
The Association of Dress Historians **Annual New Research in Dress History Conference**

27 MAY 2022

Convened by:
The Association of Dress Historians
www.dresshistorians.org

Hosted by:
National Museums Scotland

Conference Tickets:
<https://www.eventbrite.co.uk/e/the-association-of-dress-historians-annual-new-research-conference-2022-tickets-254628399397>

Conference Email Contact:
NewResearch2022@dresshistorians.org



Please download this programme. In consideration of the environment printed editions will not be distributed.

INTRODUCTION

The Association of Dress Historians (ADH) New Research Conference is an annual event celebrating new scholars and new scholarship in the fields of dress and textile history.

In 2022 ADH is partnering with our host, National Museums Scotland (NMS), Edinburgh, UK, to run a Live-Zoom hybrid event at the Museum on Friday 27 May 2022, 09:30-17:30 BST, with an evening networking reception for in-person attendees at National Trust for Scotland's nearby property of Gladstone's Land.

Through presentations by students and emerging scholars in the fields of dress and textile history, the conference will explore themes of untold histories, conservation and preservation studies, interpretation and display, making technologies, haptic investigation and global connections.

The day will emphasise connections, conversation and collaboration through presentations and a roundtable discussion from pioneer and established scholars.

The programme includes a preview talk by Lisa Mason, curator of the forthcoming exhibition *Bernat Klein: Design in Colour*, at National Museums Scotland, opening in November 2022.

We are delighted to be able to offer in-person attendees the ability to attend up to two of five different curator led sessions at partner venues across Edinburgh on Thursday 26 May 2022.

On Thursday 26 May 2022, 15:00-16:00 BST

- 1) National Museums Scotland Fashion and Style gallery tour, led by Georgina Ripley, Principal Curator of Modern and Contemporary Design
- 2) Dovecot Studios tour, led by Jane Carey, Exhibitions Coordinator
- 3) Museums Galleries Edinburgh collection store visit, led by Victoria Garrington, Curator: History
- 4) National Museums Collection Centre textile store visit, led by Emily Taylor, Assistant Curator, European Decorative Arts and Lisa Mason, Assistant Curator, Modern and Contemporary Design

On Thursday 26 May 2022, 17:00-18:00 BST

- 5) Gladstone's Land tour, led by Kate Stephenson, Visitor Services Manager Experience, Edinburgh Cluster, National Trust for Scotland

Bonus! All conference ticket holders will get a 10% discount on entry to Dovecot Studios, Edinburgh.

ABOUT THE ASSOCIATION OF DRESS HISTORIANS

The Association of Dress Historians (ADH) supports and promotes the study and professional practice of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. The ADH is proud to support scholarship in dress and textile history through its international conferences, the publication of *The Journal of Dress History*, monetary awards for students and researchers, and ADH members' events such as curators' tours. The ADH is passionate about sharing knowledge. The mission of the ADH is to start conversations, encourage the exchange of ideas, and expose new and exciting research.

The ADH is Registered Charity #1014876 of The Charity Commission for England and Wales.

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JOIN US!

If you are passionate about dress history like us, please consider becoming a member of The Association of Dress Historians.

Membership is open to anyone with an interest in the study or professional practice of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day.

The ADH is a volunteer run organisation: your membership fees, ticket sales and donations help us run not-for-profit events, provide valuable awards and help maintain *The Journal of Dress History*, all to support, uplift and celebrate dress and textile history scholars and scholarship.

As a member you receive regular updates and invitations, as well as exclusive discounts to ADH and dress and textile history events.

ADH memberships are £10 per annum: www.dresshistorians.org/membership.



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CONFERENCE SCHEDULE

09:15 Arrivals Lothian Street (South Hall) entrance

09:30 Housekeeping & welcome

1: MATERIALS 09:30 – 10:45

Hosted by Helen Wyld, Senior Curator of Historic Textiles, National Museums Scotland

Precious Glimpses: American Gold and Silver and Tapestry-Making in Renaissance Florence (1554-1600)

Carlo Scappechi | University of Edinburgh

Reconstructing eighteenth-century tailoring

Therese Holmgren | Gothenburg University

A Batik collection fit for a Lady

Sabine Bolk | Independent

Phulkari Textiles from India - In Close Examination

Jenni Suomela | University of Helsinki

Questions & discussion

10:45 – 11:15 Break & refreshments (Level 2)

2: IDENTITIES 11:15 – 12:30

Hosted by Kate Stephenson, Visitor Services Manager Experience, Edinburgh, National Trust for Scotland

Queen Victoria's Fancy-Dress Makers: An examination of a West End fashion house, 1828-1855

Sarah Hodge | Australian National University

Expressing the Artistic Soul - Artistic Dress in Dundee, 1890-1910

Jenny MacLeod | University of Glasgow

'The Hideous Old Lady of Fashion': Dress and Ageing in Punch, 1840-1870

Ruby Ellis | University of Heidelberg

How Dudes, Swells, and Fashionable Young Men Helped Keep the Crease

Brian Centrone | Independent

Questions & discussion

The Association of Dress Historians Annual New Research in Dress History Conference | 27 May, 2022

12:30 – 13:00 Bernat Klein: Design in Colour

Lisa Mason, Assistant Curator, Modern & Contemporary Design, National Museums Scotland
Hosted by Kate Grenyer, Director of Fife Contemporary

13:00 – 13:45 Break & lunch (Level 2)

3: SOCIOLOGICAL 13:45 – 15:00

Hosted by Scott Schiavone | Independent fashion historian and Assistant Curator, Harris Museum and Art Gallery

Jewish women, English dress: From Kindertransport to women in uniform in wartime England
Jeordy Raines | Independent

Fashion trends as a site of conflict between ethics and aesthetics
Karmen M. Anna Samson | Vrije Universiteit Amsterdam

Fashioning Tradition: The blouse of San Pedro La Laguna, Guatemala
Emily Oertling & Kim Hiller (Advisor) | Kansas State University

Veerali Pattu: A Socio-Cultural Analysis of the Textile in the Southern Indian State of Kerala
Prerana Nair | Indian Institute of Technology, Bombay

Questions & discussion

15:00 – 15:05 Comfort break

4: COLLECTIONS 15:05 – 16:00

Hosted by Georgina Ripley, Principal Curator, Modern & Contemporary Design, National Museums Scotland

Collectors' Traces: From Garment to Museum
Alba Sanz Álvarez | University of Edinburgh

