Bide	Make Do and Spend: The Rebellious Trade Press and the Dissemination of Austerity Fashion, 1945-1951
Liz Tregenza	The Fashion House Group and London Fashion Week 1958-1966
12.45 – 14.30	Lunch and Poster Session
14.30 – 15.30	Healthy Choices Chair: Susan Vincent (University of York)
Robyne Calvert	'The Artistic Aspect of Dress': the Pedagogy of the Healthy and Artistic Dress Union
Alison Matthews David	Going Viral: Fashion Dissemination and Contagion Narratives Past and Present
15.30 – 16.00	Break
16.00 – 17.00	Keynote: Christopher Breward <i>Dirk Bogarde, from Doctor to Decadent: Reflections on Film Costume, Fashion and English Masculinity</i> Chair: Jade Halbert (University of Glasgow)
17.00 – 18.30	Roundtable Workshop Chairs: Serena Dyer (University of Warwick), Jade Halbert (University of Glasgow), Sophie Littlewood (University of York)

Abstracts and Biographies

Keynotes

Christopher Bewerd (University of Edinburgh & Edinburgh College of Art)

Christopher Bewerd is a leading cultural historian and has served as the Principal of Edinburgh College of Art since 2011. He is also the Vice Principal for the Creative Industries and Performing Arts and Professor of Cultural History at the University of Edinburgh. His publications and exhibitions have considered the cultural history of fashion in the West, the history and status of London and other cities as global capitals of fashion, men as consumers of dress and related histories of dandyism, and ideas of fashion, modernity and memory. He has worked on major collaborative curatorial projects funded by the Economic and Social Research Council and the Arts and Humanities Research Council.

Christopher studied at the Courtauld Institute and the Royal College of Art. Prior to joining ECA as the new College's first Principal, he held posts at Manchester Metropolitan University, the Royal College of Art, London College of Fashion (University of the Arts London) and the Victoria & Albert Museum. He is a Governor of the Poldi Pezzoli Museum and a Trustee of the National Museums of Scotland. He is also an Honorary Fellow of the RCA, an Honorary Research Fellow at the V&A and a Fellow of the RSA.

In 2012, Christopher co-curated the V&A's Olympic season exhibition British Design: Innovation in the Modern Age 1948-2012. He has contributed catalogue essays to V&A exhibitions on Quilts, Couture, Sport and Fashion, Aestheticism, Postmodernism, David Bowie and post-war Italian Fashion, and to catalogues for the exhibitions Artist, Rebel, Dandy at the Rhode Island School of Design and Ivy Style and A Queer History of Fashion at New York's Fashion Institute of Technology. He sits on editorial and advisory boards for journals including Fashion Theory, Costume, The Happy Hypocrite, Visual Culture in Britain and Interiors: Design/Architecture/Culture and is series editor for Manchester University Press's Studies in Design. He is currently working on the cultural history of the suit and supervising PhD students in fashion and design/decorative arts history.

--

Jennie Batchelor (University of Kent)

Jennie Batchelor is Reader in Eighteenth-Century Studies in the School of English at the University of Kent, and is the Co-Director of the Centre for Studies in the Long Eighteenth Century at the University of Kent.

Her first book *Dress, Distress and Desire: Clothing and the Body in Eighteenth-Century Literature* was published by Palgrave in 2005 and since then she has published widely on eighteenth-century women's writing and material culture studies, including *Women and Material Culture, 1680-1830*, co-edited with Cora Kaplan (2007). She is a member of the editorial board of the Pickering and Chatto Chawton House Library Series, in addition to serving as editor of the memoirs strand of the project, and Series Editor (with Cora Kaplan) of a forthcoming ten-volume *History of British Women's Writing* from the medieval period to the present.

Jennie has written widely on the history of women's pocket books and fashion magazines. She is currently the Principal Investigator for a two-year Leverhulme Research Project Grant on the first 50

years of the history of The Lady's Magazine (1770-1832) and is researching a book provisionally entitled Guilty and Other Pleasures: Women's Magazines of the Romantic Era.

--

Marcia Pointon (University of Manchester)

Marcia Pointon is Professor Emeritus of History of Art at the University of Manchester UK and Research Fellow at the Courtauld Institute of Art, London. Her research interests range widely across many aspects of visual culture, imagery and representation in Western media from around 1700 to the present day. Her innovative approach to portraiture and representations of the body in works such as *Naked Authority: The Body in Western Painting* (1990), *Hanging the Head: Portraiture and Social Formation in Eighteenth-Century England* (1993), and *Portrayal and the Search for Identity* (2013), has established her as a widely recognized authority on British art.

More recently, Marcia has focused on the interrelations between the applied arts of jewelry and other forms of historical visual evidence. Her 2009 book about jewels in art and literature, *Brilliant Effects*, explores both the materiality of gems and jewellery and the economics and politics of a culture of surface display that functioned across national boundaries and encompassed simultaneously both ancient traditional bodies of knowledge and new scientific approaches to the world. She is currently working on a book titled *Diamond* to be published in Reaktion Books' series 'Earth', a project supported by a Leverhulme Emeritus Research Fellowship.

Marcia served on the AAH Executive Committee for three years before becoming the Chair of the Association from 1986-89, and later editor of *Art History* from 1993-97. She is a member of the Courtauld Institute of Art Research Forum's International Advisory Board, the National Portrait Gallery's research advisory group and the Public Catalogue Foundation/University of Glasgow Oil Paintings Expert Network.

--

Anna Reynolds (The Royal Collection)

Anna Reynolds is Curator of Paintings at the Royal Collection, and holds an MA in the History of Dress from the Courtauld Institute. She specializes in clothing in Britain during the seventeenth century.

Anna recently curated an exhibition on the subject, *In Fine Style: The Art of Tudor and Stuart Fashion* (2013), which was held at the Queen's Gallery in Buckingham Palace. The exhibition resulted in an excellent catalogue which followed the changing fashions of the period and showed how clothing in works by Hans Holbein the Younger, Nicholas Hilliard, Van Dyck and Peter Lely conveyed important messages. *In Fine Style* also emphasized the spread of fashion internationally during the early modern period.

Anna is an active public historian, and in 2013 she gave a TEDx talk on 'Democratising Fashion'.

--

Ulinka Rublack (University of Cambridge)

Ulinka Rublack is Professor of Early Modern European History at the University of Cambridge (St. John's College). Her research interests focus on sixteenth and seventeenth century culture, its visual and material aspects, the Reformation, gender and society as well as methodological concerns. Her most recent monograph, *Dressing Up: Cultural Identity in Early Modern Europe*, explores the relation between dress and identities in the period and won the Bainton Prize for History in 2011.

One of her main aims is to explore and interpret the past in novel ways by collaborating with other scholars as well as with artists and makers. She is currently co-editing *The First Book of Fashion*, which presents the first colour edition of the Books of Clothes of Matthaeus and Veit Konrad Schwarz, an unparalleled chronicle of fashion innovation and male Renaissance lives between 1500-1570. This project is undertaken in cooperation with the Herzog Anton Ulrich Museum in Brunswick, Maria Hayward and Jenny Tiramani. *The First Book of Fashion* will be published by Bloomsbury in 2015. Rublack has collaborated with Jenny Tiramani to reconstruct a dress worn by Schwarz in 1530; this will be displayed in the National Gallery, London, on the 28th of March 2014. She also collaborates with artist Maisie Broadhead and fashion designer Isabella Newell to explore contemporary male dress and modes of pictorial display in relation to Renaissance art; an ongoing project that will result in exhibitions.

Ulinka serves on the editorial boards of *The Historical Journal*, *Fashion Theory* and *Cultural & Social History*. She is co-editor of the book series *Konflikte und Kultur* and has served on the editorial board of *German History* for many years. She is, most recently, editor of the *Oxford Concise Companion to History*. Ulinka is sole founder of the Cambridge History for Schools outreach programme; and is a co-founder of what became the Cambridge Centre for Gender Studies. Ulinka has been a full member of three European research networks and is currently a member of the steering committee of the AHRC-funded network on the history of luxury, led by Giorgio Riello.

Organisers

Serena Dyer (University of Warwick)

s.f.c.dyer@warwick.ac.uk

Serena is a historian of dress, consumption, and material culture of the eighteenth century. Her PhD, fully funded by the ESRC, and supplemented by a Chancellor's Scholarship, examines the rise of the figure of the female consumer, interrogating ideas about agency, gender, training, and skill in clothing consumption. Prior to commencing her PhD, Serena studied for an MA in Eighteenth Century Studies at the University of York. She has published a number of articles in publications such as the Journal of Urban History, History Today, and History Compass. Serena is the 2014/2015 Doctoral Fellow of the Humanities Research Centre, University of Warwick, and recently organised the 'Making and Mobilising Objects' project, as part of the fellowship.

Aside from her academic work, Serena also works in museums and galleries. She is currently working for the National Trust and Woburn Abbey, and was previously Assistant Curator at the National Portrait Gallery. She has also worked with the English Heritage, V&A, Fairfax House, Leeds Museums, and the West Yorkshire Textile Heritage Project.

Serena is also very interested in making as knowing methodologies, and has a background in dress reproduction. She manages Dressing History, through which she has worked with the Science Museum, Jane Austen's House, and Rotherham Museum.

--

Jade Halbert (University of Glasgow)

j.halbert.2@research.gla.ac.uk

Jade Halbert is an historian of dress based at the University of Glasgow. She holds a BA in Fashion Promotion from the London College of Fashion and an MLitt in Dress and Textile Histories from the University of Glasgow. Her ESRC-funded PhD, 'Marion Donaldson: Fashioning a Phenomenon in Post-War Glasgow' examines the post-war British fashion industry and rag trade through a case-study approach that places Glaswegian fashion designers and manufacturers, Marion and David Donaldson, at its centre. Jade's research interests are the business of fashion, the mechanics of the rag trade, entrepreneurship in the fashion industry, and the social and economic consequences of the changing Western fashion system since the nineteenth century.

In addition to her academic work Jade has been a curatorial volunteer at Glasgow Museums since 2013, cataloguing and researching nineteenth century dress and textile collections. She is currently assisting the Curator of European Costume and Textiles with the upcoming exhibition, A Century of Style: Costume and Colour 1800-1899, which will open at Kelvingrove Museum and Art Gallery in September 2015.

--

Sophie Littlewood (University of York)

sal502@york.ac.uk

Sophie is PhD candidate in the History of Art Department at the University of York, where she also completed her BA and MA. Her thesis examines the role armour and its visual representations played in projecting and fashioning ideals of Elizabethan masculinity. Her current research interests are British arms and armour, early modern masculinity, military portraits, the history of dress from the sixteenth and seventeenth centuries and the aesthetics of the body. Sophie has recently been awarded a grant by The Worshipful Company of Arts Scholars to support her archival research at The Metropolitan Museum of Art, New York.

Sophie is a member of the Association of Art Historians SMC and is co-organising the 2015 Annual Summer Student Symposium, *Fashion and Art History*. She also organises research events and edits the blog for the British Art Research School.

Speakers

Miren Arzalluz (University of Deusto)

The Voyage of a Chinese Shawl: From the Far East to Paris Haute Couture, via Spain

The influential couturier Cristóbal Balenciaga was profoundly inspired by his native Spanish culture. References to bullfighting attire and the world of bullfighting were constants in Balenciaga's work, from matador 'bolero' jackets and dresses with swooping ruffled hemlines to Manila shawls, the Chinese silk embroidered shawls that became a symbol of Spanish national identity and dress in the late nineteenth century. However, by the time Balenciaga reinterpreted the Chinese shawl in his exceptional Paris haute couture creations, this alluring item of Chinese origin had travelled a fascinating journey spanning centuries and continents.

