LAND OF 10,000 IDEAS

INNOVATION THROUGH DRESS
COSTUME SOCIETY OF AMERICA’S 48TH ANNUAL MEETING & SYMPOSIUM
MAY 24-29, 2022 MINNEAPOLIS/ST. PAUL

The history of dress. The future of fashion.
COSTUME SOCIETY of AMERICA
2022 CSA ANNUAL MEETING AND SYMPOSIUM SCHEDULE

Please note: Only presenting authors are listed on this schedule; all authors are listed on the abstract pages.

MONDAY | MAY 23
5:30pm  Angels Project Meeting (meet in the hotel lobby by the concierge desk)

TUESDAY | MAY 24
8:00am-6:00pm  Angels Project: Fashion Design and Merchandising Department at St. Catherine's University in St. Paul, Minnesota

5:30pm-8:30pm  National Board of Directors Meeting and Dinner (Cedar)

WEDNESDAY | MAY 25
7:00am-6:00pm  Registration (Graffiti Coatroom)

8:00am-12:00pm  National Board of Directors Meeting (Isles)

9:30am-10:45am  Professional Development Workshop (Nokomis A; pre-registration required)
Applications of Virtual Reality in Fashion Courses and Museum Exhibitions: Ideating Together
Dr. Juanjuan Wu (University of Minnesota)
Ting Chi (Washington State University)

Professional Development Workshop (Nokomis B)
CSA Leadership
Howard Vincent Kurtz, CSA Treasurer 2018-2022
Sara Marcketti, CSA Past President 2020-2022
Deborah A. Brothers, CSA Board Member 2019-2022

11:00am-12:15pm  Professional Development Workshop (Nokomis A; pre-registration required)
Exhibit Mannequin Dressing: Problems and Solutions
Dr. Carmen N. Keist (Bradley University)
A. Newbold Richardson (Past Crafts Textiles, LLC)
Jennifer Cruise (Textilis Conservation)
Adam MacPhàrlain (Missouri Historical Society)

Professional Development Workshop (Nokomis B)
Meet Your CSA Editors!
Margaret Ordoñez, Dress Copy Editor
Susan Wadsworth-Booth, Director, Kent State University Press

Professional Development Workshop (Nokomis C)
CSA’s Diversity, Equity, Accessibility and Inclusion Committee
Melissa Gamble, DEAI Committee Co-Chair

1:00pm-2:00pm  Finance Committee Meeting (Isles)
1:30pm-2:00pm  Technical Check for all Welcome, Awards, and Keynote Speakers (Minnetonka B & C)
2:00pm-3:00pm  CSA Member-to-Member Program and First Timer Meet-and-Greet (Minnetonka A)
3:30pm-5:00pm  Plenary Session: Welcome and Presentation of Awards (Minnetonka B&C)
5:00pm-6:00pm  Keynote Speaker (Minnetonka B&C)
                Dr. Karen Turman,  *Minneapolis Icon: Prince's Innovative Style of Dress*
6:00pm-7:30pm  Welcome Reception (The Lakes A)
6:00pm-10:00pm Silent Auction Set-up (Sky Bridge)

**THURSDAY | MAY 26**

7:00am-10:00am Silent Auction Set-up (Sky Bridge)
7:00am-6:00pm  Registration (Graffiti Coatroom)
8:00am-8:30am  Technical Check for all Thursday Speakers (The Lakes A)
8:00am-9:00am  Regional Chair/Finance Chair Meeting (Isle)
8:00am-10:00am Marketplace Set-up (The Lakes Foyer)
9:30am-10:15am Plenary Session (The Lakes A)
                2020 CSA Stella Blum Student Research Grant Winner, Rebecca Jumper Matheson
                (Bard Graduate Center; Fashion Institute of Technology), *American Artisans: William and Elizabeth Phelps, and Phelps Associates*
10:00am-7:00pm Silent Auction Open (Sky Bridge)
                Marketplace Open (The Lakes Foyer)
10:15am-10:45am Break
10:45am-12:15pm Concurrent Session A1 (Completed Research) (The Lakes A)
                *2022 CSA Betty Kirke Excellence in Research Award Winner*
               *Dress & Escapism: Performance of Identity Through Drag and Burlesque Costume*
               Josée Chartrand (MacEwan University)
               *Lifting As We Sew: Amanda Wicker and Black Fashion in Cleveland*
               Patty Edmonson (Western Reserve Historical Society)
12:15pm-1:00pm  Break
1:00pm-7:00pm  Marketplace Open (The Lakes Foyer)
1:00pm-7:00pm  Silent Auction Open (Sky Bridge)
3:00pm-6:00pm  Lunch Break (Isle)
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Dr. Ilya Parkins (University of British Columbia)  
Rosie Findlay (University of Kent)

Concurrent Session A3 (Completed Research) (Minnetonka B)  
Digital Custom Avatars for Apparel Design Customization Using Clo 3d  
Krissi Riewe Stevenson (Kent State University)

The Shapewear Struggle: Who is in control of the actor’s body?  
Caitlin Quinn (University of Minnesota Duluth)

The Making of Everyday Hollywood: 1930s Film Influence on Everyday Women’s Fashion in Nebraska  
Anna Naomi Kuhlman (University of Nebraska-Lincoln)

12:15pm-1:45pm Lunch (Lake B)

2:00pm-2:45pm Panel Discussion (The Lakes A)  
Building Standards and Communities Around Digital Clothing Collection Preservation: Intersecting Paths to the CSA Portal Project  
Dr. Monica Sklar (University of Georgia, Blubox Consultants, LLC)  
Leon E. Wiebers (Loyola Marymount University)  
With pre-recorded material from:  
Arden Kirkland (Syracuse University)

2:00pm-5:00pm Thursday Afternoon Tours (registrants receive information at check-in)

4:00pm-7:00pm Design Exhibition and In-Progress Posters Set-up (The Lakes C & D)

5:45pm-6:45pm Costume Society of America Fellows Forum (Minnetonka A)

FRIDAY | MAY 27

Spring Is Around the Corner  
Dr. Haeun (Grace) Bang (University of North Carolina at Greensboro)
Zen: Knit Ensemble Overlaid with Yoshitoshi Artwork on Chiffon  
Dr. Anne Bissonnette (University of Alberta)

Vanishing Ice  
Chanjuan Chen (University of North Texas)

United in Love  
Chanjuan Chen (University of North Texas)

The Mermaid Jingle Dress  
Sage Davis (University of Minnesota)

Becoming Onishi Fuku  
Sarah West Hixson (Iowa State University)

Reinventing the Dress Shirt: Gender Neutral Design for Different Bodies  
Nikola Janevski (West Virginia University)

K.M.W.M.Y.K.: DON'T SHOOT!  
LaDyra Denise Lyte (Central Michigan University)

K.M.W.M.Y.K.: I Can't Breathe!  
LaDyra Denise Lyte (Central Michigan University)

The Power Of Cultural Movements Transcending Through History  
Jenneva Borboa Macias (San Diego Mesa College)

Mid-Century Adaptability  
Dr. Addie K. Martindale (Georgia Southern University)  
Mackenzie Miller (University of Missouri)

Dandelion Biodesign  
Jordon G. Masters (West Virginia University)

Waist-up: Inclusively designed women's jacket  
Dr. Dawn M. Michaelson

Empowering Accessibility  
Dr. Addie K. Martindale (Georgia Southern University)  
Mackenzie Miller (University of Missouri)

The MAXA Dress  
Caitlin Quinn (University of Minnesota Duluth)

Aves Allure  
Soojin Risen (University of North Texas)