The Conservatory Turn: The Evolution of Discourse and Display of Fashion Conservation in the Museum and Beyond
Ayaka Kitagawa | Parsons Paris The New School

The collection as a history of fashion
Dylan Colussi | Università Iuav di Venezia

Questions & discussion

The Association of Dress Historians Annual New Research in Dress History Conference | 27 May, 2022

16:00 – 16:15 Break & refreshments (Level 2)

16:15 – 17:05 Roundtable presentations

Hosted by Lisa Mason, Assistant Curator, Modern & Contemporary Design, National Museums Scotland

Asian Fashion Archive project

Faith Cooper | Asian Fashion Archive & Fashion Institute of Technology

The Zay Initiative project

Dr Reem El Mutwalli | The Zay Initiative, author, curator & consultant

Re-discovering Farah Diba's wedding gown by Christian Dior and embroidered by atelier Rébé

Nadia Albertini | Embroidery design & dress historian

Tales from a far away land

Nada Koreish | Lecturer in Fashion

Where is Tao? The Mysterious Mexican designer who worked in Paris

Guillermo Leon Ramirez Martinez | Fashion designer & researcher

17:05 – 17:45 Roundtable discussions

Hosted by Lisa Mason, Assistant Curator, Modern & Contemporary Design, National Museums Scotland

17:45 – 18:00 *Venue exit*

18:00 – 19:30 Evening networking reception

Gladstone's Land, Lawnmarket, Edinburgh

CONFERENCE SPEAKERS' ABSTRACTS & BIOGRAPHIES

In schedule running order.

1: MATERIALS

Precious Glimpses: American Gold and Silver and Tapestry-Making in Renaissance Florence (1554-1600)

Carlo Scapecchi | The University of Edinburgh

Abstract

The discovery of gold and silver mines in the sixteenth century in the Americas was a turning point in global history. The paper analyses how this discovery was also pivotal for tapestry-making in Renaissance Florence (1554-1600). Indeed, golden and silver threads, made of American metals, were usually inserted in tapestries' weft to create glimpses and embellish the compositions. The paper will follow step by step the long path of American gold and silver from mines to the precious tapestries, woven for the Medici dynasty, unveil an overlooked global connection and investigate how objects and goods moved and were produced in the sixteenth century. These metallic threads, used in luxurious textiles, were produced by goldbeating workshops (*battilori*). By reassessing the global connection between Florence and the Americas and the arrival of gold and silver in Tuscany, the paper also aims to reconsider this production of goldbeating workshops through unpublished evidence.

Biography:

Carlo Scapecchi is a final year PhD candidate (Art History, The University of Edinburgh). His thesis regards tapestry-weaving in Renaissance Florence. He received a grant from the Pasold Research Fund. He has published articles and book reviews for the *Journal of Dress History*, *Women History Today* and *Emergence Journal*.



Reconstructing eighteenth-century tailoring

Therese Holmgren | Gothenburg University

Abstract

This paper researches how reconstruction of clothing can be a method of preserving the knowledge of historic sewing and tailoring techniques, by looking at two extant garments in a museum collection. The first extant garment was a dress consisting of a separate jacket and petticoat made of wool. The second is a dress consisting of a bodice and skirt made of silk. The different materials and original usages of the dresses show different approaches to how they were made.

Both the reconstructions were done with the techniques used over 200 years ago on the extant examples, trying to get as close as possible to the original constructions. This was documented in three ways: a thorough written documentation on each step and in which order to sew for all the garment pieces, the petticoat and skirt was further documented with photography and the jacket and bodice construction was documented via video.

Biography

Therese Holmgren is a master's student at the Department of Conservation, Gothenburg University. She has previously published a book on eighteenth century tailoring in Sweden with Lokrantz Förlag and is now working on finishing her master thesis. Besides her studies she is an avid historical seamstress.



A Batik collection fit for a Lady

Sabine Bolk | Independent

Abstract

My current research is focussed on the wearer, especially on ladies that were of European descent who dressed in Batik sarongs themselves during colonial times in Indonesia. Extensive collections have been kept in the Netherlands, privately and in museum-collections. These kept batik-collections provide us still with new interesting insides and different angles to share this history.

For this presentation I focus on 41 batiks that were donated by Jonkvrouwe Anna Cecile Aurélie Jeanne Clifford, Jonkvrouwe as in damsel. The donation is an unusual wardrobe for a lady that apparently had never been to Indonesia herself. The batiks most likely belonged to her mother, Theodora Adriana Lammers van Toorenborg, who was born in 1852 in the former Dutch East Indies. This collection provides us with interesting insights into what was worn by whom and how the wearer can provide us with provenance that is often overlooked in batik-research.

Biography

Sabine Bolk (1984) is a Dutch artist and Batik researcher. Since 2009 she has kept a blog 'The journey to Batik'. From 2019 until 2021 she researched the batik-collections of Nationaal Museum van Wereldculturen (NMvW) and Wereldmuseum as a Research Associate at the Research Center for Material Culture (RCMC).



Phulkari Textiles from India – In Close Examination

Jenni Suomela | University of Helsinki

Abstract

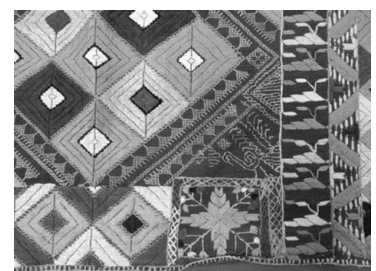
Phulkari is a general term for a large rectangular scarf which has cotton ground cloth fully embroidered with skilful darning stitches made with floss silk. They were used as part of female festive costume in the Punjab region which is now divided between India and Pakistan. *Phulkaris* have been valuable heirloom and dowry textiles.

Research material in this study were six *phulkari* textiles from the Collections of the National Museum of Finland. *Phulkaris* were studied using the analysing methods of object studies, especially applied for ethnographic textiles. In addition, textiles and fibre samples were examined using microscopy to broaden the scope of object analysis to material studies. Weaving structures and embroidery stitches were observed with a portable Dino-Lite microscope. Fibre samples were analysed in longitudinal and cross-sectional view with transmitted light microscopy. Even though the sampling was small, these amazingly beautiful *phulkaris* represent almost all the common design styles in embroidery.