Bought by the Spanish conquistadors from Chinese merchants in Manila, the so-called Manila shawl soon became a fashionable accessory for society ladies in both colonial Mexico and wealthy Seville. Supplanted in the aristocratic and bourgeois wardrobe by more desirable accessories such as the Kashmir shawl, in the nineteenth century the Manila shawl was massively adopted by working class women all over Spain. Exuberant bullfighting corrida scenes depicted in posters and paintings by both local and foreign artists spread widely both within and beyond the borders, captivating an international audience. In the 1920s an exotically Hispanicised Chinese shawl made its way to Paris haute couture in the collections of Madeleine Vionnet and Jeanne Lanvin. Balenciaga took over and introduced the most rigorous, restrained and deexoticised interpretation ever to be made of this intriguing garment.

This paper aims to explore the extraordinary ways in which the Chinese shawl has travelled worldwide, from sixteenth-century China and modern Spain to twentieth-century Paris haute couture, and its changing aesthetic and cultural significance.

Miren Arzalluz read History (BA) at the University of Deusto, and Comparative Politics (MSc) at the London School of Economics before specializing in the history of dress and fashion at the Courtauld Institute of Art (MA). She was curator and head of collections at the Cristóbal Balenciaga Foundation from 2007 to 2013. In 2011 she published her book *Cristóbal Balenciaga. The work of the Master (1895-1936)* (V&A Publications), and continues her research on Balenciaga as a PhD candidate at the University of Deusto. She now works as freelance researcher and curator and is currently co-curating "The Architects of Fashion: disruption and innovation in fashion, from Balenciaga to Yamamoto" to be shown at MoMu Antwerp in the spring of 2016.

Bethan Bide (Royal Holloway, University of London/Museum of London)

Make Do and Spend: The Rebellious Trade Press and the Dissemination of Austerity Fashion, 1945-1951

The immediate post-war years saw both the British fashion industry and British consumers hampered by acute shortages, continued rationing and design regulation. However, the broad solidarity with official clothing policy that the government had enjoyed throughout the war years waned rapidly as the public became impatient for promised peace-time prosperity. In its place rose a sense of growing frustration against official austerity policies, where clothing became one of the ensuing rebellion's most visible battlegrounds and the fashion trade press a vocal force for change.

Trade magazines such as *The Maker Up* and *The Tailor and Cutter* played a key role in disseminating 'subversive' ideas of dress at a time of austerity, promoting consumerism, and influencing British fashion as worn and conceived of during this period. This paper examines how these magazines promoted new fashions, designers and technologies. Their problematic relationship to official policy, as both a government mouthpiece for changing regulations and a lobbying body promoting deregulation will also be explored. This paper will demonstrate how the post-war resurgence of the Parisian fashion industry brought a conflict between the dual roles of the trade press as competitive promoter of exportable British fashion, and news source for fashion trends.

This paper highlights how the trade press led the late 1940's fashion revolution; disrupting hierarchies as they steered fashion publications and local dressmakers alike towards the rebellious and wearable aesthetic that came to be known as the 'London Look', all the while reinforcing the use of fashion as a symbol against austerity.

Bethan Bide is an AHRC CDA funded PhD candidate researching a project about post-war fashion systems in London, entitled 'Austerity Fashion', with the Museum of London. The project is supervised by Professor David Gilbert (Royal Holloway, University of London) and Beatrice Behlen (Senior Curator, Museum of London). She has previously completed an MA in the History and Culture of Fashion at the London College of Fashion and a BA in English at the University of Cambridge. When not poking around boxes of old stockings, she works for BBC Radio 4 as a researcher, scriptwriter and producer.

Mary Brooks (Durham University)

'Now We Will Wear Milk': Disseminating Desirability and Patriotic Choices for Wartime Dress Made From Substitute Fibres

With war looming, mid-twentieth century politicians became anxious about the availability of wool for the military. Milk and peanuts were used to create innovative wool-like fibres. This paper will analyse the approaches taken by producers in America, Italy and England to fashion desirability for fibres which could otherwise be dismissed as *ersatz*.

National Dairy Products sought to create a utopian, patriotic aura for their milk fibre *Aralac*, using glossy fashion magazines to disseminate information. Claire McCardell and Adele Simpson produced stylish *Aralac* dresses, while Hollywood film stars promoted Californian fashions in *Aralac*. The link between such fashion, fibres and national identity was also pronounced in Italy. *Il Poema del Vestito di Latte* by the futuristic, fascistic poet Marinetti formed part of SNIA Viscosa's promotion of their milk fibre *Lanital*. These dissemination strategies will be contrasted with Imperial Chemical Industries' (ICI) promotion of their peanut fibre *Ardil*. Teetering between the fashionable, the patriotic and domestic, ICI supplied scarves to Korean troops and presented Harold Wilson with an *Ardil* suit. The couturier Mattli used *Ardil* and *Good Housekeeping* advertisements also aimed to persuade housewives to buy *Ardil* garments for their families.

The paper will explore the tensions between this constructed high-end image and the reality of mass-marketing through mail-order catalogues, as well as wearing and caring for problematic ‘cheesy’ fibres which shrank in the wash. Michael Thompson’s ‘Rubbish Theory’ will also be applied to propose reasons for these fabrics’ rapid trajectory from constructed desirability to forgotten failures.

Mary Brooks holds a Textile Conservation Diploma. She worked in Switzerland, America and England before becoming Head of Studies and Research at the Textile Conservation Centre (University of Southampton) and subsequently, Reader/Programme Leader for their MA, *Museum & Galleries*. Mary has also undertaken independent conservation and museum projects, including the Monument Fellowship at York Castle Museum. She is now Director of the new MA *International Cultural Heritage Management* at Durham University. Her research is object-centred and focuses particularly on seventeenth-century embroideries, textile x-radiography and regenerated protein fibres. She often uses a conservation perspective as a pathway for the interpretation and presentation of cultural artefacts.

Amber Butchart (London College of Fashion)

“Flooded with little Joan Crawfords” Fashion On Film: Selling Hollywood in London in the Early 1930s

During the 1930s the apparent ease and glamour of American design from New York and Hollywood respectively began to usurp fashion status from the hegemony of Paris. Hollywood embarked on an aggressive strategy of marketing American fashion around the world through the Dream Machine. The dichotomy that is often constructed between America and Paris at this time leaves London, as a consumption capital, out of the equation. This period coincided with a ‘revolution in visual consciousness’ (Arnold 2002: 49) in the UK, brought about by the proliferation of print and photographic media, the popularity of the cinema as a leisure activity and the growth of a national, London-centric press.

This paper attempts to redress the balance by assessing the dissemination of Hollywood fashions in British popular style and film magazines during the early 1930s, considering the extent to which the British media accepted this rhetoric of glamorous democracy. The 1930s were a pivotal decade for both the fashion and film industries, and the decade marks the first time that Hollywood, previously dismissed as ‘vulgar’ and tasteless, came to be recognised as an influence on the way British women dressed.

Based on research conducted for a visiting Research Fellowship at University of the Arts London, as well as additional research undertaken for a potential book project, this paper draws on the collection of press books at the British Film Institute as well as film/fan magazines and paper dress patterns from the 1930s to examine the dissemination of Hollywood styles during this pivotal time in economic history and visual culture.

Amber Butchart is an Associate Lecturer in Cultural & Historical Studies at London College of Fashion, and a former visiting Research Fellow at the University of the Arts London, in a cross-college initiative between LCF and Central Saint Martins. She runs an ‘In Conversation’ series at the V&A looking at issues concerning the clothed body in fashion and performance, and has spoken on the history and culture of dress at the Institute for Contemporary Arts, British Museum, Royal Academy of Arts, British Library, Wellcome Collection and British Film Institute. Her latest book Nautical Chic (Thames & Hudson, 2015) charts the history of high fashion on the high seas.

Robyne Erica Calvert (Glasgow School of Art)

'The Artistic Aspect of Dress': The Pedagogy of the Healthy and Artistic Dress Union

'*Aglaia* will propose no violent revolution in matters of attire, such as the Rational Dress Association advocates, but its contents will be directed to teaching both men and women how to discriminate by choosing and rejecting, and so gradually moulding the exigencies of our climate and situation, the claims of artistic arrangement of drapery, and harmony of colour.'

These are the words of the artist-designed Henry Holiday, president of the Healthy and Artistic Dress Union, explaining the didactic goals of their journal, *Aglaia*, in an 1892 *Hearth and Home* interview. A culmination of the various artistic and reform movements in Victorian fashion, the Union is often alluded to in most extant discussions of the alternative sartorial trends of the period. However, no in-depth study has been made of the group and its myriad activities, which included not just journal but educational projects such as their 'Exhibition of Living Pictures,' a series of *tableaux vivants* publicly performed in 1896 as a means of disseminating their sartorial agenda.

This paper presents new research on the Healthy and Artistic Dress Union, outlining their pedagogy under the leadership of artists such as Holiday, Walter Crane and G.F.Watts. A Brief history of the organisation will precede discussion of *Aglaia* and an examination of the 'Exhibition of Living Pictures,' illustrating the impact of creative production and philosophy upon Artistic Dress from this period, and the perhaps unsung relevance of this group for the development of fashion in the early twentieth century.

Dr Robyne Erica Calvert is a researcher in the history of art and design at the Glasgow School of Art. Her research focuses on nineteenth and early twentieth century visual culture, emphasising collaborative practice and sartorial expression. She received a Pasold Fund PhD bursary for her thesis *Fashioning the Artist: Artistic Dress in Victorian Britain, 1848-1900* (University of Glasgow, 2012). Additionally, she writes and lectures on the 'Glasgow Style' artists, architects and designer. In early 2014 she co-organised the conference 'Crafting the Look: Styling as Creative Process' at GSA. She is currently preparing her research on Artistic Dress for publication.

Roslyn Chapman (University of Glasgow)

Halfway Round the World: Shetland Fine Lace Knitting in Australia

On the 14 October 1845 Robert Bourne and Co. placed an advertisement in The Sydney Morning Herald for 'Real Shetland Shawls' noting that he had 'A few of the above truly elegant shawls on sale.' Having journeyed approximately 14,750 miles by sailing ship and taken anything up to four months to arrive, Shetland fine knitted lace finally disembarked and was available for purchase first in Sydney, and then shortly after the rest of Australia. By the end of the nineteenth century it was advertised in multiple newspapers in all six Australian states. Shetland hosiery had been sent to Australia from at least 1840, however it is Bourne's advertisement which is the first to suggest not only the importation of the finer knitting produced in Shetland, but also, indirectly, the problems faced by the Shetland knitters over the production of imitation articles. While many Shetlanders immigrated to Australia, undoubtedly taking their knitting skills with them, this alone is insufficient explanation for the initial rise and prolonged endurance of Shetland fine knitted lace as a fashion statement. The popularity of the knitted lace both as a material object to be owned and a topic of discussion is apparent in newspaper advertisements and

articles which, while generally adhering to similar conventions set by the British press, imparted a distinctive Australian flourish. This paper will discuss the use of national print media in Australia as a means of promoting Shetland fine knitted lace simultaneously as both low and high fashion.