Conceal-Reveal  
Dr. Virginia Rolling (Georgia Southern University)
Tribute to Frankie  
Dr. Virginia Rolling (Georgia Southern University)

Graddable Zero-Waste Outerwear  
Ashley Rougeaux-Burnes (Texas Tech University)

The Siren  
Dr. Jooyoung Shin (Indiana University)

8:30am-5:00pm

In-Progress Posters Open for Viewing (The Lakes C & D)

Detangling Hair Art: A Study of Victorian Mourning Practices  
Emma Carr (University of Alberta)

Modern Lives, Celestial Bodies; Astrology in Fashion  
Dr. Katie Baker Jones (West Virginia University)

How Green Are Our Costumes? Tracking the Use of Upcycling, Renewables, and Natural Fibers in Costumes for a Production of 'She Kills Monsters'  
Barbara N. Kahl (Dept. of Theatre Arts, Hartwick College)

An interactive technology approach to enrich the student-visitor museum experience  
Yee Lin Elaine Yuen (Kent State University)  
Dr. Catherine Amoroso Leslie (Kent State University)

9:15am-10:45am Concurrent Session B1 (Pecha Kucha) (The Lakes A)

Answering the Call for Better Teaching: Insights from Current Education Literature for the Costume Classroom  
Anastasia Y. Goodwin (Saint Mary’s University of Minnesota)

Costume Character Design for Video Games  
Aly Amidei (University of North Carolina – Charlotte)

Designing for Diverse Bodies  
Jeannie Marie Galioto (University of Idaho)

Unpacking Le Gip: The Making of the Le Gip Archive  
Elizabeth Pangburn (TheatreTruck)  
Alice Nash (University of Massachusetts Amherst)

Handcrafted Slings and Braces on Etsy.com: A Critical Analysis on Aesthetics and Assistive Devices  
Kate Nartker (North Carolina State University)

Concurrent Session B2 (Completed Research) (Minnetonka A)

Des Moines Gay Men’s Chorus, Queer Spaces, Collective Styles, and Activist Dress, 1984 to the Present – A Mounted Exhibition  
Isaiah Sents (Iowa State University)  
Kyra Streck (Iowa State University)

Unwrapping African Commemorative Cloth: Researching and Presenting Cultural Textiles for Virtual Exhibition  
Zoe Ruth Wagner (University of Alberta)  
Vlada Blinova (University of Alberta)
Fashion Forward: Centering Justice in Fashion History
Kyra Streck (Iowa State University) *Adele Filene Student Presenter Grant Winner*
Joshua D. Simon (Iowa State University)
Dr. Jennifer Farley Gordon (Iowa State University)

Concurrent Session B3 (Completed Research) (Minnetonka B)
Celebrating Chinese-Hawaiian Heritage: A Case Study of Transnational Identity
Dr. Arlesa Shephard (SUNY-Buffalo State College)
The Proper Texture of Grief: Debates over Early Chinese Mourning Clothes in the Ritual Records
Dr. Paul Nicholas Vogt (Indiana University)

10:45am-11:00am Break
11:00am-12:30pm Design Exhibition and In-Progress Poster Presentations (The Lakes C & D)
CSA Series Authors Book Signing (The Lakes Foyer)

12:30pm-1:15pm Plenary Session (The Lakes A)
Annual Meeting; Invitation to 2023

1:15pm-1:45pm Lunch (The Lakes B)

2:00pm-3:30pm Plenary Session (The Lakes A)
Scholars’ Roundtable, Innovation in the Fashion History Curriculum
Linda M. Welters (University of Rhode Island)
Abby Lillethun (Montclair State University, New Jersey)
Lauren D. Whitley (Museum of Fine Arts, Boston, Massachusetts)

3:30pm-3:45pm Break

3:45pm-4:50pm Plenary Session (The Lakes A)
2022 CSA Howard Vincent Kurtz Emerging Theatre Artist Award Winner, Yee Lin Elaine Yuen (Kent State University), A Recreation of Knitted Bustle Dress for Theatrical Production
2022 CSA Entrepreneur Recognition Award Winner, Carol Huls (DittoForm), DittoForm – Custom Dress Forms from Digital Body Scans

5:00pm-6:00pm Design Exhibition and In-Progress Poster Break Down (The Lakes C & D)
5:00pm-6:30pm Silent Auction Pickup (Sky Bridge)
6:00pm-8:00pm National Board of Directors Meeting (Isle)
7:00pm-11:00pm Marketplace Break Down (The Lakes Foyer)

SATURDAY | MAY 28
7:00am-6:00pm Registration (Graffiti Coatroom)
8:00am-8:30am Technical Check for all Saturday Speakers (The Lakes A)
9:00am-10:30am Concurrent Session C1 (Completed Research) (The Lakes A)
From Takeovers to Fashion Shows: Intersections of Dress and Black Identity
Dyese L. Matthews (Cornell University)

Designing a Way Out: The Rise of a Queer-Feminist Fashion Movement in Palestine
Dr. Roberto Filippello (University of British Columbia)

Concurrent Session C2 (Completed Research) (Minnetonka A)
“People make mistakes”: Inclusive Costume Design for Into the Woods
Josée Chartrand (MacEwan University)

Innerwear: Liminal Dressing 1820-2020
Emma Carr (University of Alberta)
Dr. Anne Bissonnette (University of Alberta)

Concurrent Session C3 (Pecha Kucha) (Minnetonka B)
“The New Kimono”: Interweaving Trends and Traditions in Post-World War II Japan
Ayaka Sano Iida (Independent Scholar)

Incorporating Accessibility in Costume Design
Aly Amidei (University of North Carolina-Charlotte)

"Like Looking for Gold": The Workshop of Ernest LoNano and the Creation of the Re-Envisioned Dress
Alexandra Izzard (Winterthur Program in American Material Culture)

Concurrent Session C4 (Competed Research) (Minnetonka C)
The Dress of Dakota Women
Thomas G. Shaw (The Clothing Bureau)

Sanctioning Whom? Tz’utujil - Maya Women’s Assertions on Personal Dress Practices
Dr. Emily J. Oertling (Kansas State University)

10:30am-10:45am Break

10:45am-11:30am Plenary Session (The Lakes A)
2021 CSA Millia Davenport Publication Award Winner, Dr. Rachel Silberstein
(University of Puget Sound), A Fashionable Century: Textile Artistry and Commerce in the Late Qing

11:30pm-1:00pm Lunch (seated by Regions) and Regional Meetings (The Lakes B)

1:15pm-2:45pm Concurrent Session D1 (Pecha Kucha) (The Lakes A)
Art, Media, and Fashion: Negotiating Queerness and Catholicism Through Depictions of Saint Sebastian, 15th Century to the Present
Joshua D. Simon (Iowa State University)

Dagorhir Costumes: Regulation, Consumption, Informal/Formal Economies, and Power Dynamics, 1977 to the Present
Sarah West Hixson (Iowa State University)
Curating Collections with Exhibition in Mind: Exploring Larry McQueen's Collection of Motion Picture Costume Design
Coleen Scott (Santa Rosa Junior College)

“In the Middle of the World”: Perspectives on Dress Practice from Tz’utujil Men in San Pedro La Laguna, Guatemala
Dr. Emily J. Oertling (Kansas State University)

Concurrent Session D2 (Completed Research) (Minnetonka A)
Richard Yeo’s Patent Self-Sustaining Abdominal Under-Drawers
Neal T. Hurst (The Colonial Williamsburg Foundation)

Dr. Heather Marie Akou (Indiana University)