Biography

Jenni Suomela (MA, Education) is a doctoral student in the University of Helsinki, Finland, in the field of Craft Science. She has a broad understanding of textiles from the fibre level to cultural meanings. Her field of interest especially includes ethnographic textiles, from archaeological finds to the historical era.

Photo: Jenni Suomela - embroidery details from *phulkari*, *bagh* VK6471:37 in the Collections of National Museum of Finland.



2: IDENTITIES

Queen Victoria's Fancy-Dress Makers:

An examination of a West End fashion house, 1828–1855

Sarah Hodge | Australian National University

Abstract

Queen Victoria's first two *bals costumés*, held at Buckingham Palace in May 1842 and June 1845, required guests to appear in historical costume of the early modern period. These fancy-dress costumes were designed to be worn for one night only, however, there is more to the history of these garments than merely the night they were worn and the wearer they were designed for. They were the products of the collective toil of many different people, both within and outside of Britain, from silk throwsters and weavers to dressmakers and designers. This paper focuses on Vouillon & Laure, the West End fashion house which designed and produced Victoria's fancy-dress costumes. It uncovers the hidden stories of those who lived and worked in the fashion house to provide a greater understanding of both the human and sartorial histories which lie in the shadow of Victoria's fancy-dress costumes.

Biography

Sarah Hodge is a doctoral candidate in the Centre for Art History and Art Theory at the Australian National University. Her work centres around the history of fancy-dress and historically inspired fashions in Britain and France during the eighteenth and nineteenth centuries.



Expressing the Artistic Soul – Artistic Dress in Dundee, 1890–1910

Jenny MacLeod | University of Glasgow

Abstract

The end of the nineteenth century saw the spread of a new form of dress worn by artistically minded individuals, now commonly referred to in dress history as Artistic Dress. This was usually characterised by its looseness, lack of structure, rejection of the corset, as well as its application of artistic details, such as embroidery. Glasgow's progressive artistic environment and emphasis on embroidery saw it become the principal centre where Artistic Dress flourished in Scotland. However, pockets of interest appeared in areas where Arts and Crafts ideals were upheld by artistic groups, such as Dundee's small, but equally creative Tayport Artists' Circle. This paper will explore the movement outside Scotland's major artistic hubs and examine the social, cultural, and economic factors that lead to the uptake of Artistic Dress within Dundee's artistic community between 1890 and 1910.

Biography

Jenny MacLeod is an AHRC PhD researcher at the University of Glasgow researching Scottish women etchers of the Etching Revival, circa 1880–1940. In 2015 she completed her MLitt in Dress and Textile Histories at the University of Glasgow, researching Artistic Dress before running the Scottish Pictures Department at McTear's Auctioneers.



'The Hideous Old Lady of Fashion': Dress and Ageing in Punch, 1840–1870

Ruby Ellis | University of Heidelberg

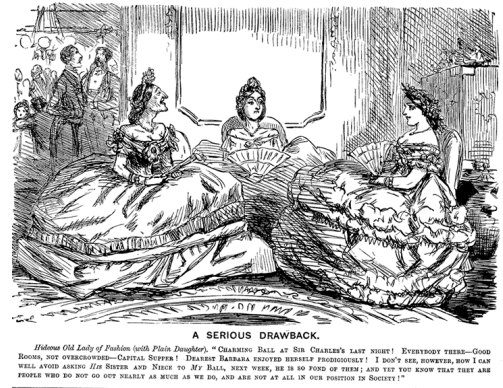
Abstract

Ageing women walked along a knife edge when they sat in front of the mirror to choose which garment to wear. When should a woman change her dress to reflect her age? What factors influenced her choices? How was she supposed to engage with the fashion system? And what were the consequences of not dressing one's age?

This paper will show that despite being often invisible in histories of dress, the sartorial choices of ageing women were subject to a high level of scrutiny and often ridicule. It takes as its focus satirical cartoons about dress, which, compared to other forms of costume illustration, have the unique characteristic of being able to show dress at its worst. A key example, *Punch*'s 'Hideous Old Ladies of Fashion', give insight into the skill needed to dress the ageing body, and demonstrate how misjudgements could jeopardise one's respectability, femininity, and class position.

Biography

Ruby Ellis is a doctoral candidate at the University of Heidelberg and a co-convenor of the Life Cycles Seminar at the Institute of Historical Research. Their research focuses on the interaction between ageing and dress in Victorian Britain, bringing together methodologies from the history of knowledge and dress history.



How Dudes, Swells, and Fashionable Young Men Helped Keep the Crease

Brian Centrone | Independent writer & researcher

Abstract

Fashion historians have long claimed the center trouser crease became a significant element of men's dress with the advent of the trouser press in the 1890s. However, the crease's adoption as a mainstay of men's fashion is far more complex than realized. Appearing a decade earlier than previously believed, its popularity would rise and fall throughout the 1880s and 1890s. The crease's survival was due, in part, to Dudes, Swells, and Fashionable Young Men, three subclasses of gentlemen who were mocked, scorned, and ridiculed for wearing men's fashion to extreme. Using extant tailoring guides, newspapers, advertisements, fashion plates, photographs, portraiture, and ephemera, this paper will explore the values conveyed through the adoption and rejection of the crease, how the identities of Dudes, Swells, and Fashionable Young Men were defined by their creases, and how these men played a significant role in ensuring the crease's survival despite societal disparagement.

Biography

Brian Centrone is a writer, editor, and fashion historian specializing in American menswear, queer fashion, and popular culture. His work has appeared in the *FIDM Blog*, the *FIT Fashion History Timeline*, *Threads Magazine*, and the *Fashion, Style and Popular Culture Journal*. He holds an MA in Costume Studies from New York University.



Bernat Klein: Design in Colour

Lisa Mason, Assistant Curator of Modern and Contemporary Design

Abstract

Serbian born designer Bernat Klein (1922–2014) emigrated to the United Kingdom in 1945 and based his innovative textile manufacturing business in the Scottish borders. Born into an orthodox Jewish family, Klein escaped the rise of Nazism across Europe and made his home in Scotland. From humble beginnings this young émigré designer went on to produce couture fabrics for the leading fashion houses of Europe, including Chanel, Dior, Balenciaga and Yves Saint Laurent. As a designer and consultant Klein enjoyed an illustrious career spanning four decades, praised by Vogue for having ‘revolutionised traditional English fabrics to win them new recognition abroad’.

This talk will introduce the research behind the forthcoming exhibition at National Museums Scotland, *Bernat Klein: Design in Colour*, due to open at National Museums Scotland Autumn 2022.