Roslyn Chapman has recently submitted her PhD thesis on the History of the fine lace knitting industry in nineteenth and early twentieth century Shetland to the University of Glasgow and is currently awaiting her viva. She is project administrator for the University of Glasgow's research project Knitting in the Round: Hand-Knitted Textiles and the Economies of Craft in Scotland. An overview of her research has been published in Sarah Laurendon (Ed) *Shetland Textiles: 800BC to the Present* (Shetland Heritage Publications, 2013) and she is a regular feature writer of Shetland textile stories for 60 North magazine.

Magda Craciun (University College London)

Disseminating Fashionable Islamic Dress in Contemporary Turkey: Opportunities and Constraints

Based on ethnographic fieldwork carried out in Istanbul (2012-2014), this paper focuses on how ideas about dress are sought, shared and reflected upon in the controversial arena of Islamic fashion in contemporary Turkey. Everywhere in the world, the development of Islamic fashion challenges its practitioners and observers. In Turkey – the only Muslim country that has been established as a modern secular state under an entirely explicit rejection of Islamic influences on dress and that has recently experienced the quasi-normalisation of the public presence of Islamic dress under the decade-long government of an Islam-rooted party, the promotion and popularization of Islamic fashion takes place within a socio-political context replete with opportunities and constraints.

Drawing on data collected through interviews, casual conversations, content analysis of social media commentary and (participant) observation, this paper analyses the dissemination of fashionable Islamic dress through the work of a well-known veiled woman, Hülya Aslan. A few years ago, this young woman modelled for one of the first issues of an Islamic lifestyle magazine. Soon after, she was offered a job at this magazine and so became the first Islamic fashion editor in Turkey. She is now considered a style icon and has tens of thousands of followers on social media, who admired her creative flair for putting together fashionable outfits for pious Muslim women. However, the responsibility that comes with such a position, and the critical discussion of her work by conservative Muslims, sometimes weight her down.

Dr Magda Craciun earned her PhD from the Department of Anthropology at University College London. She is currently Marie Curie Intra-European Fellow in the same department, working on the Islamic fashion industry in Turkey. Selected publications include: 'Islam, Faith and Fashion: The Islamic Fashion Industry in Turkey' (under contract, Bloomsbury), 'Material Culture and Authenticity: Fake Branded Fashion in Europe' (Bloomsbury 2014), "Bobbles and values: an ethnography of de-bobbling garments in postsocialist urban Romania" (Journal of Material Culture (2015)), 'Rethinking fakes, authenticating selves' (Journal of the Royal Anthropological Institute (2012)).

Hilary Davidson (University of Technology, Sydney)

The Talking Page: Dress Transmission in Jane Austen's Writing

Jane Austen (1775-1817) lived and wrote in an age of radical fashion transformation during which stiff silken French court formality became soft, naturalistic cotton-heavy elegance inspired by British democracy. However, her epistolary and fictional writings reveal more personal, quotidian aspects of the middle gentry and professional classes' applications of fashionable changes in the early nineteenth century. Austen's 160 surviving letters - mostly to her sister Cassandra - contain details of shopping commissions within the family, and reports on successes and failures in clothing manufacture and consumption. From 1796 to 1817 the Austen family network is reported patronising London warehouses, making speculative purchases for each other, getting clothing made up, making and altering it themselves, and buying good bargains and bad in the way of caps, ribbons, lace, jewellery, gloves and stockings. They also use a range of professionals including dyers, mantuamakers and tailors to obtain clothing and apply fashionable change. In the six completed novels and unfinished fiction, Austen details similarly local transmission modes such as pattern-dresses, word of mouth, and village milliners for her characters. What emerges are networks of taste based in friendship or relationship, and relying on an aesthetic and economic trust dependent on such intimacy. Austen's writings reveal dress information transmitted on personal scales, circulating within individual communities and relying on observation, and shared textual and verbal knowledge, rather than on explicit visual mode-making such as costume plates.

Hilary Davidson is a dress and textile historian who was curator of fashion and decorative arts at the Museum of London between 2007-2012. She is currently based in Australia where she is writing a book on dress in the British world during the long Regency, and completing a doctorate on the same subject at the University of Technology, Sydney. Hilary has published and lectured extensively on many areas of dress history, and appeared on two BBC documentaries on Jane Austen. Her extensive reconstruction research into a pelisse-coat once belonging to the author will be published in Costume, June 2015.

Christine Davies (University of Kent)

Disseminating and Disturbing Gender Discourse through Dollies' Dress and Stories

Dolls in the late-eighteenth and early-nineteenth centuries present a contested site, reflecting broader socio-political concerns about fashion, femininity and virtue. Doll-play, and its attendant investment in dress-up, was implicated with fraught issues relating to girls' correct self-development and socialisation. Dolls were variously conceived as nurturing, dangerous or degrading; either they implicitly upheld bourgeois ideology by preparing girls for maternal domesticity, threatened the social order by instilling girls with values vain, frivolous and false, or represented an instrument contributing to the indefinite infantilisation of womankind.

This presentation intends to contextualise and unpick these narratives with reference to examples from literary and visual culture, and surviving objects within the V&A collection – notably the dolls fashioned by Laetitia Clark Powell to record (in miniature) her own tastes in dress, and the paper dolls designed by Ann Sanders Wilson to illustrate a moral tale for her sister. The objectives are twofold: firstly, to demonstrate the ways in which play dolls prescribed sartorial and subjective identities for girls in accordance with gender norms; secondly, to explore the extent to which dolls, their dress and capacity for story-telling, might also represent and preserve a space for girls to resist and subvert such norms. Finally, the overarching agenda impelling this research must be acknowledged: to promote a greater appreciation for children's toys and textiles in the fields of dress history and fashion theory; indeed, to posit what fashion design and dissemination may in fact owe to children's play and invention.

Christine Davies is a doctoral student at the University of Kent, researching women's dress as a site for story-telling and ideological engagement, especially as these relate to gender in the period 1770-1830. Her project is being supported by CHASE and supervised by Dr Jennie Batchelor and Dr Helen Brooks, and is proving to be truly inspiring (and humbling). Christine has previously completed undergraduate and masters studies at Sussex, and in 2013 presented a conference paper on dress as a literary trope. She has also worked for the Museum of English Rural Life, which imparted a lasting enthusiasm for interdisciplinary and object-based research.

Jenny Evans (University of Wolverhampton)

Shifting Significances of Historical Dress: The Story of the Hodson Shop Collection, 1983-2015.

This paper will focus upon the dissemination of ideas and information regarding a collection of twentieth century clothing. It will chart the 'museum life' of Walsall Museum's Hodson Shop Collection – a collection of over 3,000 items of mass-produced clothing from 1920 1960s. Following its discovery in November 1983, the collection embarked on a convoluted process of relocation, division and cataloguing before finally being accessioned into Walsall Museum's collection in 1993. Throughout this process and up until 2013 the collection was cared for and championed by volunteer and Honorary Costume Curator, Sheila Shreeve MBE. Her work has been hugely influential in how the collection is interpreted and understood.

Whilst the collection is acknowledged as nationally significant, its story has been turbulent. As of January 2015, the collection's future is uncertain as Walsall Museum faces closure. This paper provides a timely consideration of how museums, individuals and numerous external factors shape our understanding of historical dress and fashion. The background to the collection will be considered briefly before progressing to the history of the collection following its discovery to the present day. Interviews with museums staff and documentary sources will be used to establish key ideas and influences affecting the collection throughout this period. These factors include academic and media interest, local government, and national heritage policy/trends. Finally, the paper will assess the influence of Shreeve upon the historical narrative surrounding the collection. This will highlight how individuals play a significant role in shaping perceptions of the value and meaning of historical dress.

Jenny Evans is a Ph.D candidate and visiting lecturer in History and Cultural Studies at the University of Wolverhampton. Her doctoral research is an AHRC Collaborative Award project investigating Walsall Museum's Hodson Shop Collection in terms of unworn and everyday dress within museums. She has written for Textile History and the Fashion Research Network and regularly blogs about her research. Jenny has recently worked on Walsall Museum's 'Austerity to Prosperity' exhibition, selecting items from the Hodson Shop Collection that reflect the shift from Utility clothing towards a "fashion-for-all" ethos.

Gary Farnell & Savithri Bartlett (University of Winchester)

Disseminating Gothic Dress: From Ann Radcliffe to Alexander McQueen

This paper explores the hypothesis that the ever-anachronistic nature of Gothic dress allows its wearers

to simultaneously shift backwards and forwards in time – in this sense, disseminating dress – to inform their lives in the present. No wonder that the Gothic has been remarkably popular in the *fin de siècle*s of the eighteenth, nineteenth and twentieth centuries: having a sexual relationship with temporality itself is another way of putting it, drawing on the idiom of Valerie Steele's classic 1996 study *Fetish: Fashion, Sex and Power*. Our own exploration is structured in terms of a comparative account of Gothic dress in the 1790s and the 1990s, as signified by Ann Radcliffe and Alexander McQueen. Baptized as the 'Great Enchantress' by her contemporaries, Ann Radcliffe has created through her fiction the look – in its various dress details – of the classical Gothic heroine. The dissemination of this look, itself driven by a certain *fin-de-siècle* will-to-anachronism, is then marked most recently by Alexander McQueen. As described by Isabella Blow, McQueen 'takes ideas from the past and sabotages them with his cut to make them thoroughly new and in the context of today' ('God Save McQueen', *Harper's Bazaar* (1996)). This anachronism is in many ways a very effective form of dress-dissemination and is exemplified by both Ann Radcliffe and Alexander McQueen as exemplary *fin-de-siècle* Gothic artists.

Gary Farnell is a Senior Lecturer in English at the University of Winchester. He has published several contributions to books and journals on various aspects of Gothic culture, including *Twenty-First-Century Gothic* (Cambridge Scholars, 2010), *The Encyclopedia of the Gothic* (Wiley-Blackwell, 2011) and *Women: A Cultural Review* (Taylor and Francis, 2014).

Savithri Bartlett has worked in fashion design and is now a Senior Fellow (Knowledge Exchange) at the University of Winchester where she is the Programme Leader of BA Fashion: Media and Marketing.

Christine Griffiths (Bard Graduate Centre, New York)

Stitching and Clothing by the Book: Instructional Needlework Manuals in Nineteenth Century Britain and Ireland

Housed within special collections libraries across the UK, Ireland, and New York are tiny treasures, which holds vital clues about the dissemination of clothing-making techniques in the mid-nineteenth century. From the exterior, these books seem quite ordinary, but tucked between, glued onto, and sewn into the pages are miniature "specimens," or tangible examples of sewing, darning, as well as tiny finished shirts, frocks, caps, and stockings. Each physical model corresponds to a set of instructions and a chart for scaled enlargement. The inclusion of such samples makes these books rare surviving documents of the types of clothing made and worn by the everyday people in London, Dublin, and beyond. Moreover, these books illustrate the importance of traditional methods of instruction, even as industrialization permeated the clothing industry in the mid-nineteenth century.

Though trained in needlework through the emulation of techniques wrought by teachers and printed in books, young schoolgirls were themselves innovators. In the decades during which these books were in use, the printed "simple," albeit comprehensive (and at times confounding), directions remained fairly standard. However fabrics, colors, and patterns choices were rarely specified. Thus, surviving "specimens" of clothing, darning, and knitting are unique and often personalized by the maker. Whereas one copy from 1858 contains a miniature plain white muslin men's shirt, another is stitched with vibrant red thread. Blue and white gingham squares illustrate the second lesson, entitled "Sewing," in one volume, whereas a colorful star-shaped, floral-printed sample demonstrates the same lesson in another book. Furthermore, other "specimens" are signed and contain the date and name of school—and in some cases, the name of the pupil.