Concurrent Session D3 (Completed Research) (Minnetonka B)
Evaluating Mask Appeal Among College Students
Dr. Leigh Southward (University of Arkansas)

Centering Race Without Centering Whiteness: How Black and white women’s racial subjectivity shapes their daily dress practice
Dr. Angela Nurse (University of San Diego)

Concurrent Session D4 (Completed Research) (Minnetonka C)
The Affiliated Fashionists: Women Designing Manufacturers
Shelly Foote (Smithsonian Institution, Retired)

Cracking the Code on New York Dress Designer/Manufacturer, Hannah Troy
Nancy Virginia Martin (University of Minnesota)

Pendleton at Frontierland: A Curious Case of Midcentury Retail
Dr. Sonya Abrego (Independent Scholar)

2:45pm-3:00pm Break

3:00pm-4:30pm Concurrent Session E1 (Completed Research) (The Lakes A)
Redesigning Realness: A Queer History of “Falsies”
Dr. Isabelle Marina Held (Science History Institute)

Luis Estévez: Fashion, Elegance, and Exoticization
Joshua D. Simon (Iowa State University) *Adele Filene Student Presenter Grant Winner*
Dr. Jennifer Farley Gordon (Iowa State University)

Commodity Activism, Slogan T-shirts, and Midwestern White Liberalism
Nancy Gebhart (Iowa State University)

Concurrent Session E2 (Completed Research) (Minnetonka A)
The Changing Values of Upcycling Handcrafted Quilts
Colleen Pokorny (University of Minnesota)

Manufacturing Craft: 13 Cents per Hour
Krissi Riewe Stevenson (Kent State University)
Concurrent Session E3 (Completed Research) (Minnetonka B)

*Fit as Fitting In: Queer and Trans Experiences of Wedding Suiting and Belonging*

Dr. Ilya Parkins (University of British Columbia)

*The Nuances of Sizing for Stouts in the Early Twentieth Century*

Dr. Carmen N. Keist (Bradley University)

*The Razor’s Edge: Parachute’s Balancing Act Between Underground and Establishment*

Alexis Walker (McCord Museum)

Concurrent Session E4 (Completed Research) (Minnetonka C)

*‘There is no color line in dressmaking’: Mme. Marybelle Becks: Dressmaker, Inventor, Educator, and Organizer, 1900-1925*

Nora Ellen Carleson (University of Delaware)

*Stock Characters: Rental Costumes and the Formation of a Shared Racial Imaginary at the Turn of the Twentieth Century*

Dr. Katherine J. Lennard (Boston University)
2022 CSA ANNUAL MEETING AND SYMPOSIUM SCHEDULE

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8:30am-5:00pm Design Exhibition Open for Viewing (The Lakes C & D)

Spring Is Around the Corner
Dr. Haeun (Grace) Bang (University of North Carolina at Greensboro)
Zen: Knit Ensemble Overlaid with Yoshitoshi Artwork on Chiffon
Dr. Anne Bissonnette (University of Alberta)

Vanishing Ice
Chanjuan Chen (University of North Texas)

United in Love
Chanjuan Chen (University of North Texas)

The Mermaid Jingle Dress
Sage Davis (University of Minnesota)

Becoming Onishi Fuku
Sarah West Hixson (Iowa State University)

Reinventing the Dress Shirt: Gender Neutral Design for Different Bodies
Nikola Janevski (West Virginia University)

K.M.W.M.Y.K.: DON'T SHOOT!
LaDyra Denise Lyte (Central Michigan University)

K.M.W.M.Y.K.: I Can't Breathe!
LaDyra Denise Lyte (Central Michigan University)

The Power Of Cultural Movements Transcending Through History
Jenneva Borboa Macias (San Diego Mesa College)

Mid-Century Adaptability
Dr. Addie K. Martindale (Georgia Southern University)
Mackenzie Miller (University of Missouri)

Dandelion Biodesign
Jordon G. Masters (West Virginia University)

Waist-up: Inclusively designed women’s jacket
Dr. Dawn M. Michaelson

Empowering Accessibility
Dr. Addie K. Martindale (Georgia Southern University)
Mackenzie Miller (University of Missouri)

The MAXA Dress
Caitlin Quinn (University of Minnesota Duluth)

Aves Allure
Soojin Risen (University of North Texas)

Conceal-Reveal
Dr. Virginia Rolling (Georgia Southern University)
Tribute to Frankie  
Dr. Virginia Rolling (Georgia Southern University)

Gradable Zero-Waste Outerwear  
Ashley Rougeaux-Burnes (Texas Tech University)

The Siren  
Dr. Jooyoung Shin (Indiana University)

8:30am-5:00pm  
In-Progress Posters Open for Viewing (The Lakes C & D)

Detangling Hair Art: A Study of Victorian Mourning Practices  
Emma Carr (University of Alberta)

Modern Lives, Celestial Bodies; Astrology in Fashion  
Dr. Katie Baker Jones (West Virginia University)

How Green Are Our Costumes? Tracking the Use of Upcycling, Renewables, and Natural Fibers in Costumes for a Production of ’She Kills Monsters’  
Barbara N. Kahl (Dept. of Theatre Arts, Hartwick College)

An interactive technology approach to enrich the student-visitor museum experience  
Yee Lin Elaine Yuen (Kent State University)  
Dr. Catherine Amoroso Leslie (Kent State University)

9:15am-10:45am Concurrent Session B1 (Pecha Kucha) (The Lakes A)  
Answering the Call for Better Teaching: Insights from Current Education Literature for the Costume Classroom  
Anastasia Y. Goodwin (Saint Mary’s University of Minnesota)

Costume Character Design for Video Games  
Aly Amidei (University of North Carolina – Charlotte)

Designing for Diverse Bodies  
Jeannie Marie Galioto (University of Idaho)

Unpacking Le Gip: The Making of the Le Gip Archive  
Elizabeth Pangburn (TheatreTruck)  
Alice Nash (University of Massachusetts Amherst)

Handcrafted Slings and Braces on Etsy.com: A Critical Analysis on Aesthetics and Assistive Devices  
Kate Nartker (North Carolina State University)

Concurrent Session B2 (Completed Research) (Minnetonka A)  
Des Moines Gay Men’s Chorus, Queer Spaces, Collective Styles, and Activist Dress, 1984 to the Present – A Mounted Exhibition  
Isaiah Sents (Iowa State University)  
Kyra Streck (Iowa State University)

Unwrapping African Commemorative Cloth: Researching and Presenting Cultural Textiles for Virtual Exhibition  
Zoe Ruth Wagner (University of Alberta)  
Vlada Blinova (University of Alberta)
Fashion Forward: Centering Justice in Fashion History
Kyra Streck (Iowa State University) *Adele Filene Student Presenter Grant Winner*
Joshua D. Simon (Iowa State University)
Dr. Jennifer Farley Gordon (Iowa State University)

Concurrent Session B3 (Completed Research) (Minnetonka B)
Celebrating Chinese-Hawaiian Heritage: A Case Study of Transnational Identity
Dr. Arlesa Shephard (SUNY-Buffalo State College)
The Proper Texture of Grief: Debates over Early Chinese Mourning Clothes in the Ritual Records
Dr. Paul Nicholas Vogt (Indiana University)

10:45am-11:00am Break
11:00am-12:30pm Design Exhibition and In-Progress Poster Presentations (The Lakes C & D)
CSA Series Authors Book Signing (The Lakes Foyer)

12:30pm-1:15pm Plenary Session (The Lakes A)
Annual Meeting; Invitation to 2023

1:15pm-1:45pm Lunch (The Lakes B)