Biography

Lisa Mason is Assistant Curator of Modern and Contemporary Design at National Museums Scotland. Specialising in mid-twentieth-century textiles, she recently co-curated the major retrospective exhibition *Archie Brennan: Tapestry Goes Pop!* at Dovecot Studios with Kate Grenyer (2021).

3: SOCIOLOGICAL

Jewish women, English dress: From Kindertransport to women in uniform in wartime England

Jeordy Raines | Independent historian

Abstract

The study of dress in relation to Jewish identity in England is critically understudied. Historic anxieties concerning the presence of Jews in England impacted the lives of many, refugees seeking asylum from occupied Europe in particular. Images from the snapshot collection of Lorraine Sulzbacher, a German Jewish refugee are correlated with oral history testimonies from other Kindertransport refugees to explore the identity formation and integration of female Kindertransport refugees in England from 1939 to 1945. This presentation investigates how dress was used as a visual signifier of integration, and how both dress and photographic practises simultaneously created space for identity formation. It discusses the impact dress had on the formation of identity during the transition from girlhood to adulthood for female Kindertransport refugees. Additionally, this presentation examines how uniformed war work provided these young women opportunities to develop their identities as displaced European Jewish persons in Britain.

Biography

Jeordy Raines is an historian with interests in dress history, social history, and material culture. In 2019 she obtained an MA in the History of Art with a focus on fashion (1920-1960) from the Courtauld Institute of Art. Her current research investigates the relationship between identity and dress, 1939-1945.



Fashion trends as a site of conflict between ethics and aesthetics

Karmen M. Anna Samson | Vrije Universiteit Amsterdam

Abstract

Fashion often taps, from a dominant western point of view, into cultures that are other than its own, by only taking the aesthetic quality distilled from a profound and precious culture with no or little knowledge or intrinsic interest in its context. Through my research practice, As of Nū, I investigate how fashion utilizes problematic value-power structures for the creation of *the new*. The research is focused on a group of young asylum seekers aged 15-20, who observed their own online and offline trend landscape. A striking outcome was that a majority of these young women were naturally drawn to trends that showed some correlation with their own cultures. They instinctively selected imagery that could have been classified as cultural appropriation; however, these young women took the presented fake authenticity and showed how these elements should be used and honored by demonstrating their native traditional way of dressing.

Biography

As a fashion researcher and practitioner, Karmen Samson develops critical revisions and alternative approaches for fashion. Her aim is to realize social connection. She holds an MA in Fine Art and Design at ArteZ Arnhem (2019 cum laude) and is currently following the Premaster Design Cultures at the Vrije Universiteit Amsterdam.



Fashioning Tradition: The blouse of San Pedro La Laguna, Guatemala

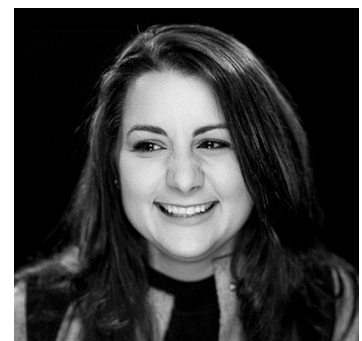
Emily Oertling & Kim Hiller (Advisor) | Kansas State University

Abstract

The Tz'utujil women residing in San Pedro La Laguna (San Pedro), Guatemala express their historical, cultural, and municipal affiliations through their dress. Research conducted in person during March 2020, continued remotely in Summer 2020, examined how residents shape the phenomena of dress in their municipality. Twenty-one interviews were held with women ages 19-46. One of the study outcomes, and the focus of this presentation, was the documentation of the *blusa Pedrana*. Unlike *traje*, individual aspects of this garment do not have symbolic meaning. Therefore, women in the community can alter the garment's neckline finishes, textiles, and color combinations. Freedom to express creativity and cultural heritage has allowed the garment to flourish for nearly 70 years. However, despite its long-running importance and its municipal status as the 'blouse of San Pedro,' it is under-documented, and often diminished as a generic highland garment in the literature on Maya dress practises.

Biography

Emily Oertling recently completed her doctorate at Kansas State University. Her dissertation, "Made in San Pedro: The production of dress and meaning in a Tz'utujil-Maya municipality," argues for the importance of women's choice in maintaining traditions. Emily intends to resume her work in Guatemala on cultural sustainability when possible.



Veerali Pattu: A Socio-Cultural Analysis of the Textile in the Southern Indian State of Kerala

Prerana Nair | Indian Institute of Technology, Bombay

Abstract

Veerali Pattu was a pure silk textile, which gained prominence in Kerala's society between the 16th-18th centuries. This textile, often associated with temple rituals and performances, also made its way to the temple and palace walls of Kerala in the form of mural paintings.

However, in recent years, textile historians have concluded that Veerali Pattu was not any other textile but the famed 'Patolas' of Gujarat (a state along the north-western coast of India). Patolas are double tie-dyed textiles that were highly valued and extremely expensive, afforded only by the upper-class Gujaratis. Patolas were primarily used in Gujarat during wedding ceremonies, where young women would adorn a bright red Patolu saree on their wedding day. This paper is a study of Patola in Kerala, where the textile was reborn with a new name, Veerali Pattu, and a new purpose - as an extremely auspicious ritualistic textile.

Biography

Prerana Nair is a researcher currently working with the Indian Institute of Technology, Bombay on a Ministry of Culture, India's project. As a postgraduate, she has been working in the field of research for the past three years and has worked on various facets of Indian history and heritage.



4: COLLECTIONS

Collectors' Traces: From Garment to Museum

Alba Sanz Álvarez | University of Edinburgh

Abstract

Have you ever wondered who owned a particular garment displayed in a museum? Or how the significance of the garment has changed when becoming a museum piece? This PhD research develops these questions through an in-depth investigation of three specific case studies. The collections are studied, emphasising the multifaceted nature of garments and the importance of fashion preservation, combining the personal-affective aspect from the previous owners/donors and their collections' transmission to the museum where they now reside.

The overarching objective of this investigation is to inspire a more sustainable relationship with fashion by deepening and communicating this understanding to broader audiences.

Biography

Alba Sanz Álvarez is a first-year PhD candidate at The University of Edinburgh. She holds a degree in History of Art from Universidad Complutense of Madrid and two Master's degrees from Stockholm University in Fashion Studies and Communication and Marketing, respectively. She has also experience in the fashion industry in the Swedish high-end brand Acne Studios.