Both English and Irish needlework books were circulated beyond the classroom. Ink marginalia, signatures, and dedications indicate that these books were used and reused for several generations to teach girls the basics of making clothing by hand in England, Ireland, America, and even Australia. Using material evidence gathered from close study of extant copies of *Instructions of Needle-work* and *Knitting and Simple Directions in Needlework and Cutting Out* garnered for my dissertation research, this paper will discuss the dissemination through books of traditional yet individualized clothing-making techniques in the nineteenth century.

Christine Griffiths is a PhD student at Bard Graduate Center in New York and current Editorial Fellow of West 86th, an academic journal specializing in Decorative Arts, Design History, and Material Culture. Her work focuses on material culture and dress history, with an emphasis on the relationships between textiles and books from the seventeenth to the nineteenth century. Her current research looks at instructional manuals and recipe books for perfume and textile production, a project that forms part of her dissertation. Christine's first article, "'Not forgetting his perfumed Gloves': Accessorizing Scent in Eighteenth-Century England," will be published in the journal Costume.

Heather A. Hughes (University of Pennsylvania)

What Not to Wear: Dress and Morality in the English Costume Print, ca. 1630-1660

In *On English Monsieur* (1616), English poet and playwright Ben Jonson writes: "Would you believe, when you this monsieur see/That his whole body should speak French, not he?" Jonson's poem is one of many cultural artifacts that reveal anxieties about cultural cross dressing in seventeenth-century England, where donning the dress of a foreign nation was condemned as not only traitorous, but also decadent and morally ruinous. Most scholarship on this subject, however, prioritizes written sources, such as ballads, pamphlets, or polemical tracts. This paper argues that costume engravings, which combine image and text, were uniquely suited to teach contemporary viewers to read dress as an index of nationality and morality.

I begin by discussing how Robert Vaughan's *Twelve Months of the Year in the Habits of Several Nations* distinguishes England from other nations by painting foreign dress—and those who inhabit it—as antithetical to English virtue. Each of the twelve plates in Vaughan's series pairs a man and woman of varying national origin with four verses perpetuating negative stereotypes. I then examine the special treatment reserved for France, which receives the most scathing accusations of moral depravity. Subsequent series by John Goddard and William Marshall follow suit by appropriating French costume prints for personifications of the Seven Deadly Sins and the Four Complexions. By placing these works in dialogue with contemporary written and visual sources, I propose that costume prints were an integral means of disseminating disparaging rhetoric about French fashions, which were imbued with additional significance during the English Civil War.

Heather A. Hughes is a PhD candidate in the history of art at the University of Pennsylvania, where she specializes in the visual culture of early modern Northern Europe. Her dissertation investigates how costume prints—by artists such as Pieter de Jode, Jacques Callot, and Wenceslaus Hollar—transmitted ideas about clothing and identity during the seventeenth century. She is currently the Dreesmann Fellow at the Rijksmuseum, where she is contributing to an upcoming exhibition on the development of the fashion periodical. She was previously the Carl Zigrosser Fellow in the Department of Prints, Drawings

and Photographs at the Philadelphia Museum of Art, as well as a Netherland-America Foundation/Fulbright Fellow.

Michelle Jones (Central Saint Martins and Cambridge School of Visual and Performing Arts)

'The most charming attempt to ally art and industry' The Fashion Group of Great Britain: Collaboration, Design Synchronisation and the Control of the Fashion Market (1935 - 1940)

In the 1930s, the deficiencies in demand that accompanied the economic depression led to innovations within the mechanisms of fashion design, production and dissemination. In America, cooperative associationism amongst competitors was recognised as one of the best ways to improve industrial efficiency. The influential Fashion Group (established in New York in 1930), which sought to disseminate fashion forecasts across the industry in order to coordinate supply and demand, was founded on this idea. The main aim of its British branch, formed in 1935, was to bring together the country's 'aesthetic leaders' so that their shared knowledge could be harnessed and disseminated. This was intended not only to increase the stylistic appeal and export viability of British products, but also to bring control to the international fashion market.

This paper focuses on the Fashion Group of Great Britain's twice-yearly showcase of London couture to demonstrate how designer-collaboration led to a synchronisation of creative practice. It will reveal how this manipulation cultivated an abbreviated narrative for British fashion that adhered to the commercial dictates of the American industry. This little-known group is therefore examined as part of an interconnected transatlantic network that brought control and authentication to fashion production during a period of rising mass consumption. Its activity is also recognised as a key component in the recognition of London as an international fashion centre.

Michelle Jones was Theory Coordinator and Senior Lecturer at the University for the Creative Arts, Rochester between 2003 and 2013. In September 2014 she submitted her PhD thesis at the Royal College of Arts, London, entitled *Less than Art, Greater than Trade: English couture and the Incorporated Society of London Fashion Designers in the 1930s and 1940s*. She is currently a visiting lecturer at Central Saint Martins, University of the Arts, London and Cambridge School of Visual and Performing Arts, Cambridge.

Angela Loxham (Lancaster University)

More than Meets the Eye: How to Choose Fabric in Nineteenth-Century England

It is often understood that it was during the nineteenth century when vision came to dominate society. This argument has impacted studies of fashion and consumerism. Women are said to have been educated on what to wear through the spectacular windows of department stores, and the burgeoning female press. Both of these are claimed to have showcased novel styles of dress, the availability of which grew because of improvements in manufacturing and transport. However, studies focusing on the dissemination of fashion have tended to ignore that, despite new possibilities for style, dress was a question of substance too. This paper argues that new technologies for creating fabrics and styles did not just allow more visual variety in dress but they also enabled fraud and adulteration in the fabric trade to flourish. This adds a new issue to consider when discussing how women were counselled to choose dress and how they negotiated conflicting advice. As most continued to sew their own clothes well into the twentieth century, the choice of materials mattered a lot, often taking precedence over style.

This paper discusses the advice given to women on how to choose fabrics. This came from drapers but also featured in books and periodicals. These advised women on how to choose fabric according to quality, often assessed by touch. This then raises more fundamental questions about what matters in terms of dress, and it will be argued that the visual attention given to fashion needs to be tempered by other considerations.

Angela Loxham is in the third year of her PhD on an ESRC 1+3 scholarship at Lancaster University. Her research focuses on female tactile perception in the domestic sphere and within consumer spaces during the nineteenth century. Her undergraduate dissertation has recently been published in the *Journal of Historical Sociology*. She is currently in the process of preparing her MA dissertation for publication in a special issue of *Museum and Society* (due for publication in 2015). She has recently published on sensory studies and interdisciplinarity in *19: Interdisciplinary Studies in the Long Nineteenth Century*.

Alison Matthews-David (Ryerson University)

Going Viral: Fashion Dissemination and Contagion Narratives Past and Present

We have long feared the seemingly irrational, unpredictable spread of both fashion trends and contagious diseases. Contagion narratives have been used to describe the ways in which specific fashions and illnesses spread and ‘infect’ the general population. This paper explores how anxieties over human contact, contagion, and fashion dissemination have shifted over the past two centuries.

In the nineteenth century, fears were grounded in an awareness of the concrete physical dangers of infection. Popular media and medical journals, from *Punch* to the *Lancet*, warned consumers against donning potentially deadly garments. Was the pea coat that looked ‘so glossy,’ a ‘nest of disease?’ Were the body lice that gave a sweatshop worker typhus still lurking in ‘each fold and each crease?’ Although biased, this medicalised media panic forced consumers to think of the people who fashioned and maintained their appearances as living, breathing individuals who could come into contact with them via the clothing that touched their bodies. While studies have shown that hospital doctors still unwittingly transmit disease to their patients through items like dirty silk neckties, few of us fear our Gap pea coats now despite the fact that their makers may still be working in unsanitary sweated conditions.

Unlike their predecessors, cultural commentators now largely deploy the rhetoric of contagion to describe the more abstract, economic threat posed by swiftly mutating fashions. The maker has been forgotten in this new story. Perhaps history can provide us with a more embodied, compassionate approach to the production, consumption, and dissemination of fashions which, whether we prophylactically defend ourselves from them or adopt them wholeheartedly, touch us all.

Dr. Alison Matthews David (Stanford, 2002) started her career as a lecturer at the University of Southampton and is now an Associate Professor in the School of Fashion at Ryerson University. She has published in *Fashion Theory* and has articles forthcoming in the *Journal of Design History* and *Textile*. Her current research project examines how fashion harmed its makers and wearers and includes a co-curated exhibit at the Bata Shoe Museum, Toronto entitled *Fashion Victims: The Pleasures and Perils of Dress in the Nineteenth Century* (June 2014-June 2016). Her book, *Fashion Victims: The Dangers of Dress Past and Present* will be published by Bloomsbury in September 2015.

Nickianne Moody (Liverpool John Moores University)

“Down To Date”: Negotiating the New Look in the British Popular Press

Susan Gray's advertorial for a Butterick pattern offer in News Chronicle (28.01.1948) conceded that the New Look had been accepted by the British public. Therefore British women had to remake their clothes accordingly. The pattern she was promoting provided instructions and diagrams to assist the home dressmaker in applying these alterations. The headline 'Down to Date' does not look out of place among the vociferous debate carried out by mainly female fashion writers for the popular press.

Throughout 1948 they were concerned about the place of the New Look on sale in high street shops as suitable for a range of ages and figures, as well as the nature of its adoption by ordinary women. The discursive strategies employed ridiculed French fashion house secrecy, vacillating styles, and the appropriateness of such dress by contextualising it firmly within the clothing industry and post-war roles for women. The range of opinion, its politicisation, and engagement with national and gendered identity, makes fashion writing in the popular press during 1948 a valid case study to understand how everyday dress was discussed outside women's magazines and specialist publications.

The primary research underpinning this paper is from the Liddell Hart Collection of Costume held at Liverpool John Moores University. Sir Basil Liddell Hart was a paradoxical character in twentieth century public life, publishing on military organisation and women's fashion. To support his fashion talks and articles he made daily clippings from a variety of British newspapers between 1920 and 1970.

Nickianne Moody is Principal Lecturer in Media and Cultural Studies at Liverpool John Moores University. Her recent publications include: 'Methodological Agendas: Disability Informed Criticism and the Incidental Representation of Autism in Popular Fiction', 'Gardening in Print: Profession, Instruction and Reform', 'Entertainment Media, Risk and the Experience Commodity', 'The Gothic Punk Milieu in Popular Narrative Fictions', 'Spanish Women's Crime Fiction: Reading Gender in the Paratextual' and 'Defending female genius: the unlikely cultural alignment of Marie Corelli and Ouida'. Her current research is based on the Liddell Hart Collection of Costume held at Liverpool John Moores University.

Ilya Parkins (University of British Columbia)

‘Eve Goes Synthetic’: Modernising Feminine Beauty, Renegotiating Masculinity in *Britannia* and *Eve*

Through a case study of Britannia and Eve in the 1930s, this paper will explore the role of fashion-related journalism in the negotiation of changing fashions and regimes of feminine beauty in industrial modernity. The magazine featured a preponderance of explicit textual discussions of the consequences of an increasingly image-based society. Writers routinely considered the effects of these changes on both standards of beauty, and women as living subjects. Most of these writers were men, and their work was often – implicitly, if not explicitly – guided by a sense of injury or resentment at the effects of changing regimes of fashion and beauty on men and masculinity. The subject of a changing feminine

fashion and beauty culture is thus revealed to be a primary site for the renegotiation of middle-class masculine identity in this magazine.