2:00pm-3:30pm Plenary Session (The Lakes A)
Scholars’ Roundtable, *Innovation in the Fashion History Curriculum*
Linda M. Welters (University of Rhode Island)
Abby Lillethun (Montclair State University, New Jersey)
Lauren D. Whitley (Museum of Fine Arts, Boston, Massachusetts)

3:30pm-3:45pm Break

3:45pm-4:50pm Plenary Session (The Lakes A)
2022 CSA Howard Vincent Kurtz Emerging Theatre Artist Award Winner, Yee Lin Elaine Yuen (Kent State University), *A Recreation of Knitted Bustle Dress for Theatrical Production*
2022 CSA Entrepreneur Recognition Award Winner, Carol Huls (DittoForm), *DittoForm – Custom Dress Forms from Digital Body Scans*

5:00pm-6:00pm Design Exhibition and In-Progress Poster Break Down (The Lakes C & D)
5:00pm-6:30pm Silent Auction Pickup (Sky Bridge)
6:00pm-8:00pm National Board of Directors Meeting (Isle)
7:00pm-11:00pm Marketplace Break Down (The Lakes Foyer)

SATURDAY | MAY 28
7:00am-6:00pm Registration (Graffiti Coatroom)
8:00am-8:30am Technical Check for all Saturday Speakers (The Lakes A)
9:00am-10:30am Concurrent Session C1 (Completed Research) (The Lakes A)
*From Takeovers to Fashion Shows: Intersections of Dress and Black Identity*
Dyese L. Matthews (Cornell University)

*Designing a Way Out: The Rise of a Queer-Feminist Fashion Movement in Palestine*
Dr. Roberto Filippello (University of British Columbia)

Concurrent Session C2 (Completed Research) (Minnetonka A)
*"People make mistakes": Inclusive Costume Design for Into the Woods*
Josée Chartrand (MacEwan University)

*Innerwear: Liminal Dressing 1820-2020*
Emma Carr (University of Alberta)
Dr. Anne Bissonnette (University of Alberta)

Concurrent Session C3 (Pecha Kucha) (Minnetonka B)
*“The New Kimono”: Interweaving Trends and Traditions in Post-World War II Japan*
Ayaka Sano Iida (Independent Scholar)

*Incorporating Accessibility in Costume Design*
Aly Amidei (University of North Carolina-Charlotte)

*"Like Looking for Gold:“ The Workshop of Ernest LoNano and the Creation of the Re-Envisioned Dress*
Alexandra Izzard (Winterthur Program in American Material Culture)

Concurrent Session C4 (Competed Research) (Minnetonka C)
*The Dress of Dakota Women*
Thomas G. Shaw (The Clothing Bureau)

*Sanctioning Whom? Tz’utujil - Maya Women’s Assertions on Personal Dress Practices*
Dr. Emily J. Oertling (Kansas State University)

10:30am-10:45am Break

10:45am-11:30am Plenary Session (The Lakes A)
2021 CSA Millia Davenport Publication Award Winner, Dr. Rachel Silberstein
(University of Puget Sound), *A Fashionable Century: Textile Artistry and Commerce in the Late Qing*

11:30pm-1:00pm Lunch (seated by Regions) and Regional Meetings (The Lakes B)

1:15pm-2:45pm Concurrent Session D1 (Pecha Kucha) (The Lakes A)
*Art, Media, and Fashion: Negotiating Queerness and Catholicism Through Depictions of Saint Sebastian, 15th Century to the Present*
Joshua D. Simon (Iowa State University)

*Dagorhir Costumes: Regulation, Consumption, Informal/Formal Economies, and Power Dynamics, 1977 to the Present*
Sarah West Hixson (Iowa State University)
Curating Collections with Exhibition in Mind: Exploring Larry McQueen’s Collection of Motion Picture Costume Design
Coleen Scott (Santa Rosa Junior College)

“In the Middle of the World”: Perspectives on Dress Practice from Tz’utujil Men in San Pedro La Laguna, Guatemala
Dr. Emily J. Oertling (Kansas State University)

Concurrent Session D2 (Completed Research) (Minnetonka A)
Richard Yeo’s Patent Self-Sustaining Abdominal Under-Drawers
Neal T. Hurst (The Colonial Williamsburg Foundation)

Dr. Heather Marie Akou (Indiana University)

Concurrent Session D3 (Completed Research) (Minnetonka B)
Evaluating Mask Appeal Among College Students
Dr. Leigh Southward (University of Arkansas)

Centering Race Without Centering Whiteness: How Black and white women’s racial subjectivity shapes their daily dress practice
Dr. Angela Nurse (University of San Diego)

Concurrent Session D4 (Completed Research) (Minnetonka C)
The Affiliated Fashionists: Women Designing Manufacturers
Shelly Foote (Smithsonian Institution, Retired)

Cracking the Code on New York Dress Designer/Manufacturer, Hannah Troy
Nancy Virginia Martin (University of Minnesota)

Pendleton at Frontierland: A Curious Case of Midcentury Retail
Dr. Sonya Abrego (Independent Scholar)

2:45pm-3:00pm Break

3:00pm-4:30pm Concurrent Session E1 (Completed Research) (The Lakes A)
Redesigning Realness: A Queer History of “Falsies”
Dr. Isabelle Marina Held (Science History Institute)

Luis Estévez: Fashion, Elegance, and Exoticization
Joshua D. Simon (Iowa State University) *Adele Filene Student Presenter Grant Winner*
Dr. Jennifer Farley Gordon (Iowa State University)

Commodity Activism, Slogan T-shirts, and Midwestern White Liberalism
Nancy Gebhart (Iowa State University)

Concurrent Session E2 (Completed Research) (Minnetonka A)
The Changing Values of Upcycling Handcrafted Quilts
Colleen Pokorny (University of Minnesota)

Manufacturing Craft: 13 Cents per Hour
Krissi Riewe Stevenson (Kent State University)
Concurrent Session E3 (Completed Research) (Minnetonka B)
Fit as Fitting In: Queer and Trans Experiences of Wedding Suiting and Belonging
Dr. Ilya Parkins (University of British Columbia)

The Nuances of Sizing for Stouts in the Early Twentieth Century
Dr. Carmen N. Keist (Bradley University)

The Razor’s Edge: Parachute’s Balancing Act Between Underground and Establishment
Alexis Walker (McCord Museum)

Concurrent Session E4 (Completed Research) (Minnetonka C)
‘There is no color line in dressmaking’: Mme. Marybelle Becks: Dressmaker, Inventor, Educator, and Organizer, 1900-1925
Nora Ellen Carleson (University of Delaware)

Stock Characters: Rental Costumes and the Formation of a Shared Racial Imaginary at the Turn of the Twentieth Century
Dr. Katherine J. Lennard (Boston University)
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- Special thanks to the more than fifty Abstract Reviewers
The late Minnesota-based rock legend Prince Rogers Nelson infamously responded to questions in rare interviews by simply urging his interlocutor to listen to the music to understand him. In the context of fashion and the music scene in Minneapolis, the first step to comprehending Prince’s innovative style and his legacy in the fashion world involves listening to his music. In a funk-filled track on his 1996 triple album Emancipation, marking the inauguration of the then Artist Formerly Known as Prince’s new era as a self-producing musician, Prince provides forty definitions of the word “style.” He begins by stating that “style is not something that comes in a bottle”—to Prince style is not a mass-produced fashion trend that can be purchased at a shopping mall, but how did his iconic looks shape, develop, and evolve throughout the years? A few verses into the song he pronounces that “style is loving yourself ‘til everyone else does too”—a look back on Prince’s radical sartorial risks reveals the aesthetic manifestation of his fierce individualism and dedication to freedom of expression that often proved he was ahead of his time. The lasting impact of his legacy on the fashion world is evident from the start of his 40-year career with the aesthetics of the Minneapolis Sound in the 1970s-80s up through posthumous references by contemporary artists today. And finally, Prince’s last two definitions of “style” in the track explain that “style is when all black men are free, style is you and me.” This statement brings his audience directly into the discussion outlining the interconnectedness of Prince’s work as musician, his representation as style icon, and his activism within the Black American community, particularly in his hometown of Minneapolis. Through a close analysis of Prince’s lyrics in conversation with his iconic looks in the context of the Minneapolis music scene, we may begin to comprehend the scope and depth of Prince’s innovative style and legacy in popular music and beyond.