The Conservatory Turn: The Evolution of Discourse and Display of Fashion Conservation in the Museum and Beyond

Ayaka Kitagawa | Parsons Paris The New School

Abstract

Numerous turns have been stated to describe the dynamic of fashion museology – the curatorial turn, the digital turn, and the archival turn. Following these arguments, my paper argues for a conservatory turn, an unprecedented phrase that captures the enlarging roles of the conservators and display of conservation in the museum setting and the fashion industry. More than ever, discourse and display of conservation have attracted the audience's attention concerning the fetishism towards backstage and archives, as well as the heritage value a garment is enchanted with during its process of conservation. The paper thus explores this evolution by analysing fashion and non-fashion exhibitions depicting conservation through museum catalogues, social media and websites on the display of conservation practises. Drawing on interdisciplinary studies and theories, the dissertation aims to fill the gap of the discourse on fashion conservation in the discipline of fashion studies.

Biography

I am Ayaka Kitagawa, currently a second-year MA of Fashion Studies at Parsons Paris The New School. Gained experience in fashion PR, communication, retailing and archiving, with a background in economics and fashion design. An aspiring fashion curator and specialist in fashion heritage communication and direction.



The collection as a history of fashion

Dylan Colussi | Università Iuav di Venezia

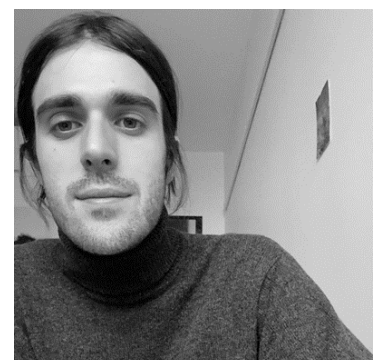
Biography

Creative directors intend their role in relation to the brand's heritage in different ways: from guardian to mediator, to curator and "archeologist of things to come". They operate in their own language with the codes that identify the brand, at time individuating new ones or introducing foreign elements that drive the brand's narration, selecting them interacting with the materiality of archives or with the visual production revolving around the brand. But can this process of synthesis of elements and images performed by the creative director be considered as a form of historiography?

The presentation aims to analyze Alessandro Michele's fall winter 2021 collection, which celebrated the 100th anniversary of Gucci, and the allusions to the brand's heritage presented in the collection as a practice of historiography, speculating on the possibility to read a collection as a form of history of the brand.

Abstract

Dylan Colussi is a PhD candidate at Università Iuav di Venezia, dedicating his research to creative interactions within fashion archives. He developed his interests during his master studies in Fashion Design, assisting in projects curated by Maria Luisa Frisa. Since 2018 he has collaborated with Emilio Pucci Heritage in Florence.



ROUNDTABLE

Asian Fashion Archive project

Faith Cooper | Asian Fashion Archive & Fashion Institute of Technology

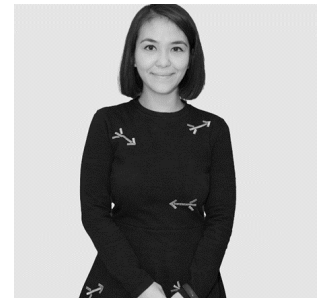
Abstract

Due to the rise in anti-Asian hate, I created the Asian Fashion Archive in May 2020. The Asian Fashion Archive is a digital resource project highlighting Asian fashion, culture, and history. It includes an Instagram account that features images relating to Asian fashion and history and a website that shares educational resources for others to learn more. With this project, I wish to address a growing frustration of the lack of Asian representation in Western fashion and media and the ongoing negative portrayals, narratives, and stereotypes of Asian people and cultures. By using my professional and academic background, I aim to amplify a diverse range of Asian stories in a positive, educational, and empowering way.

For the New Research in Dress History Conference, I would like to share how and why I started this project, as well as the challenges I have faced. I would also like to emphasize the importance of diversifying fashion education and studies and its importance to students and different minority groups.

Biography

Faith Cooper is the creator of the digital resource project Asian Fashion Archive. She is currently teaching at FIT and previously worked at The Museum at FIT. Faith holds a B.S. in Art History and Museum Professions and an M.A. in Fashion and Textile Studies both from FIT.



The Zay Initiative project

Dr Reem El Mutwalli | The Zay Initiative, author, curator & consultant

Abstract

The Zay Initiative is a non-profit, UK registered initiative which aims to collect and contextualise garments from the diverse populations of the Arab world. As the Founder, I've collected Arab dress articles and aspire to help sustain the legacy of Arab heritage for future generations.

Our specialist team preserves the history of the Arab lands as a contribution to widening understanding of the interconnectedness of societies past and present. Garment histories tell stories of movement, displacement, achievement, and of course, taste and trend. We build public awareness and appreciation of this unique heritage.

I will introduce Arab dress and explore the importance of preserving this heritage through the following topics:

- Countries within the Arab World
- Terms of Arab dress used in different regions
- Traditional Arab dress and adornment worn by men and women, and items from our collection
- Digital archiving and education



Re-discovering Farah Diba's wedding gown by Christian Dior and embroidered by atelier Rébé

Nadia Albertini | Embroidery designer & dress historian

Abstract

The presentation will focus on the wedding ensemble designed by Yves Saint Laurent for future Iranian Empress Farah Diba, during his tenure at Christian Dior. The dress, designed in the fall of 1959, was richly embroidered by Dior's favorite Parisian atelier: Rébé.

This research project involves various French and Iranian museums and institutions: Musée du Pays Rabastinois, where the first embroidery samples are preserved; Dior Héritage, where the designers sketches and purchase order is kept; le Musée des Arts Décoratifs, where the original embroidery sketches can be found and the Royal Costume Museum in the Sa'd Abad Complex in Tehran, where the ensemble has been kept since the late 1970's. A detailed study of the dress and coat (shape, construction, raw materials, embellishment techniques and components), scheduled during a visit of the Sa'd Abad complex in April 2022 will allow me to present the conservation status of this ensemble during the conference.

Biography

Nadia Albertini is an embroidery designer and a dress historian focusing on embellishment techniques. In 2021, she published "Rébé, broderies Haute couture", retracing the history of one of the most renowned –yet forgotten– Parisian embroidery ateliers. She combines her historical research with her design practice for luxury fashion houses.