The paper will focus on the work of male writers on fashion and beauty in *Britannia and Eve*, examining the use of authorial voice to make the masculine subject fully present in the work even where it is ostensibly marginal; men become the absent presence in this title. I will also read these textual representations of feminine beauty against the visual field of the magazine, which, as would be expected, consists almost entirely of images of women: the present presence. I consider the mutually reinforcing effects of the feminization of visual spectacle and the masculinization of text, and how this formal tension might both shape and echo arguments about women's fashion being made by male writers.

Dr Ilya Parkins is Associate Professor of Gender and Women's Studies at the University of British Columbia, Okanagan Campus. She is the author of *Poiret, Dior and Schiaparelli: Fashion, Femininity and Modernity* (Berg) and co-editor, with Elizabeth M. Sheehan, of *Cultures of Femininity in Modern Fashion*. Her essays on fashion, feminist theory and early twentieth-century cultural formations have appeared in *Biography*, *Feminist Review*, *Australian Feminist Studies*, and *Time & Society*, among other journals. She is at work on a four-year project entitled 'A Cultural Politics of Feminine Unknowability, 1910-39,' funded by the Social Science and Humanities Research Council of Canada.

Sophie Pitman (University of Cambridge)

Dolled Up: The dissemination of foreign fashions in Europe, c.1600

In Ben Jonson's *The Staple of News* (1625), Pennyboy Junior asks his tailor:

I pray thee tell me, Fashioner, what authors
Thou read'st to help thy invention? Italian prints?
Or Arras hangings? They are tailors' libraries.

Pennyboy assumes that Fashioner 'read[s]' prints or tapestries for inspiration, but the tailor denies this - 'I scorn such helps.' How, then, were new fashion trends transmitted across Renaissance Europe? This paper argues that fashion was best disseminated across early modern Europe in three dimensions. With reference to a doll from the Swedish Royal Armory, I propose that whilst much information - whether pictorial or verbal, in print or in person – was communicated by men who were more free to travel, dolls enabled female exchange of fashion knowledge by mediating female relationships, containing information about new styles, shapes and materials, and embodying the fashionable wearer in miniature.

Drawing upon literary, archival, and visual evidence, the paper will go on to explore the ways fashion dolls were used after they had transmitted knowledge of the latest foreign fashions. Not merely throwaway fashion news or discarded as playthings, dolls often became didactic toys for children, teaching not only fashion, but encouraging young noble girls to aspire to sartorial maturity.

In tracing networks of communication about dressed dolls, it becomes clear that Renaissance Europeans were fascinated by their own appearances, and by those of others. This interest was not about pure frippery; it was about maintaining connections and staying ahead of fashion in a globalizing world.

Sophie Pitman is an AHRC-funded History PhD student at St. John's College, Cambridge. Her thesis, entitled 'The making of London and the making of clothing, c.1560-1660' explores the culture of making and wearing clothing in relation to the development of the early modern city. Her methodology is based on interdisciplinary approaches developed during a BA in History and English (Oxford), a Frank Knox Fellowship (Harvard), and an MA in Decorative Arts, Design History, Material Culture (Bard Graduate Center). She is a convenor of the seminar series, 'Things that Matter, 1400-1900,' at CRASSH, Cambridge.

Amelia Rauser (Franklin & Marshall College)

Lady Charlotte Campbell and the Belly Pad of 1793

A strange fad swept London in the spring of 1793: fashionable women began to wear pads on the front of their torsos, under their dresses. Outraged letters to the editors of various periodicals followed the introduction of this fashion, along with numerous squibs and poems. On May 27, *The Pad, A Farce* was first acted at Covent Garden and played to packed houses throughout the summer. On the face of it, this is a baffling craze. Why would women want to pad their bellies, as if to appear pregnant? Few scholars have noticed this episode, although cultural historian Dror Wahrman has argued that this short-lived fashion for the pad was one more symptom of the new gender essentialism typical of the emergent modern notion of self. Yet in this paper, I will argue that the fad's original intent was not to simulate pregnancy; rather, it began as a way for women to emulate classical sculpture, and so must be understood as part of the developing aesthetic of radical neoclassicism.

This fashion's significance can only be revealed by tracing its dissemination. I will show that the style emerged as a result of an encounter with classical sculpture and its staged re-enactments in Italy, and was transmitted to London via the aesthetic agency of the aristocratic beauty, Lady Charlotte Campbell, who had recently returned from Naples. The spread of the fashion through London was then aided by its visual representations in contemporary satire, as these lampoons only reified its connection with elite travel, refined connoisseurship, and artistic innovation.

Amelia Rauser is the author of *Caricature Unmasked: Irony, Authenticity, and Individualism in Eighteenth-Century English Prints* (2008). Her current project, *Living Statues: Neoclassical Culture and Fashionable Dress in the 1790s-- London, Paris, Naples*, centres on the emergence of a radical style of undress in the 1790s and its connection to contemporary aesthetic, political, and scientific thought. An essay drawn from this project, "Living Statues and Neoclassical Dress in Late Eighteenth-Century Naples," will appear in the journal *Art History* in June 2015. Dr. Rauser is Professor of Art History at Franklin & Marshall College (Lancaster, PA).

Anne K. Reimers (University College, London)

Dance, Drugs and Vampiric People: Anita Berber and Otto Dix, Berlin 1925

In the late 1910s, the Berlin-based dancer Anita Berber became internationally famous for her fashionable style and nude dancing. She became a cult figure whose image was disseminated across many media forms, from newspapers to postcards, and porcelain figurines. She was photographed for

upmarket, Berlin-based fashion magazines such as *Elegante Welt* and *Die Dame*, and painted by many artists in different on- and off-stage personas.

My paper will focus on the famous *Portrait of the Dancer Anita Berber* (1925) by the painter Otto Dix. It will argue that an understanding of ‘fashionability’ and its dynamics was as necessary as it was problematic for realist painters in the 1920s. Issues of fashion trends, media exposure and temporality had to be carefully navigated, due to their potential effect on critical and long-term career success. My study aims to contribute to the ongoing re-evaluation the relationship between fashion, avant-garde and mass culture in the Weimar Republic, relying largely on primary material, from letters to interviews and newspaper-articles, art journals and fashion magazines, paintings and photographs. This paper combines materialist and semiotic approaches in order to propose a new reading of this painting, after investigating how the travelling routes of what is ‘fashionable’ – across networks of medial surfaces, images, texts, and representations – within one field of the visual, from the avant-garde and to the mass-cultural – have come to bear on the traditional medium of painting: on what and how it is painted. It will dissect how ‘fashionability’ became a challenge for representation.

Anne K. Reimers is a specialist in visual culture and fashion theory. She has taught fashion students at UCA since 2005, and is Senior Lecturer in Contextual Studies in the School of Fashion. Anne started her career in academia at Bonn University in Germany after graduating with distinction in her masters degree in Art History, Philosophy and Italian Philology. She is currently undertaking a PhD in History of Art on ‘Fashionability and Visual Culture in 1920s Berlin’ at University College London. Anne also works as an arts journalist and critic and regularly publishes articles and reviews in the German daily newspaper Frankfurter Allgemeine Zeitung (FAZ).

June Rowe (University of the Arts, London)

Disseminating Trends: Images of the Fashion Mannequin and British Style, 1947 to 1970

The paper explores the role of the display mannequin as a disseminator of fashionable feminine style and silhouettes. From its early developments the fashion mannequin was produced to contribute to new forms of display and engagement with the female consumer and to promote ideological features of the feminine form. Yet its role as a cultural symbol of the dressed body and mediator of fashion practice and iconography is only faintly recorded. The paper emphasises the role of the mannequin as a disseminator of fashionable femininity related to influences of visual culture and fashion consumption in the British context from 1947 to 1970. The historical period covers cultural changes in beauty and fashion aesthetics in relation to the female body and illustrates the stylistic shifts in the mannequin to promote youthful femininity and post war fashion trends.

The research for this paper is from Rowe’s doctoral thesis, which aims to situate the fashion display mannequin as an object of cultural significance and to examine its role as an exemplar of feminine fashionability. As the model for the fashionable figure, the display mannequin exemplifies changing attitudes to the female body and functions as a reference point between consumption, fashion and spectacle. The paper sets out how a generation of post war mannequins were designed to relate to the social and cultural sensibilities of the period and disseminated images of British fashionable aspiration and modes of femininity.

June Rowe is a PhD student at the University of the Arts, London, having completed a MA in the History of Design at the University of Brighton in 2010. The title of her PhD thesis is, *Sculpting Beauty: A Cultural Analysis of Mannequin Design and Fashionable Feminine Silhouettes*. June works as an associate lecturer at Central St Martin’s and the University of Brighton with BA and MA Fashion, Design and Textile

students. She has presented papers on her research at the University of Wolverhampton for CHORD, at the London College of Fashion and most recently at the University of Southern Denmark.

Elizabeth Spencer (University of York)

"We are transmogrified into milk-maids...": Imitation, Emulation and the Apron in Eighteenth-Century England

Common to all in eighteenth-century England was the long, white apron worn by the 'country lass' or milkmaid – both stock characters in elite and popular culture – which could at once be interpreted as a symbol of innocent simplicity, as well as one of fertility and sexuality. In 1746, however, *The female spectator* warned that the 'modish' ladies who had also adopted the apron were at risk of being 'transmogrified' into 'milk-maids'. The author felt that not only would this latest trend make ladies appear as though they were 'every thing...but a gentlewoman' but that, if continued, it would reduce them to a 'savage wildness.' Although these comments were made in the midst of a century gripped by anxiety over the emulation of elite fashions, *The female spectator* suggests a more complicated picture. While servants were being accused of imitating their mistresses, these 'modish ladies' were apparently dressing as though they themselves belonged to the labouring classes.

This paper will explore the complex relationship between the representation of the apron in contemporary print, painting and poetry and the actual practices of fashionable women in eighteenth-century England. Unlike the simple apron of the country lass, those worn by elite women were usually embroidered, embellished or trimmed. They were not worn for labouring in fields, but in the home, for promenading in St James's Park, and for visiting the homes of other women. Though *The female spectator* stressed the transformative effect of dressing like a milkmaid, the apron was in fact assimilated into fashionable sociability over the course of the century.

Elizabeth Spencer has recently completed an MA in Public History at the University of York and has just begun a PhD in History at the same university, funded by The White Rose College of the Arts and Humanities. Her focus is on women's clothing in eighteenth-century England, and she is specifically interested in the processes of selection and categorisation – for example the distinction between 'best' and 'worst' or 'work' – across the social hierarchy. This interest arose from the issues she explored in her undergraduate dissertation, which looked at the apron in the eighteenth century and was awarded Dissertation of the Year by the History department at York.

Kate Strasdin (Falmouth University)

Reporting Royal Dress: Princess Alexandra and the Court Circular

For almost half a century, Alexandra Princess of Wales, later Queen Consort maintained an enormously popular public profile. As a young Danish Princess she had married into the rigidly respectable British monarchy as the wife of Edward Prince of Wales, eldest son of Queen Victoria. Photographs of the Princess sold in their millions and she was greeted by crowds of thousands at the many civic duties she undertook throughout her life. Her reputation as a woman of style grew following her marriage in 1863 and this was in no small part due to the reportage of the Court Circular.