Dr. Karen Turman is a Preceptor of French in the Department of Romance Languages and Literatures at Harvard University. She earned her B.A. (2001) at the University of Minnesota, and her M.A. (2008) and Ph.D. (2013) in French Literature with an emphasis in Applied Linguistics at the University of California, Santa Barbara. Her interdisciplinary research interests include 19th-century Bohemian Paris, music and dance during the Jazz Age, fashion and popular culture studies, community engagement scholarship, and topics of social justice and sustainability in the language classroom. Dr. Turman’s publications on Prince include an essay on Josephine Baker, Claude McKay, and Prince entitled “Banana Skirts and Cherry Moons: Utopic French Myths in Prince’s Under the Cherry Moon,” “Prettyman in the Mirror: Dandyism in Prince’s Minneapolis,” and two forthcoming publications entitled “Prince’s Fashion During the Batman Era: Symbols, Silhouettes, and the Return of Purple,” and “Zoot Suits and New Jack Swing: Morris Day’s Dandyism.”
The recipient of the 2022 Angels Project Grant is the Fashion Design and Merchandising Department at St. Catherine’s University in St. Paul, Minnesota.

The start of the school’s costume collection was around the turn of the 20th century as the school began in 1905.

The collection reflects the interests of the university’s alumni. The school’s costume and accessory collection is for display and also used in classes as examples of designer techniques and for learning about international dress.
**Applications of Virtual Reality in Fashion Courses and Museum Exhibitions: Ideating Together**

Dr. Juanjuan Wu, University of Minnesota  
Juyoung Lee, Mississippi State University  
Ting Chi, Washington State University  
Chuanlan Liu, Louisiana State University

**Wednesday, May 25, Professional Development Workshop, 9:30am-10:45am**

Virtual Reality (VR) has re-emerged as a powerful tool in a variety of fields, such as medicine, architecture, tourism, real estate, retailing, and design. Going through the disruption of the global pandemic, the fashion industry is also inevitably faced with decisions regarding digitalization. Virtual and augmented reality technologies offer a new way and perspective to streamline and visualize processes of product development and presentation, working as an effective digital channel for growth. Not only can VR reduce costs in prototyping and experimentations of product presentation, but all ideas and directives can be instantaneously and easily shared across the supply chain's various stakeholders including designer, merchandiser and pattern makers. VR environments can also greatly enhance users' shopping or museum experiences.

The aims of this workshop are twofold; 1) to expose participants to the latest immersive VR applications for digitized museum collections, fashion merchandising course projects, and creations of the VR community at large; 2) engage participants in the ideation of how to best use VR to enhance teaching and research. The intended audience for this workshop includes instructors and graduate students of fashion design, dress history, visual merchandising, and fashion consumer behavior as well as curators and staff of museum collections. The workshop will start with a short overview of VR applications. Then, participants will be divided into focus groups to join one of the demonstrations, including VR museum exhibitions, visual merchandising and store design student projects using SketchUp, and Blu (an underwater VR experience developed by a digital media franchise). Participants will view the demonstrations using Oculus Quest 2 headsets. After the hands-on demonstrations, participants will discuss the ways that VR might best be used to enhance their teaching and research and then report back to the larger group.
Exhibit Mannequin Dressing Problems and Solutions

Dr. Carmen N. Keist, Bradley University
A. Newbold Richardson, Past Crafts Textiles, LLC
Jennifer Cruise, Textilis Conservation
Adam MacPhàrlain, Missouri Historical Society

Wednesday, May 25, Professional Development Workshop,
11:00am-12:15pm

This professional development workshop will be a place to share, learn, and brainstorm issues among the panelists and audience for dressing mannequins for exhibition. Panelists will present problems they have encountered while preparing mannequins and the creative solutions they found to remedy the issue using images or physical examples. The workshop will include presentations and solutions on the following topics:

- Preparing Mannequins and Dress Forms for Full Figure Fashion
- Accessorizing hard-sided mannequins: Magnets and digital fabrication solutions
- Customizing Manex forms to fit a range of clothing needs
- Arms and Heads: Attaching Kyoto heads, and arms to hand carved closed cell polyethylene mannequins
- Altering tricks and tips to stabilize and dress Dorfman forms
- Making something big out of something small: A creative solution for expanding Dorfman forms for larger garments

After the panelists present their problems and solutions, there will be a question-and-answer session for the panelists. The last part of the workshop will be for audience participation. We will open the floor up to the audience to share problems they are currently having with dressing mannequins and hope to crowdsource a potential solution. This will be an opportunity to learn from one another in a collaborative format and promote conversation on mannequin and dressing issues we all deal with regularly. It is hoped that this working group discussion will create a collaborative community where people can network, mentor, and consult with one another in the future.
American Artisans: William and Elizabeth Phelps, and Phelps Associates

Rebecca Jumper Matheson, Bard Graduate Center and Fashion Institute of Technology
2020 CSA Stella Blum Student Research Grant Winner
Thursday, May 26, Plenary Speaker, 9:30am-10:15am

CSA's Stella Blum Student Research Grant has generously funded research into the life and work of husband-and-wife design team William Drown Phelps (1890–1962) and Elizabeth Heintges Phelps (1909–1987), founders of the American leather goods and sportswear firm Phelps Associates. The Phelpses are significant for their working relationship, designs that helped women navigate gender roles, use of American history and American craft as inspiration for modern fashion, concern with the quality and functionality of materials and end products, and experiments with different models of non-mass production. The Phelpses' emphasis on craft and making as a design philosophy helped Phelps Associates rise to the challenges that World War II rationing and shortages presented, particularly to the handbag business. Whether the war actually spurred the Phelpses to creative solutions they would not have considered otherwise or—more likely—simply engendered a receptive atmosphere in the fashion industry for what the Phelpses wanted to make, the New York City-based Phelps Associates label became a critical success during the war. Phelps became best-known for beginning the fashion for shoulder bags in the United States, in forms inspired by American military history.