Tales from a far away land

Nada Koreish | Lecturer in Fashion

Abstract

This tale is one of imperialist legacies, decoloniality, and the villainous role of the Western fashion canon. The orientalist movement and creation of the "orient" have always been viewed in correlation to art. Edward Said defines orientalism as "a way of coming to terms with the Orient that is based on the Orient's special place in European Western experience... and one of its deepest and most recurring images of the Other. The Orient has helped to define Europe (or the West)" (Said. E, 1977). Said attributes defining Europe's richest cultures to the Orient, he explains this symbiotic, strange relationship, that the Orient and Europe, the colonised and coloniser have and the world's perception of both. Said states simply, that orientalism is the Euro Western experience of these lands and people, it is one of the first places one comes across the word and definition of "other". This paper shall examine the manifested view of the fictional "orient" a reality of a people, stereotyped and stripped of their authentic identities, and how Fashion has perpetuated this narrative.

Biography

PGCE PCET, MRes, Ba Hons illustration, Ba fashion design and merchandising, (2nd year of Phd). Lecturer in Fashion design and constellation, fashion MA @ CSAD Cardiff Metropolitan University, A multi platform, international designer and theorist, North African Hub for RCDF, founder FLCNA (fashion liberation collective North Africa. Active civil disruptor and member of WeareFace!

https://www.instagram.com/fashion_liberation_collective/



Where is Tao? The Mysterious Mexican designer who worked in Paris

Guillermo Leon Ramirez M | Fashion designer & researcher

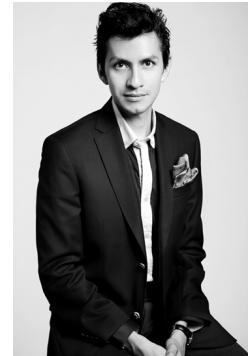
Abstract

Born in Durango, Mexico (1923), Tao Izzo was a high fashion designer. Professionally related as Maria Felix designer during the seventies, he entered the Mexican jetset during the fifties when he returned to Mexico City to establish his own fashion business. Mysterious and reserved, he preferred to hide from press and media devoting his work to many big cinema stars from that moment, like Silvia Pinal, main actress of *Viridiana* — a film by Luis Buñuel — who is wearing a Tao Izzo's design in the portrait Diego Rivera made for her.

What is the history behind him? When and where did he begin his career? With whom did he share professional projects? The main objective of this paper is to reveal some details of the untold professional life of Tao Izzo, a Mexican designer who worked in Hollywood and Paris before becoming the most mysterious designer of the Mexican Couture golden age.

Biography

Guillermo Leon Ramirez M, Fashion Designer and Researcher, Mexico City (1975), established his own fashion brand in 1997, presenting his designs around many cities like Vancouver, Dubrovnik, London and Madrid. Also teaches Fashion History in different Universities including Jannette Klein and Universidad Iberoamericana. He has been presenting research findings for the FHD (Barcelona), Cristobal Balenciaga Museum (Getaria) and Universidad Iberoamericana.



CONFERENCE HOSTING TEAM

*With grateful thanks to our venue partners and all conference contributors, volunteers and supporters.
Meet your hosts, in alphabetical order by surname.*

TOUR HOST

Jane Carey | Exhibitions Coordinator, Dovecot Studios

Jane Carey is the Exhibitions Coordinator at Dovecot Studios, which produces a broad public programme encompassing tapestry and textile art, craft and design. With a recent MLitt in Dress and Textile History from University of Glasgow, Jane's specialist interest lies in textiles, particularly the 16th Century textile trade in Europe.

VISIT HOST

Victoria Garrington | Curator: History, Museums Galleries Edinburgh

Vicky has been Curator: History for Museums & Galleries Edinburgh for 12 years. She is responsible for a wide range of social history collections, with a special emphasis on dress history and wartime collections, and established the Costume Gallery at the Museum of Edinburgh in 2017. Before this, Vicky ran the archives of the Air Force Museum of New Zealand.

CURATOR TALK & TOUR HOST

Kate Grenyer | Director of Fife Contemporary

Formerly Exhibitions Curator at Dovecot Studios where she worked with independent curators, artists and organisations to produce a broad public programme encompassing tapestry and textile art, craft and design, Kate Grenyer has recently been appointed as Director of Fife Contemporary. Her own exhibitions for Dovecot include *The Weavers' Apprentice and Daughters of Penelope* (both 2017), and *Archie Brennan: Tapestry Goes Pop!* (2021) co-curated with Lisa Mason.

ROUNDTABLE HOST

Lisa Mason | Assistant Curator, Modern & Contemporary Design, National Museums Scotland

Lisa Mason is Assistant Curator of Modern and Contemporary Design at National Museums Scotland. Specialising in mid-twentieth-century textiles, she recently co-curated the major retrospective exhibition *Archie Brennan: Tapestry Goes Pop!* at Dovecot Studios with Kate Grenyer (2021).

PANEL & TOUR HOST

Georgina Ripley | Principal Curator, Modern & Contemporary Design, National Museums Scotland

Georgina was Lead Curator for the museum's permanent Fashion and Style gallery (opened 2016), and more recently curated the touring exhibition *Body Beautiful: Diversity on the Catwalk* (ongoing). She is currently working on an exhibition about the little black dress (2023) and editing an accompanying publication, released later this year.

PANEL HOST

Scott Schiavone | Independent fashion historian & Assistant Curator, Harris Museum and Art Gallery, Preston

Scott Schiavone is a fashion historian and a presenter. Former Assistant Curator at The Fan Museum, London, Scott launched the YouTube channel *Fashion &...* in 2020. He works as an independent speaker and Assistant Curator. He is specially interested in 1980s haute couture and the rise of the superstar designer.

PANEL & TOUR HOST

Kate Stephenson | Visitor Services Manager Experience, Edinburgh Cluster, NTS

Kate is a social historian with a particular specialism in the history of school uniform and her book, *A Cultural History of School Uniform* was published in January 2020. She works for the National Trust for Scotland and her recent research has focused on the history of sex in Edinburgh.

CHAIR, VENUE LEAD & VISIT HOST

Emily Taylor | Assistant Curator of European Decorative Arts, National Museums Scotland & ADH Secretary

Emily is Assistant Curator of European Decorative Arts at National Museums Scotland, specialising in fashion and textiles up to 1850 (sometimes beyond!). After focusing on eighteenth century women's fashion for her PhD, Emily now explores performative dress histories, the role of museums in dress knowledge and gendered making practices.