From 1827, *The Times* had printed a daily column entitled ‘From the Court Circular’ in which the activities and location of the monarch and close members of the royal family were reported upon. This paper will consider just how the Court Circular chose to disseminate the dress of Alexandra to a wide readership and how, without the facility of images, it used language to paint a colourful picture of the clothing Alexandra wore to the many public events she attended in the second half of the 19th century. Royal sartorial choices fascinated the general public and there was a great appetite for detailed reports of her appearance on a regular basis.

Using the reports themselves but also making links with surviving garments, letters and memoirs it is an opportunity to consider in greater detail this under-researched but wonderful resource.

Dr Kate Strasdin completed her doctoral research entitled ‘Fashioning Alexandra: A Sartorial Biography of Queen Alexandra 1841-1925’ in 2013 under the supervision of Professor Maria Hayward at the University of Southampton. She is a Senior Lecturer in Fashion at Falmouth University teaching across four programmes of fashion and textile degrees. In 2011 she was awarded the Annual Gervers Fellowship, given by the Royal Ontario Museum, Toronto which allowed her a month to study relevant elements of their dress and textile collections. She is Deputy Curator of the Totnes Fashion and Textile Museum, assisting with annual exhibition changes.

Emily Taylor (National Museums Scotland)

Orders, Requests and Anecdotes: Corresponding Attire in the Eighteenth and Nineteenth Centuries

This paper will discuss the role of correspondence in the creation and dissemination of styles of dress for both men and women in the eighteenth and nineteenth centuries. The paper will focus on unpublished letters dating from the nineteenth century, held by the National Museums Scotland. The letters are mainly correspondences between aristocratic and noble clients and their tailors, dressmakers and milliners. The paper will look at the formal and descriptive language used when requesting alterations or commissions, how friends and acquaintances would request similar designs from the same makers, in a self-referential commissioning process.

These letters will then be compared to less formal exchanges between members of notable Scottish families in the later eighteenth century, in which different fashions provide comic value and are respected as playing important roles in social perception. These letters are from both unpublished archive sources and published family histories. They will reveal how the displacement of fashions from one location to another for specific occasions might influence the general dissemination of a style, discuss the difficulties of obtaining fashions, and the restrictions or boldness of character necessary to tread the line between personal taste, fashion and conforming to social expectation. The paper intends to match the descriptions of the correspondences with similar extant garments and period illustrations, including a pair of men's 'stocking breeches', as described in a letter dated to 1818, held by the National Museums Scotland.

Emily Taylor is currently working as Assistant Curator, European Decorative Arts at the National Museums Scotland, specialised in fashion and textiles pre-1900. In 2013 she obtained a PhD with the University of Glasgow titled 'Women's dresses from eighteenth century Scotland: fashion objects and identities', which made stylistic and provenance analyses of relevant garments in Scottish collections or with a Scottish origin. This built on research undertaken for her 2007 MLitt thesis 'Consuming Cotton:

'The story of an eighteenth century dress', University of Glasgow. Emily obtained a BA in History of Art from the University of East Anglia in 2004 and has subsequently worked and volunteered in various museums roles.

Liz Tregenza (Independent)

The Fashion House Group and London Fashion Week 1958-1966

In 1958 a new collaborative group of ready-to-wear fashion houses was formed; The Fashion House Group. This paper will investigate the promotional activities of the group through London Fashion Week - an event the group instigated in May 1959. The Fashion House Group represented a cross-section of the ready-to-wear fashion industry taking in firms producing good quality fashionable clothing at a range of price points. An article in 1959 reported that prices for Fashion House Group garments (wholesale as opposed to retail) were between 87s 6d and 89 guineas.

The first London Fashion Week received extensive press coverage; pushed in local, national and international press and even on television. The excitable press reports in the lead-up to the event suggest its importance. In April 1959 journalist Iris Ashley suggested that it was being planned on 'exhibition scale,' whilst *The Times* (May 1959) stated it was, 'the most important event of its kind since the end of the war.'

The new London Fashion Week's primary aim was to attract international buyers to London. Organisers used everything from dancing guardsman to pub-crawls to try and entice them. This paper will consider the new promotional methods utilized by the Fashion House Group and how successful this was in attracting buyers. It will also consider how the Group disseminated their designs and shows using the popular press and textile trade journals. Finally it will address the role played by the Fashion House Group in changing the way fashion shows were presented.

Liz Tregenza is an independent fashion historian and the curator of Whitehall Museum in Surrey. She completed her MA in History of Design at the RCA in 2014. Her MA dissertation focused upon The Model House Group and the Fashion House Group 1946-1966. Liz comes from a fashion design background and completed her BA at Leeds University in 2012.

Liz has written two books; *Style Me Vintage: Accessories* (Pavilion, 2014) and *Style Me Vintage: 1940s* (Pavilion, 2015). Liz is an avid collector of vintage clothing and pieces from her personal collection have featured in *Sunday Times Style, Homes and Antiques* and *Vintage Fashion Complete* (Chronicle, 2014).

Rebecca Unsworth (Queen Mary, University of London)

News, Networks and Gloves in Early Modern Europe

Fashion is often said to be a product of language, but in the period before the existence of a dedicated fashion press, how did people learn what was in vogue? One answer lies in the clothes which constituted fashion themselves, as through their materiality they promoted the style which they embodied, created

an allure around that style, and contained information on how to make them. This paper will explore the role of objects in disseminating fashion through the case study of gloves. Through an examination of letters and other documents in the state papers, it will demonstrate how gloves were circulating both within England and across Europe in the early modern period. Ambassadors and others who found themselves abroad were particularly well placed to purchase and send on gloves to friends and acquaintances either back home in England or elsewhere on the continent, and in doing so ensured the dissemination of new styles, and particularly the fashion for perfumed gloves, although gloves did not always reach their intended destination or find themselves welcome gifts. Giving gloves as tokens also helped to create and maintain the personal and political networks which were vital to the wider culture of news in early modern Europe. For this paper will argue that gloves not only disseminated knowledge of their own style and making, but could also both literally and symbolically carry other types of news within them, raising new questions about the difference between fashion and traditional news and media.

Rebecca Unsworth is in her first year of an AHRC-funded Collaborative Doctoral Award at Queen Mary University of London and the Victoria and Albert Museum. Her PhD is titled “Every man well appareled”: men’s fashion and networks of news in early modern European practice and print’ and investigates how knowledge about what men were and should be wearing circulated Europe in the sixteenth and seventeenth centuries. She has an MA in History of Design from the Royal College of Art and V&A, and a BA in History from the University of Warwick.

Kimberly Wahl (School of Fashion at Ryerson University)

Intertext/Subtext: Communicating Dress Ideals in the Print Culture of the British Suffrage Movement

From 1909 to 1914, fashion played a significant but often unacknowledged role in the dissemination of encoded cultural messages within the British suffrage movement—invoking themes of femininity, empowerment, progress and social change. Yet while the vast majority of activists self-consciously adopted ‘respectable’ and modest clothing along fashionable lines, there was a notable lack of dialogue and critical debate surrounding dress, fashion and the body within the artistic, literary and visual framing of the campaigns for suffrage. Despite this, fashion was a visible and defining force in the political print culture of the movement—both in terms of its appearance in suffrage postcards, banners and illustrated cartoons, but also in terms of the commercial endorsement of fashion found in the pages of Votes for Women, the official publication for the W.S.P.U. (Women’s Social and Political Union). Intertextuality was present in the juxtaposition of fashionable adverts with suffrage reportage, while the subtext of dress reform and cultural criticism informed the ‘artistic’ and idealistic framing of feminism’s past though the use of mythology, history and literary tropes in suffrage plays and theatrical tableaux. Seemingly contradictory, popular/mainstream fashion practices as well as alternative, artistic or reform principles simultaneously inflected the intertextual and subtextual presentations of dress and the resulting imaginary body of suffrage. Examining the fruitful tensions between intertextuality and the sub-textual, this paper explores the curiously pervasive and undeniable power of dress ideals in the imagery of the British Suffrage movement at the beginning of the twentieth century.

Dr Kimberly Wahl is an Associate Professor in the School of Fashion at Ryerson University. She holds a PhD in Art History from Queen’s University, where her dissertation focused on artistic dress in Victorian Britain in relation to design reform and art discourse. Her book *Dressed as in a Painting: Women and British Aestheticism in an age of Reform* was published by the University of New Hampshire in 2013.

She has also published work on alternative forms of dress in the print culture of the nineteenth century and selected topics in contemporary fashion photography. Current research examines the complex intersections between academic Feminism, and the histories and theories of fashion, from the late nineteenth century to the present.

Pam Walker (The Shoe Museum, Somerset)

Cleavages and Horns: The Paradox of Immoral Dress on Medieval Funeral Monuments

Unlike their modern day contemporaries medieval women had limited access to information on how to dress. Much of the advice on what to wear or rather what not to wear came from the Church, and fashion and religion had a close connection in the fourteenth and fifteenth centuries. Preachers ‘denounced unsparingly the wanton fashions, the wigs, the paint, the “horns”, the long-flowing trains, the rich furs and the wasteful sleeve-lengths’. From the pulpit women were told that the clothing they were wearing ranged from the overtly ‘immoral’, such as low necklines and ‘sideless surcotes’, which emphasised the tightness of the garment underneath, to displays of ‘vanity’ and ‘pride’, with extravagant headdresses and wide sleeves. They were accused of inciting lust in men and even of conjuring up devils with their ‘fashionable’ dress. Visual evidence such as on wall paintings, and literary evidence in conduct books and poetry also warned against pride in appearance. But despite this it seems that some women took no notice of these warnings and continued to dress in immoral clothing.

This paper will look at how these condemnatory messages were disseminated but more importantly what other messages women received about how to dress and the evidence that shows how and why they made their own decisions on what to wear. In particular it will focus on how women chose to be represented on their funeral monuments in the very buildings where their dress was being criticised.

Dr Pam Walker completed her doctoral research in Art History and Visual Studies at Manchester University in January 2013. *Fashioning Death: The choice and representation of dress on female medieval funeral monuments 1250-1450* was an interdisciplinary study focusing on art sources for medieval dress including funeral monuments, illuminated manuscripts, wall paintings, and stained glass. She has since gained a postgraduate certificate in Curatorial Practice and is presently the curator at the Shoe Museum in Street, Somerset. She also works freelance in museum education and documentation, and is an Associate Lecturer for the Open University. Her present research is on medieval shoes.

Susannah Waters (Glasgow School of Art)

Educational Needlecraft: from the classrooms of Glasgow to the households of the empire, disseminating dress through education

First published in 1911, Educational Needlecraft by Margaret Swanson and Ann Macbeth presented a ground-breaking approach towards the teaching of needlework for 6-24 year olds. Its course of instruction focussed on projects for clothes, accessories and household items, and placed emphasis on simplicity, practicality and affordability. This approach reflected the philosophy of The Glasgow School of Art, where both of the authors had studied and taught. Educational Needlecraft was reprinted on a number of occasions and was widely disseminated; allowing it to influence how embroidery and dressmaking were taught across the British Empire during the first half of the twentieth century.

This presentation will consider how education can enable the communication of ideas and knowledge about dress. It will discuss the approach taken by Educational Needlecraft towards the creation of clothing and accessories, placing it within the wider social and economic context of the period. The presentation will also consider how influences such as the arts and crafts, artistic dress, and art nouveau movements helped to shape the format of Educational Needlecraft, and how in turn, this publication promoted these ideas to a new generation. The growing involvement of women in the development and dissemination of artistic needlework and embroidery education will also be discussed, as will the impact of this publication on approaches to dress and needlework in the first half of the twentieth century.