As William and Elizabeth Phelps sought to expand the postwar Phelps Associates business, they decided to relocate to rural Pennsylvania. They purchased an historic iron furnace, Joanna Furnace, and located their custom workshop there. In partnership with retailers, they experimented with a more streamlined non-custom production of fewer models of handbags and belts in nearby Birdsboro. The signature Phelps shoulder bag went out of style, prompting the Phelpses to think about other products they could offer. The kinds of clothes that Elizabeth found she needed for a rural lifestyle were the inspiration for a new line of sportswear, first custom-made and then ready-to-wear under the Phelps Deep Country Clothes label. In this sportswear line, Elizabeth Phelps balanced pleasing her husband and being in accord with his ideas about gendered clothing with elegant, problem-solving, functional design. Research on Phelps' clients has shown the importance of accessories to creating the right look for a particular time and place—albeit one that might have been different to the way the accessories were originally shown in magazines. Clients with larger wardrobe budgets might have worn their custom-made belt and bag ensembles for country casual. Clients with smaller budgets used items differently; to a Joanna Furnace employee her Phelps bag and belt ensemble might represent Sunday best. A fashion-forward 1940s Virginia teenage client carefully saved her Phelps accessories to be used and enjoyed a generation later. In 1951, the Phelpses sold Joanna Furnace and relocated to North Carolina. The patterns of usage and repair in a pair of Phelps trousers demonstrate that at least one Phelps client bought and lovingly used her Phelps garment in a long-term pattern consistent with the Phelpses' philosophy of classic rather than disposable fashion. They are also consistent with the Phelps pattern of drawing on historical forms, and creating sportswear designed to make women's lives a bit easier.
Dress & Escapism: Performance of Identity Through Drag and Burlesque Costume

Josée Chartrand, MacEwan University
Thursday, May 26, Completed Research Session, 10:45am-12:15pm

Dress & Escapism explored the relationships between performance costume and identity within the emotive art forms of drag and burlesque. The exhibition brought drag and burlesque costumes from the stages of Edmonton into a modern art gallery to be showcased as the objects and substrates of their performative art forms. As a small exhibition, it was not possible to engage with the entire culture of either genre; instead, it became an opportunity to focus on costume details, largely missed from the audience, and to engage with the individual stories of each performance and performer.

The curator interviewed each artist/company to select costumes for exhibition, and because of the pandemic, these conversations all took place over Zoom. Interviews were always guided by the artist’s wardrobe – physically whenever possible or led by the reminiscences of the performers and their memories of what they had saved and why. By listening to their stories and posing semi-structured questions, the selected costumes each emerged from that dialogue. Once chosen, the curator conducted an object analysis on each garment to look closely at their construction, design, and use. The resulting exhibition was a synthesis of this material investigation with the individual stories shared by each artist/company.

The exhibition at the Mitchell Art Gallery, Edmonton, Alberta, Canada (January 26 – March 27, 2021), featured eight drag and eight burlesque costumes from nine performances and eleven performers with examples from individual artists, performance companies, and film. Four text panels were also displayed to: (1) introduce the exhibition; (2) explore the mechanics of designing a burlesque tease; (3) discuss the under structures used to shape drag silhouettes; and (4) discuss the embodied experiences of artists in costume. The fourth text was suspended with seven gender neutral size-inclusive waist cinches, commissioned as an interactive element for gallery visitors to wear while taking in the exhibition. The personal stories of each artist and costume were featured on extended labels with their costumes. These texts were all written with artist consultation.

Unfortunately, local health restrictions kept the gallery closed, and the fully mounted exhibition was only available to the public through a virtual tour. However, those same health restrictions also kept performance venues closed, and the artists whose costumes were exhibited were paid for their work at a time when they couldn’t perform conventionally.

Why was this exhibition important? Drag and burlesque communities practice and bolster inclusion, diversity, self-expression, body positivity, sex positivity, and often LGBTQ2S+ pride in their work, yet are often referred to as low brow art forms. Representation is necessary for social and cultural equity, and the gallery itself was able to amplify the artistic rigour and values of these forms through its own reputation as an arbiter of art. This exhibition shared glitzy stories from local artists and worked to uncover the relationships between performer and dress.

Bibliography
Edgar, Eir-Anne. “‘Xtravaganza!’: Drag Representation and Articulation in RuPaul’s Drag Race” *Studies in Popular Culture* 34, no.1 (Fall 2011): 133-146.
Lifting as We Sew: Amanda Wicker and Black Fashion in Cleveland

Patty Edmonson, Western Reserve Historical Society
2022 CSA Betty Kirke Excellence in Research Award Winner

Thursday, May 26, Concurrent Session, 10:45am-12:15pm

This presentation will share research and the installation of the exhibition, Amanda Wicker: Black Fashion in Cleveland (June 2021-May 2022) at the Western Reserve Historical Society in Cleveland, Ohio. The exhibit showcased fourteen garments made by Wicker including the preparation of mannequins that honor Wicker’s skin and hair, as well as the rich photographic archive of the school that she founded and of her community. As museums and historical sites work to move beyond the glorification of wealthy White citizens, expanding the costume collection and presenting material from the institution’s African American Archives is imperative today.

Amanda Wicker was born in either 1894 or 1900 and passed away in 1987. From 1924 until her death, the designer, educator, and entrepreneur empowered her community through sewing. During the first wave of the Great Migration, Wicker moved from Georgia to Cleveland, Ohio. She supported herself by offering private sewing lessons before expanding her civic reach and creating the Clarke School of Dressmaking and Fashion Design. The school offered classes for Cleveland’s predominantly African American neighborhoods until the 1980s.

Wicker and the Clarke School experienced momentous change during the 1940s. She grew the school into a major operation, moving into a large building that housed other designers, milliners, and later the Cleveland chapter of the National Association of Fashion and Accessories Designers (NAFAD). Wicker officially incorporated the Clarke School in 1946, while maintaining personal clients and launching her Book of Gold fashion shows. She and her instructors taught courses in drawing, pattern drafting, tailoring, millinery, and personal grooming. Wicker also prepared vast numbers of young people for Cleveland’s booming garment industry with instruction on industrial machinery and other aspects of mass production. In 1948, the Clarke School became G.I.-certified and Wicker worked with the Veterans Administration to spread awareness of the program and other opportunities for Black veterans.

By 1952, “Madame Wicker” was an establishment in Cleveland. She became president of the local NAFAD chapter and staged their first fashion show. Under her leadership, winning selections traveled, receiving national NAFAD exposure. With the Clarke School, Wicker created fashion theatre by collaborating with Black artists, musicians, and playwrights, and her models paraded through themed sets in her Book of Gold fashion shows. In these shows, Wicker featured student work, local designers, and her own ingenuity as a designer and teacher. Both adults and junior and senior high school students modeled their own designs, receiving awards, cash prizes, and Clarke School scholarships.

Beyond fashion, Wicker was active with the NAACP, the National Urban League, the United Negro College Fund, the Future Outlook League, served on the board of the Central Area Community Council, and was active with the National Association of Negro Business and Professional Women’s Clubs. In 1967, that organization honored her with the Sojourner Truth Award for her service to the community and young people. Through the Clarke School and her dedication to Cleveland, Wicker’s quiet activism as a teacher uplifted Black designers as well as her devoted neighbors.

Bibliography
“Clarke School of Dressmaking,” Cleveland Call and Post, November 6, 1948, 8A.
“Clarke School of Dressmaking is Now G.I. Approved,” Cleveland Call and Post, November 20, 1948, 8A.
Clarke School of Dressmaking and Fashion Design Records and Photographs. Western Reserve Historical Society, Cleveland, Ohio.
More Than Lip Service: The Merchandising of Punk Fashion by Drew Bernstein and Jews in the Rag Trade

Dr. Monica Sklar, University of Georgia
Robert Dahlberg-Sears, Ohio State University

Thursday, May 26, Completed Research Session, 10:45am-12:15pm

This paper chronicles new perspectives on the undocumented but impactful history of an unconventional character, Drew Bernstein and his punk and goth brand, Lip Service. Lip Service innovated and garnered early success by taking their dagger-emblazoned leggings and PVC and metal accessories first to the boutique network that serviced subcultural communities and later to malls across America. Characteristics aligned with punk merchandising include demonstrating social lifestyle values through design process, consumption practices, scene support, and distinction from mass culture.