PANEL HOST

Helen Wyld | Senior Curator of Historic Textiles, National Museums Scotland

Helen Wyld is responsible for the textile collection at NMS from the medieval period to 1850. Her research interests are broad and include domestic and ecclesiastical embroidery, the use of textiles in sacred and ritual contexts, and jewels and miniature culture. Her book *The Art of Tapestry* (National Trust/Philip Wilson) will appear in October 2022.

THANK YOU

With grateful thanks to Dr Benjamin Wild, Scott Schiavone, Mariza Galindo and Lisa Mason for abstract selection. Thank you to Alba Sanz Álvarez for patience with event logistics and facilitation. Thank you to Carson Evans for the event graphic design concept. Thank you to Jeordy Raines and Kirstin Purtich for programme proofing and website content. Thank you to the ADH communications team for platforming content.

With additional thanks to Amelia O'Mahony-Brady, Rachel Sayers, Jeordy Raines, Alba Sanz Álvarez, Scott Schiavone and all the hosting team for Zoom and auditorium assistance.

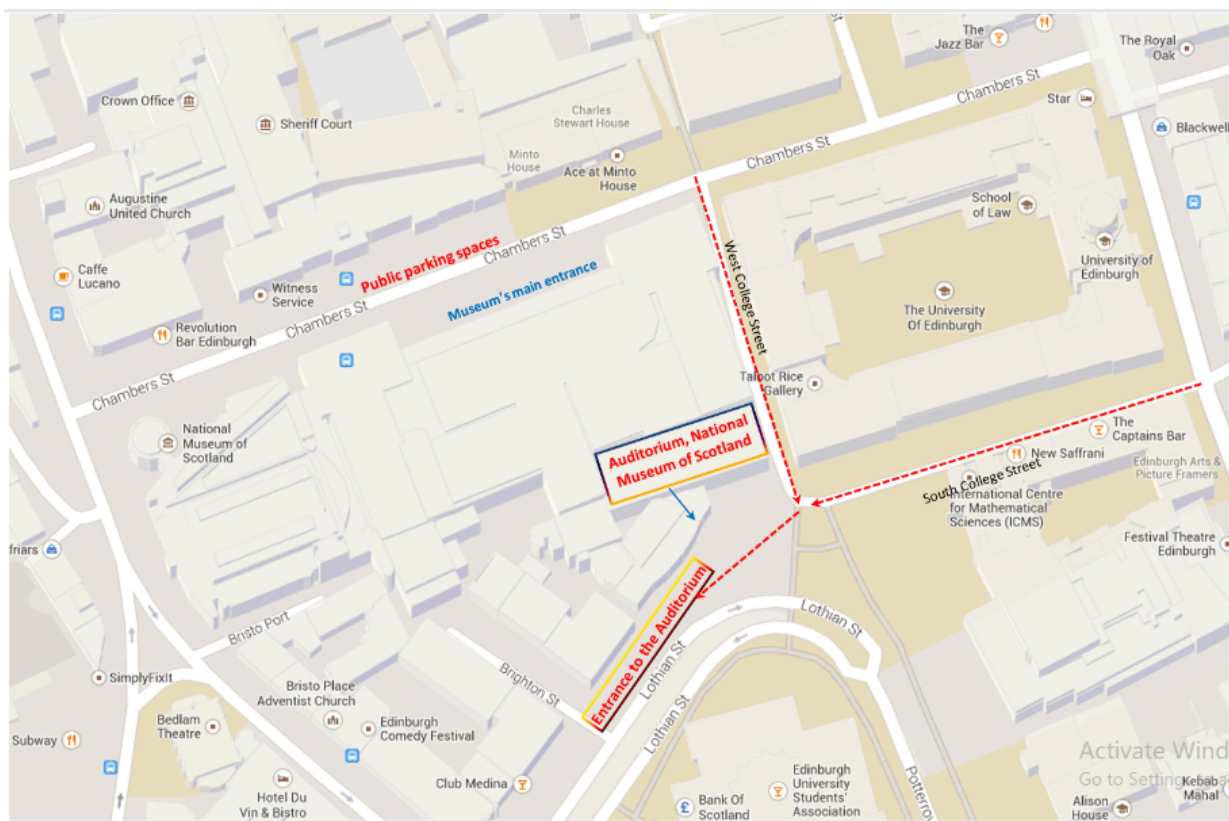
Our appreciation for the professional assistance of National Museums Scotland auditorium technicians, digital media team, visitor engagement staff and catering by Benugo. Our appreciation to the staff at National Trust for Scotland, Gladstone's Land for the evening reception.

LOCATIONS AND VENUE INFORMATION

National Museums Scotland auditorium

Friday 27 May 09:30 – 17:45 BST

Please make your way to the Lothian Street entrance as marked on the map below.



Parking:

Pay and display parking is available on Chambers Street and off-street parking nearby at [QPark Quartermile](#)

Four designated public parking spaces are available for **disabled visitors** in Chambers Street. There is no charge for these spaces. However, please note that they are not bookable. If you need to park at one of these parking spaces in Chambers Street, you may access our event venue through the Main Entrance of the Museum.

By bus/train:

A number of buses go via the city centre and stop outside the museum on Chambers Street, or nearby on George IV Bridge and South Bridge. Single and day tickets are available. Visit the [Lothian Buses](#) website for further information.

The nearest train station is Edinburgh Waverley. Chambers Street is a few minutes walk. Visit www.travelinescotland.com for further details.

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By taxi:

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

By plane:

If you're planning on flying to Edinburgh, there are many direct routes coming into Edinburgh Airport. Use the [interactive map at the BAA Edinburgh website](#) <http://www.edinburghairport.com/transport-links/travel-into-edinburgh> to plan your trip.

Venue information:

<https://www.nms.ac.uk/national-museum-of-scotland/>

Google pin:

<https://goo.gl/maps/SjbTSGJkSa4r9EyP7>

The Lothian Street entrance can also be identified on Google maps as 'Gilded Balloon at the Museum'.

National Museums Scotland Fashion and Style Gallery

Thursday 26 May 15:00 - 16:00 BST

Gallery talk hosted by Georgina Ripley, Principal Curator of Modern and Contemporary Design.

Venue location: <https://goo.gl/maps/vyEB1vCgyr5yDW4e6>

Venue information: <https://www.nms.ac.uk/national-museum-of-scotland/>

The talk will take place in the Fashion and Style Gallery on Level 1 of the Museum.