Susannah Waters is the Archivist at The Glasgow School of Art. She studied History of Art at the University of Glasgow and Archives and Records Management at the University of Liverpool. She is a registered member of the Archives and Records Association and an Associate Fellow of the Higher Education Academy.

Susannah's research interests include the history of fine art and design pedagogy, the role of historical resources in higher education, and the use of archives by creative practitioners. She has written articles for a number of professional journals and has recently been involved in the AHRC funded project The Glasgow Miracle: Materials for Alternative Histories.

Lucie Whitmore (University of Glasgow)

Women, Conflict and the Culture of Fashion in the Great War of 1914-1918.

Between 1914 and 1919, women's magazines documented a number of military inspired fashion trends. Whether these garments were worn by thousands or remained purely aspirational, their mere existence conveys interesting insights about Britain's cultural climate during the Great War. The fighting soldier, unsurprisingly, became an idolised figure during those years, but there has been little discussion of how the dominance of this image in popular culture (visual or verbal) permeated the fashion industry. Mainstream magazines of the time, such as *The Queen* and *The Gentlewoman*, regularly commented on the direct influence of the uniforms worn not only by British, but also Serbian, Russian, French and Indian soldiers, on the fashions of the day.

The 'war to end wars' witnessed a great change in the nature of fighting; it was a truly global, mechanised war driven by developments in technology and military tactics had to evolve with the times. This paper explores four ways in which military functionality was disseminated into women's fashion trends – both ornate and practical – during the Great War: the nostalgia for past glories, the hero worship of the British soldier, loyalty to the Allied nations, and the celebration of modern military science. Were these trends the inevitable product of a nation of war, or a material manifestation of

women's desires and concerns during those difficult years? This work seeks to suggest that the study of such clothing not only offers an insight into the social and emotional landscape of the era, but also tells us a great deal about the changing nature of the conflict itself.

Lucie Whitmore is an AHRC sponsored PhD student at the University of Glasgow, with an MLitt in Dress and Textile History and a BA in Textile Design. Her current research is focused on the intangible history of dress collections in museums, with an emphasis on women's fashion from the First World War era. She is primarily concerned with the social and emotional connotations of dress, particularly when it comes to the history of women in periods of conflict. From 2012-2014 she worked on an embroidery research project for Edinburgh College of Art, and currently volunteers with Edinburgh City Museums, caring for both military and costume collections.

Poster Presenters

Jonathan Buckmaster (University of Buckingham)

'Look at his togs!': Reading Fashion in the Dickens Pantomime

This research explores the transmission of sartorial meaning in the works of Charles Dickens, and demonstrate how this was influenced by the displays of (and inquiries into) dress that were enacted on stage in the pantomime performance of Joseph Grimaldi.

Dickens drew on the possibilities offered by the fluid and flexible role-playing of Grimaldi, who both created a distinctive costume for his clown persona and also transformed into a number of other personae through the agency of clothing. In a similar manner, a number of Dickens' comic characters adopt roles whose meaning and function are determined through the garments they wear—for example, Mr Bumble or Young Bailey. As sketched such as '*Meditations in Monmouth Street*' attest, Dickens was an enthusiastic decoder of clothes and encourages the same in his readers by regularly drawing attention to his characters' sartorial choices in order to guide our understanding.

However, this research will also discuss Dickens' acknowledgement of the potential dangers of such an investment in the symbolism of clothing. On stage, Grimaldi articulated the transformative and liberating powers of clothing, but his memoirs (which Dickens edited) describe how the meanings of clothing outside of the official performance space were frequently misread. Similarly in *Oliver Twist*, serialised during the same period as Dickens was editing Grimaldi's memoirs, Dickens uses Oliver's clothing to present a parable of the dangers of misreading the codes of dress disseminated by its wearer.

Jonathan Buckmaster was awarded his doctorate from Royal Holloway, University of London in 2013 for his thesis on Charles Dickens and the pantomime dress. This project reinterprets Dickens' hitherto neglected *Memoirs of Joseph Grimaldi* (1838) and examines a number of Dickens' comic figures in relation to the tropes of the Grimaldi's pantomime shows. Based on this research, Jonathan has contributed to the essay collection *Dickens and the Imagined Child* (2015), and written articles for the journals *19* and *Victorian Network*. He is currently Assistant Editor of *Dickens Journal Online* at the University of Buckingham.

Chloe Chapin (Reed College, Portland)

Current Training Practices in Fashion Studies

What is 'Fashion Study' and how do we communicate evolving approaches to studying past and present fashions today? What are the diverse viewpoints from which we speak and how do they overlap? An analysis of current advanced training programs in this growing field of study can help create a global assessment of the wide variety of approaches to this necessarily interdisciplinary field.

This presentation will consider the current state of training in the growing field of fashion studies, examining the wide range of institutions around the world that are educating future generations of scholars, designers, curators, conservators and craftspeople in the increasingly broad fields of fashion

and textile studies, and will investigate how training methodologies mirror increasing classifications and divisions within the field itself. Whilst ‘fashion studies’ is often used to refer to PhD programmes focused on the more traditionally academic approaches of theory and aesthetics, the field is broad enough to encompass the study, conservation, and creation of garments themselves, along with the people who collect, exhibit, and recreate them.

This research will review the legacy of important contributors to fashion studies, including theorists like Roland Barthes, material culturists like Janet Arnold, and art historians like Aileen Ribeiro. Using these practitioners as a guideline, I will look at the range of Masters and Doctoral programmes and where they may fall on this scale.

By focusing on current training practices and the various approaches within academic institutions, I will demonstrate how identifying these methodological approaches can benefit our understanding of the breadth of this dynamic field of study.

Chloe Chapin is a costume designer and fashion historian. Chapin has taught fashion history at the Fashion Institute of Technology for the past nine years, and is currently a visiting professor in Costume Design at Reed College in Portland, OR. She has an MFA in Design from the Yale Drama School, and will complete the MA programme in Fashion and Textile Studies at FIT in 2015. She was a 2014 Fulbright scholar in Stockholm, Sweden, where she produced a project about the history of men’s suits, and is the creator of the websites www.historicalmenswear.com and www.fashiontextilemuseums.com.

Christine Davies (University of Kent)

Disseminating and disturbing gender discourse through dolls' dress and stories

Dolls in the late-eighteenth and early-nineteenth centuries present a contested site, reflecting broader socio-political concerns about fashion, femininity and virtue. Doll-play, and its attendant investment in dress-up, was implicated with fraught issues relating to girls' correct self-development and socialisation. Dolls were variously conceived as nurturing, dangerous or degrading; either they implicitly upheld bourgeois ideology by preparing girls for maternal domesticity, threatened the social order by instilling girls with values vain, frivolous and false, or represented an instrument contributing to the indefinite infantilisation of womankind.

This presentation intends to contextualise and unpick these narratives with reference to examples from literary and visual culture, and surviving objects within the V&A collection – notably the dolls fashioned by Laetitia Clark Powell to record (in miniature) her own tastes in dress, and the paper dolls designed by Ann Sanders Wilson to illustrate a moral tale for her sister. The objectives are twofold: firstly, to demonstrate the ways in which play dolls prescribed sartorial and subjective identities for girls in accordance with gender norms; secondly, to explore the extent to which dolls, their dress and capacity for story-telling, might also represent and preserve a space for girls to resist and subvert such norms. Finally, the overarching agenda impelling this research must be acknowledged: to promote a greater appreciation for children's toys and textiles in the fields of dress history and fashion theory; indeed, to posit what fashion design and dissemination may in fact owe to children's play and invention.

Christine Davies is a doctoral student at the University of Kent, researching women's dress as a site for story-telling and ideological engagement, especially as these relate to gender in the period 1770-1830. Her project is being supported by CHASE and supervised by Dr Jennie Batchelor and Dr Helen Brooks,

and is proving to be truly inspiring (and humbling). Christine has previously completed undergraduate and masters studies at Sussex, and in 2013 presented a conference paper on dress as a literary trope. She has also worked for the Museum of English Rural Life, which imparted a lasting enthusiasm for interdisciplinary and object-based research.

Rebecca Evans (Museum of Applied Arts and Sciences, Sydney)

Fashion for muslin in Colonial Sydney: materiality as evidence

Sub-continent and later European-made muslin fabrics were imported and consumed at a rapid rate in the colony of New South Wales in the early nineteenth century. There are over 1,800 references to muslin in the *Sydney Gazette* and the *New South Wales Advertiser* between 1803 and 1830. Muslin was worn and consumed as fashionable dress by both the elite and convicts of the colony and was part of complex global trade systems and routes.

In 1799 Eliza Marsden, wife of influential early colonial clergyman Samuel Marsden, wrote to a friend Mrs Stokes in London that ‘we are surprised to see the alteration in the fashion. The bonnet with white satin ribbons is much admired. Dear Madam your goodness induces me to take the liberty to say a little white muslin will be acceptable.’

On Friday 21st December 1827 Mary Ann Chester was charged with stealing ‘...calico, muslin, ribbons with felonious intent’ from the house of Mrs Reynolds in Sydney. She was found guilty and sentenced to two years labour at the Female Factory, Parramatta.

This presentation will examine how muslin fabric was consumed and worn in early Colonial Sydney by all parts of society. Through surviving garments from the period alongside other material such as paintings, newspaper records and shipping records, this research investigates the importance of this fabric in early colonial Sydney and argues it acted as a signifier of identity in the newly established society.

Rebecca Evans is an Assistant Curator at the Museum of Applied Arts and Sciences, Sydney. Since 2009 she has worked on over eight major exhibitions of fashion and design. She assisted with the development of ‘*A Fine Possession: Jewellery and Identity*’, an exhibition which celebrates the central place of jewellery in our lives across time and culture. Rebecca is currently completing a Masters of Design at the University of Technology, Sydney with Professor Peter McNeil as supervisor. This research looks at the influence and significance of subcontinent made textiles in early colonial Sydney. She has a keen interest in using surviving material culture in the study and investigation of historic fashion and dress.

Alexandra Hughes (Independent)

Learning from historical and contemporary dress using a variety of Research Methodologies.

This presentation will document a range of research methodologies used in innovative designing. It will critically evaluate the methodology’s relevance and value to the design development processes. Within practical work, disseminating and scrutinising existing archives has informed and inspired designer and this report will profile and discuss the methodologies used in creating a specific contemporary Fashion Bodywear collection.

Extensive investigation allows the researcher to gain deeper subject knowledge of study to produce a coherent and developed innovative outcome. The value of using a range of methods in practical design briefs will be discussed in terms of how key (primary) and supplementary (secondary) are applicable and how they can be applied together in briefs to develop initial ideas to a further level.

Studying designers' work, such as Vivienne Westwood's use of historical references throughout many of her collections, allows the researcher to compare and reflect methodologies. Also Miyake's new 'Reality Lab' also highlights how a collaboration of experts can produce innovative work. Methodologies undertaken will be documented through description and images to illustrate practical developments.

Research methodologies are integral to developing a coherent story in practice-based research projects. The presentation will conclude with an exploration of how the use of methodologies can be developed for further projects, and will demonstrate the need to update research strategies to adapt for the subject matter.

Alexandra Hughes is a Masters qualified, creative researcher and designer in the fields of Costume and Fashion. She graduated with an MA in Fashion Bodywear from De Montfort University, where she studied historical artefacts and modern fashion construction methods. Interrogating archives inspires her in the design process; a great deal of innovation can be seen in technical detailing of garments. Alexandra is also a qualified Lecturer with three years full time experience. Currently she has students studying in the top Higher Education creative courses throughout this country. Alexandra is currently working in the Performing (Production) Arts field delivering live projects for Costume Design.