Bernstein's fashion pursuits stem from stints in the California hardcore punk and alternative fashion scenes of the 1980s. He honed a strong visual identity for his bands America's Hardcore and Crucifix through sticker campaigns and stage presence while developing industry knowledge working in the Ape Leather factory. These experiences directly informed the development of his fashion line, Lip Service. Bernstein transitioned from underground punk to producing high volumes of rock n' roll clothing for the masses. This was supported as the work took place in diverse Los Angeles, a city where fashion infrastructure was professionally and culturally entrenched, with mechanisms in place to locally source, produce, and promote products. Additionally, the local fashion industry had ties to regional Jewish communities which brought centuries of European clothing and textile industry knowledge to the coasts of the United States in the early 20th century. As a part of the Jewish and punk communities, Bernstein recognized the insider/outsider heritages of himself, his brand, and its ability to thrive in the overlapping infrastructure regionally, professionally, and culturally.

Lip Service would expand into an umbrella company with lines for Urban Outfitters and other prominent retailers, all the while straddling the line between a punk ethos he lived by and the corporatizing world of rock fashion; a world he later would eventually join himself by entering merchandising deals with subculture-for-the-masses store Hot Topic. The dissonance between Bernstein's subcultural authenticity and Lip Service's eventual mass market success and influence provides a case study into the nuances of self-design through the lens of fashion history.

This study on Bernstein and Lip Service is part of a larger, multifaceted study on punk merchandising in the United States. Data collection used qualitative mixed methods that received IRB approval from the University of Georgia. This portion of the study was semi-structured interviews with producers, including twenty-five boutique owners or managers, clothing brand owners, licensing professionals, and musicians who drove style choices for their fans. Transcripts were manually coded and analyzed on NVivo to reveal themes. The larger study on punk merchandising analyzed subcultural and self-identified punk consumers with surveys of 156 adults and over 500 Facebook comments. Photos, advertisements, business documents, journalism coverage, and ephemera were reviewed in archives as well as provided by interviewees for contextual knowledge. Research was performed at six punk or subcultural collections within universities and museums. Documenting the history of alternative communities, particularly around overlapping histories of marginalization and mainstreaming, serves to uncover stories where expertise, growth, and authenticity were a delicate balance.

Bibliography
Inequality in Beauty Retail: Defining Millennial Black Women’s Experiences at the Black Beauty Supply Store

Jaleesa Reed, Cornell University

Thursday, May 26, Completed Research Session, 10:45am-12:15pm

Class, location, and access to beauty retail spaces are critical to the process of enhancing Black women’s beauty. Historically, Black American beauty spaces have been studied from the home to the beauty salon. However, the retail spaces where Black American women buy their beauty products are overlooked. In mainstream beauty retail stores, Black women may find a limited product assortment to fit their aesthetic. Despite recent diversity, equity, and inclusion initiatives by Sephora and Ulta, inequality in the beauty industry persists.

This qualitative interview study explored how millennial Black women make meaning of their relationship to beauty within a beauty retail space, the Black beauty supply store. The interview protocol and data analysis were informed by two theoretical frameworks: Black feminist thought (Hill Collins 2000) and Black feminist geographies (McKittrick 2006). Data was collected from twenty millennial Black women through virtual interviews, who reported different experiences and levels of access to beauty products depending on their socioeconomic status and neighborhood location. As a missing cultural site in Black American beauty history, the Black beauty supply store provides rich insights into participants' embodied experiences concerning product availability and store design.

Returning to the Black beauty supply store evokes nostalgia and apprehension for millennial Black women invested in maintaining a culturally authentic beauty. Black women are often relegated to an ethnic hair aisle in mainstream stores or an area of the city where Black beauty supply stores are located. In some cases, Black beauty supply stores offer location-specific products such as hair gels, diverse comb options, wigs, and weaves of all lengths, colors, and textures. Shopping at Black beauty supply stores requires insider knowledge, which is typically passed from a maternal figure to a young girl making the store a constant fixture in one's life. Over time, repeated experiences became informal knowledge on assessing product quality and interacting with store employees. Store design also played a role in participants' view of the shopping experience. External cues, such as burglar bar doors, security gates, and cameras, clued participants into the type of customer service to expect. In cases where Black beauty supply stores were nonexistent or inconvenient to travel to, participants adapted by choosing to wear wigs or a hairstyle that lasted for extended periods while protecting their natural hair. Within the Black beauty supply store, the experience of living in a racialized body comes to life for millennial Black women.

Bibliography
Making a Reality: The Extramarket Morality of Inclusive Wedding Clothing Vendors

Dr. Ilya Parkins, University of British Columbia
Rosie Findlay, University of Kent

Thursday, May 26, Completed Research Session,
10:45am-12:15pm

In early 2021, we conducted video interviews with twelve people from North America, the UK, and Australia who own or run microenterprises that are wholly or in large part devoted to producing attire and accessories for weddings. These vendors were recruited because they explicitly position themselves as LGBTQ-inclusive. Interviews were semi-structured to allow the vendors space to direct the conversation. Data analysis has been approached using narrative methods (Squire et al 2014; Griffin and May 2018; Kim 2016), with the aim of identifying vendors’ storying of their work on questions of inclusion and equity in wedding fashion and style and how it connects to broader socio-historical discourses of fashion and of equity.

In this presentation, we examine vendors’ narrations of their relationships with clients. Vendors’ discussions of their work practices demonstrate a relational sensibility that reflects an aim of fostering wellbeing for their clients through consultations about getting dressed. Notably, vendors understand that wellbeing is a politicized state: that LGBTQ and other minoritized clients’ wellbeing is eroded or threatened in many typical encounters with dress, especially as it intersects with the wedding. They conceive of their relational responsibility as a) providing a “safe space” to explore dress free from homophobia, transphobia, fat-phobia and other forms of prejudice, and b) providing a form of what one vendor called “fashion therapy,” using dress to help clients develop an affirmative relationship with their bodies and identities against a backdrop of marginalization.

Contextualizing our findings with the rich archive of personal-theoretical writing about dress and fashion (Stallybrass 1993; Findlay 2016; Ford 2019; Osei 2019), we demonstrate how vendors use clothing's closeness to the body, and its expressive capacities, to produce knowledge and modes of being that are at odds with the market logics that often govern fashion production. In so doing, they offer a blueprint for inclusion and equity in the industry. Our investigation suggests that vendors in the inclusive wedding attire industry are keenly aware of the enlivening qualities of dress and conceive of their work in ways that harness it in the service of social justice. Notably, while we began by recruiting vendors with interests in serving the LGBTQIA+ population, our findings revealed that they tend to operate with an understanding of equity that attends equally to race and body size as axes of exclusion from the fashion industry. We conclude by mapping vendors’ mobilization of such an analysis, arguing that they offer an important instance of intersectionality as praxis; that is, as a synthesis of theory and practice, in this instance enabled by dress. Inspired by work that shows how the embodied and affective dimensions of fashion can lead to a relational ethics in practice (Tu 2010; Pham 2011), we maintain that these inclusive wedding attire businesses provisionally instantiate what Wendy Brown (2005) has called “extramarket morality,” prioritizing care for people over market considerations. We argue that their work reflects a sense of clothing production as a site of social possibility (McRobbie 2002, 2013; Larner and Molloy 2009, 2013).

Bibliography

Digital technology has introduced opportunities to transform traditionally analog apparel design and product development processes by moving them into the virtual environment, creating integrated processes (Sun & Zhao 2018). This contributes to innovative approaches that can improve the sustainability, agility, and efficiency of a system with a long history of environmentally unfriendly activity (Fletcher 2014). A specific area that has been significantly impacted by technology is the garment pattern development and fitting process. Digital patternmaking programs are now connected to virtual sewing and fitting tools, enabling virtual sampling to be completed before use of any materials. This reduces cost, accelerates the process, and during the COVID-19 pandemic significantly reduced face-to-face interactions.