Dovecot Tapestry Studio

Thursday 26 May 15:00 - 16:00 BST

Studio talk hosted by Jane Carey, Exhibitions Coordinator.

Venue location: <https://g.page/DovecotStudios?share>

Venue information: <https://dovecotstudios.com/>

You can purchase a Dovecote ticket as you enter and you will receive a 10% discount by showing your Eventbrite conference ticket receipt. For information on pre-purchasing your ticket online or by telephone using the discount please contact: +44 (0)131 550 3660 or info@dovecotstudios.com

Museums Galleries Edinburgh Collections Centre

Thursday 26 May 15:00 - 16:00 BST

Visit hosted by Victoria Garrington, Curator: History.

Venue location: <https://goo.gl/maps/RygHSK2qH88GmQbg6>

Venue information: <https://www.edinburghmuseums.org.uk/venue/museum-collections-centre>

National Museums Collection Centre

Thursday 26 May 15:00 - 16:00 BST

Visit hosted by Emily Taylor, Assistant Curator, European Decorative Arts and Lisa Mason, Assistant Curator, Modern and Contemporary Design

Venue location: <https://goo.gl/maps/LCNGqgbVAitsTS2fA>

Venue information:

<https://www.nms.ac.uk/collections-research/research-facilities/national-museums-collection-centre/>

Gladstone's Land

Thursday 26 May 17:00 - 18:00 BST

Tour hosted by Kate Stephenson, Visitor Services Manager Experience, National Trust for Scotland.

Venue location: <https://goo.gl/maps/okTHgcc1zrCJskdJ9>

Venue information: <https://www.nts.org.uk/visit/places/gladstones-land>

TECHNICAL SUPPORT

Download and set up Zoom

We recommend you download the desktop app for Zoom to ensure you avoid browser limitations and any technical issues. Remember to update Zoom before you join the event for full functionality.

Downloading & Updating the Zoom Desktop Client: <https://youtu.be/7ggoO2LZsY0>

How to join the conference via Zoom

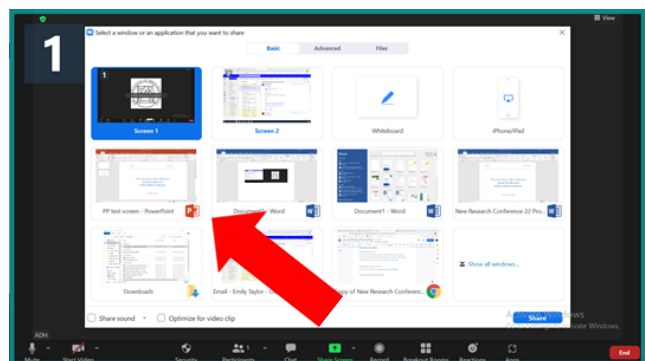
How to Join a Zoom Meeting: <https://support.zoom.us/hc/en-us/articles/201362193>

How to present in Zoom with PowerPoint:

Before you join Zoom to present, have your PowerPoint screen already open and on your taskbar.



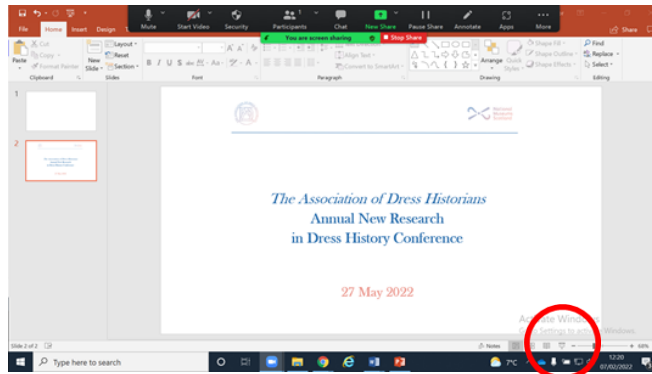
1) Select the green screen share button



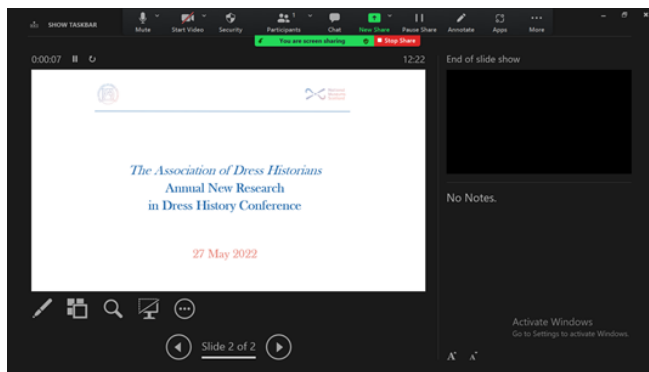
2) Select your PowerPoint

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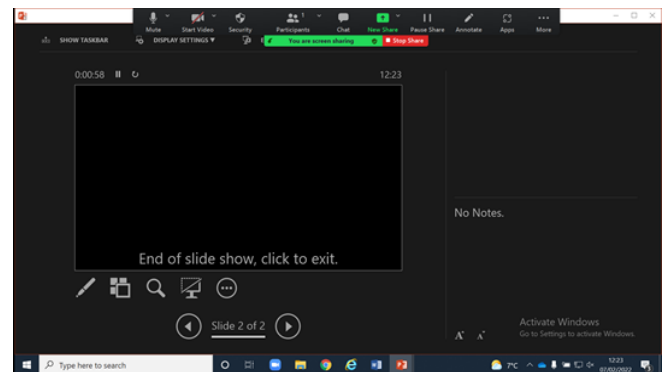
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3) Select the play symbol (immediately next to size sliding bar)



4) Presentation screen



5) Click in the annotated boxes to end show / exit



7) Alternative presentation screen



8) Hover mouse over top banner to reveal Zoom tools

FORTHCOMING EVENTS...

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

Friday 30 September & Saturday 1 October, 2022

Art Workers Guild, 6 Queen Square, London, WC1N 3AT, England, United Kingdom

Winter Seminar Series

Monthly, November 2022 to March 2023

via Zoom (free to ADH members)

New Research Conference 2023

Spring 2023 (call for papers is open)

The Artworker's Guild, London, [or](#) Manchester Metropolitan University, United Kingdom

All announcements are regularly updated on ADH website