Duncan Marks (University of Sheffield)

'The Return of the Crinoline' in an age of anti-Victorianism, c.1918-1939.

This presentation explores the ways in which 'the return of the crinoline' was disseminated, in a positive and negative light, in the British interwar popular press.

Evident in the appeal of Lytton Strachey's *Eminent Victorians* (1918), British culture between the wars has traditionally been understood as featuring anti-Victorianism. However, this is contradicted by the apparent appeal for the return of the crinoline – arguably the most iconic of Victorian dresses- in the interwar popular press.

Reading across the *Daily Express* and *Daily Mirror*, a number of tensions are apparent in the dissemination of the interwar crinoline. Depending on target market and purpose, the crinoline was propagated as either a desirable or unwanted trope of fashion. In terms of gender, the return of such a restrictive style of clothing held implications for the type of social function open to women. The crinoline debates also highlight tensions between Parisian couturiers, who favoured them, and British fashion columnists, who begrudgingly remained bound to promote the latest fashions. Through the use of the language of ancestry and ideas of 'Englishness,' the columnists attempted to appropriate the Victorian crinoline anew.

The appeal of the crinoline in the popular press went far beyond the fashion columns. It featured in theatre and film reviews, gossip columns, and even correspondence on royalty and high society. In doing so, the popular press preferred to disseminate the return of the crinoline as a form of haute couture – as novelty, glamour, atypical and costume – rather than everyday fashion for everyday British women.

Duncan Marks' AHRC-sponsored doctoral research, which was successfully completed at Sheffield University in late 2012, focused on generations – as a sociological unit and construct of identity – in Modern British History. In particular, he explored those who continued to identify themselves as Victorian long after 1901. His research reinterprets how the Victorian period was represented in the early twentieth century by identifying interwar interest in the facets of the Victorian era.

Having been an Associate University Tutor at Sheffield University for many years, and recently teaching in schools in Oxford, Duncan is now in the process of preparing his research for publication.

Caroline Ness (Independent)

Disseminating designs for London Couture 1948-1975: A Case Study

London couturiers, post-World War II, used diverse methods in their quest to disseminate their designs at home and abroad. This presentation explores the creative business ideas of Jo Mattli (1904-1982) as a case study for understanding how members of the Incorporated Society of London Fashion Designers marketed their names and goods at a time when the internet was but a twinkle in the eye of Stanford University.

In order to achieve viable levels of sales, Mattli used a number of methods for conveying his ideas to a core, traditional couture clientele. As export sales became increasingly important to the London designers, this area of Mattli's business required nurturing too. Gentle marketing through articles and features in newspapers and magazines was supplemented by a genteel but targeted campaign by the London couture designers who used Royal dress shows and British ballet as a way of disseminating British fashion, textiles and accessories to a wider transatlantic audience.

This presentation will look at how Mattli joined the London couture designers in their efforts to gain export sales but also at how he diversified his own business practices through designs for ready-to-wear, wholesale, mail-order, and dressmaking patterns. Mattli's weekly column for *Reynolds News* during the 1950s and 1960s illustrates his ethos and approach to fashion and the women for whom he designed. Finally, Mattli's contribution to British film, dressing the stars, afforded him publicity through a medium not always appreciated by his couture contemporaries.

Caroline Ness graduated with a PhD in the History of Art (History of Dress) from the University of Glasgow in 2014. Using the career of the almost forgotten couture designer Jo Mattli as a case study, Caroline's thesis explores the under-researched London couture scene of the mid-twentieth century. Her thesis is distinctive in providing object-based evidence of Mattli's response to the social and financial changes experienced in Britain post- World War II, and unusual for using primary documentary evidence to trace the business history of a London couture house. Caroline currently works as a freelance consultant in dress history.

Anna Niiranen (University of Jyväskylä, Finland)

'The clothing should be made so as to adapt itself to the increasing size of the body': Dressing the Pregnant Woman in Victorian Britain

This presentation will examine how pregnant Victorian women were advised to dress correctly during pregnancy and lying-in. It focuses on literary printed guidebooks – written by both medical doctors and surgeons – intended for use by pregnant women and mothers. The writings cover the years between 1830 and 1902.

The discussion of proper and healthy clothing was highlighted especially in the use of the corset. Generally, the corset was seen as an essential part of dressing in the Victorian era, reshaping and compressing the woman's body. However, doctors condemned the corset as a very unnatural and injurious object and tried to convince their audience of its negative effects on women's health. According to doctors, the corset caused 'impaired digestion and disordered appetite, and a train of attendant evils'. Moreover, doctors emphasized how 'the habit of tight-lacing' was often fatal to the foetus.

The primary aim of the medical profession was to secure pregnancy, avoid miscarriage and to produce healthy offspring – both physically and mentally. Healthy and suitable clothing was one essential way to ensure that the physical and mental balance of the woman was maintained and both mother and child were also able to enjoy good health after pregnancy and childbirth. Clothing was closely linked to the idea of salubrious outdoor exercises and pure, restorative air needed in successful pregnancy. Unpredictable British weather, injurious habits of life and, as mentioned above, especially women's contemporary fashion were seen as potential threats by the medical profession. According to doctors they were fighting against vanity, injurious beliefs and ignorance.

Anna Niiranen, MA, is currently conducting doctoral research on the history of childbirth in Victorian Britain at the Department of History and Ethnology, University of Jyväskylä, Finland. In her dissertation research Niiranen is examining medical guidebook literature intended for use by pregnant women and mothers. She is especially interested in the concept of natural childbirth in nineteenth-century medical writings. Anna Niiranen is currently working at the Department of History and Ethnology as a Doctoral Student.

Danielle Reaves (Louisiana State University)

Promotion of Classic Hollywood Film Costume in 1930s American Fashion Magazines

Although emulation of upper-class fashions has occurred for centuries, fashion inspiration "kicked into high gear" with the glamorous effects and global outreach of American Hollywood cinema, beginning in the 1930s. As the American film industry boomed, actresses became the inspiration for fashion. The glamour exuding from Hollywood films produced during the 1930s inspired and influenced the American public's clothing choices. Well-known costume designers such as Gilbert Adrian, Edith Head, Travis Banton, Howard Greer, Walter Plunkett, and Orry-Kelly designed costumes and personal clothing for many of Hollywood's leading ladies, with Adrian, Banton, and Orry-Kelly leading the way as 'the Great Triumvirate.' Greta Garbo, Marlene Dietrich, Joan Crawford, Bette Davis, Carole Lombard, Katharine Hepburn, and Kay Francis were some of the Hollywood stars whose costumes and personal wardrobes inspired the fashion trends of the 1930s.

Previous research has explored the promotion and influence of Adrian's costume designs. This research, using content analysis of photo layouts and advertisements in 1930s issues of *Vogue*, *Vanity Fair*, and *Harper's Bazaar*, documents examples of costume designers—Travis Banton and Orry-Kelly—and Hollywood stars (Bette Davis, Marlene Dietrich, Kay Francis, and Carole Lombard) who influenced

American women's dress during the 1930s. Thirty-seven advertisements and editorials featuring the costume designer, the actress, or the actress with her costume designer were analysed. The results show that although Banton and Orry-Kelly were two-thirds of the great triumvirate of Hollywood costume designers, the promotion of their designs did not occur very frequently in the selected fashion magazines.

Danielle Reaves is a doctoral student of Human Ecology with double concentrations in Apparel Design and Historic Textiles and Clothing at Louisiana State University. She holds a B.A. in Communications and Informational Sciences with a concentration in telecommunication and film (2008) and a M.S. in General Human Environmental Sciences with a concentration in Apparel and Textiles (2013) from the University of Alabama. In the past, she has designed and constructed theatrical and dance costumes for the University of Alabama, Shenandoah University in Virginia, Southern Illinois University, and the Friends of Historic Northport in Northport, Alabama.

Suzanne Rowland (University of Brighton)

Understanding Edwardian Dressmaking Manuals and Journals as a Discourse of Fashion History

From *Isobel's Dressmaking at Home* (1901) to *Cutting out for Student Teachers* (1910) this presentation explores dressmaking instructions in manuals and monthly journals as discourses of fashion history. Whether seeking advice on when to add a dust ruffle to a flounced petticoat, or wondering whether heliotrope voile was the correct fabric for a particular season's tea-gown, readers could find reassurance and advice to help solve their dressmaking dilemmas. Prescriptive in tone, didactic in nature; dressmaking manuals and journals instructed women on the correct ways to make and wear clothing. Illustrations, cutting layouts, diagrams and step-by-step instructions guided dressmakers to produce finished items. Further advice was provided on colours becoming to the complexion, personal hygiene and ways of disguising perceived shortcomings in the female figure. Dressmaking manuals and journals helped to disseminate fashion to a wide readership. Women living out of town or further afield in the British colonies were able to order paper patterns, suggested fabrics and trimmings by mail order. For the contemporary researcher, dressmaking manuals and journals are an especially useful resource for researching sewing terminology and techniques but also for understanding matters of concern to Edwardian women such as thrift and etiquette. This presentation aims to demonstrate that the consumption of dressmaking guides in the early twentieth century can be understood as a social and cultural practice whereby women determined and defined their identities through the advice and instructions given on the making and wearing of homemade clothes.

Suzanne Rowland is a dress historian who lectures at the University of Brighton and delivers collections-based heritage institution talks and events. With a background as a theatrical costume maker, she also has a degree in Cultural Studies, PGCE and MA in History of Design and Material Culture. She is currently writing a book about Edwardian dressmaking practices featuring reconstructions of garments and accessories from the collections at Brighton and Worthing Museums, to be published by Ruth Bean Publishers (2016).

Paula Saunders (City University of New York)

Depiction of Race, Class, and Status through Adornment of African Caribbean People

This presentation examines the ways in which Agostino Brunias depicted status, class, and race in his paintings set in the South-eastern Caribbean during the last four decades of the eighteenth century. Commissioned to paint local scenes of life in various British islands, Brunias depicted his own interpretation—and that of European plantocracy—of the different races and classes of people. This

work examines how he perceived clothing as a marker of race, status, and class, which did not necessarily coincide with the meanings for African-descended people themselves. The categorizing of racial classes through dress in these paintings reflected British Enlightenment rationalization, especially the desire that placed African-descended people within natural landscapes. Referencing selected paintings by Brunias, this presentation examines how a parallel reading of the material culture depicted in his paintings—clothing, jewellery, headcovering, and footwear—represented creolized forms of adornment at that moment in time. It will be argued that while Brunias' idealized images masked the violent and impoverished circumstances of the majority of the African population on these islands, they do, however, convey a number of underlying meanings. In particular, they illustrated the prevalence of miscegenation and centralized African subjects as humans with agency—unlike their placement as objects in contemporary European settings. They illustrated African Caribbean people's participation in commerce through the exchange of goods and ideas from Britain, West Africa, and France, but more importantly, these paintings illustrated how African-descended people of all classes reinterpretation of the cultural meanings of adornment.

Paula Saunders is currently an associate professor of anthropology at the City University of New York where she teaches anthropology and history classes. She is an anthropologically-trained archaeologist with a specialization in African Diaspora archaeology. Her research employs an interdisciplinary approach which focuses on the material culture of everyday life, as well as on African-derived ritual practices. She has written on landscapes, dwellings, mortuary, and daily life experiences associated with African people in the Atlantic world. She is co-editor of *Materialities of Ritual in the Black Atlantic*, which focuses on the material culture associated with ritual in the Africana world.