Furthermore, these programs support a wide variety of avatars, and some allow the development of custom avatars based on a human's individual measurements. In particular, the Clo 3d program allows the user to manipulate the built-in avatar with either dress form or human measurements, supporting the development of on-demand product offerings and customized fit without the use of body-scanning. Body-scanning has been shown to introduce privacy concerns and is more intrusive to the body than traditional tailor's measurements (Mironcika et al. 2020). Using Clo 3d to develop the virtual representation of the body with measurements is less intrusive. However, previous research has suggested that 3D avatars are often smoother, firmer, and perkier than the actual human body (Balach et al. 2020). Additionally, the researcher observed some errors when using human measurements to create custom avatars in Clo 3d during their own work, as well as in the classroom. Therefore, the purpose of this research is to evaluate the accuracy of the custom avatars in Clo 3d, as well as identify possible additional measurements that should be included in the avatar algorithm.

Within the Clo 3d program is an avatar editing tool that enables the program's avatars to be modified using human measurements. The avatars appear human-like, and the program currently offers women's, men's, and children's avatars with several skin tones, body features, and hair coloring options. To evaluate the effectiveness and accuracy of the Clo 3d program to represent human measurements in virtual form, a variety of sets of actual human women's measurements were collected to create avatars in the program. An IRB-approved anonymous survey was created to collect measurement data. To help survey participants, the measurements needed were listed next to a diagram of a human body with reference numbers and schematics to indicate the placement of each one. This form along with a recruitment letter were posted on the researcher's personal social media and emailed to their research network. This garnered seven unique sets of measurements that were used to create seven custom avatars in the program, labeled as avatars 1-7 (Figure). Additionally, the data was put in an Excel spreadsheet to analyze in relation to each other as well as in comparison to the Clo 3d avatar's measurements before customization.
The process of using the measurements in Clo 3d produced avatars with varied levels of success. While an image of the human attached to each measurement set was not available for comparison to their virtual avatar, it was clear that some measurements produced awkward results. Avatars 4 and 6 were rendered with an extra curve or lump at the waist. Avatars 3 and 7 have longer torsos, and the program's algorithm did not render this in a lifelike manner. Avatar 2 appears to have a broad shoulder and chest, but upon evaluation of the data, this appears to correlate to a larger bust size rather than larger all-over circumference girth. All but avatar 5 are rendered with a protruding lower abdomen instead of wider hips or buttocks. Upon evaluation of the data, it was noticed that certain measurement relationships could be identified as the source of these problems: the difference between waist to high and low hip, center front to waist and center back to waist, bust and under bust circumference, and the high and low hip circumference. Avatar 5 was identified to have the most similar relationships between these measurements as the Clo 3d avatar's measurements.

This research confirms the accessibility of using this type of program for custom design. However, it also reiterates that virtual human representation still lacks the accurate, realistic distribution of weight and volume of the human flesh. Reviewing the results suggests that while some measurements do work well, unless they fit within the algorithms averages, there may be awkward problems that lead to inaccurate results. Custom-fitting to these avatars would produce poor results if they were used to develop custom clothing, and additional work on the measurement algorithm is needed such as additional measurements and placement. For example, circumference measurements would be more accurate if divided between front and back; this would distribute volume in the body more accurately. The accessibility, ease of use, and expanded opportunity to create custom clothing with on-demand production options illustrates valuable potential for this type of process, and future research should include a larger collection of measurement sets with a more diverse range of body types and sizes, ideally collected by the researcher personally to ensure utmost accuracy.

**Bibliography**


The Shapewear Struggle:  
Who is in control of the actor’s body?

Caitlin Quinn, University of Minnesota Duluth  
Thursday, May 26, Completed Research Session,  
10:45am-12:15pm

Clothes make the man, but should the man be made for his clothes? This question arises as costume designers use modern shapewear to tailor the body to fit the costume. However, actors have an established relationship with their body beyond the character they are performing. An actor's internalized perception of their own body should influence the choices of the designer, specifically when using modern shapewear for a contemporary show. Historical productions often have specific requirements for costumes, such as corsets, that sculpt an actor's body, while contemporary productions are largely based on the designer's aesthetic since Western contemporary fashion no longer presents a universal artificial silhouette.

In this paper, I focus on the need to collaborate with the actor to determine if shaping of the actor’s body is necessary for a specific performance, since shapewear may be uncomfortable for the actor and unnecessary for the character. Current methods of actor and designer communication concerning body shaping are analyzed using anonymous questionnaires sent to designers and actors asking about their experiences concerning shapewear. As well, a review of how shapewear is perceived in fashion is undertaken with particular attention given to how it is used on fuller figures to “accentuate the breast, butt, and thighs while providing the illusion of a slimmer waist [...] that is, the perfect hourglass figure.”¹ The results from my research suggest that if designers begin their process with the actor’s natural body in mind, introducing shapewear can become a conversation concerning character rather than a command to alter the actor’s shape.

This study examined the influence of film fashion on middle-class American women's dress in Nebraska during the economic crisis of the Great Depression from 1932-1940. Research specifically analyzed how fashion and beauty trends manifested in middle-class women's dress as trends changed in the process of dissemination from film to the closets of everyday women within the context of economic factors. Previous literature states that Hollywood affected trends and styles of the 1930s. However, little research has been done to examine the ways that these trends and economic factors exhibited themselves in everyday life, particularly in regards to the dress of working and middle-class women.

Although the Great Depression saw 25% of the American workforce unemployed (Eldridge 2008) and agriculture-based states like Nebraska economically suffering (Olson & Naugle 1997), Americans still desired an “American Standard of Living.” This essentially meant setting lifestyle and consumption aspirations beyond actual financial means. Although the economic means to achieve these standards declined, people responded to these hardships with budgeting, hard work, and optimism to sustain their middle-class lifestyle. This allowed their continued consumption of goods, media, and entertainment.

Cinema remained the most widespread form of commercial entertainment during the 1930s. Due to its popularity, it remained a major influence on popular culture and consumption habits during the 1930s. Fashion became a major commodity good of film, bringing “silver-screen looks into the closets of ordinary women.” According to Berry, Hollywood fashions were designed to fit popular consumer taste and were later sold on the mass market. This research explored the ways these Hollywood fashions were adapted to fit middle-class consumers' tastes, incomes, and lifestyles, rather than copying fashions verbatim.

This research used a qualitative analysis of media and extant artifacts. Examining films, film/fan magazines, fashion magazines, and Nebraska-based photographs and garments allowed for similarities and differences to be traced and understood along the lines of dissemination. All significant female costumes were recorded from purposefully selected films, promotional content and similar fashions found in film magazines, Vogue magazines, everyday life photographs, and extant garments were sorted by film costume and then analyzed. Findings revealed how key design elements and/or silhouettes of the original film costumes were often maintained but other factors such as fabrication, volume, and length were altered. Adaptation was key into translating film fashion into the lives of the middle-class consumer, despite numerous magazine advertisements/articles promising “faithful copies” available at local department stores across the country.

Research also revealed the evidence that trends closely resembling later film costumes were published in fashion publications substantially before a film's release. This contradicts the idea of Hollywood as a fashion innovator and instead supports Hollywood as a fashion promoter. Nonetheless, cinema's high visibility and attention to fashion still mark Hollywood as a fashion influencer in the 1930s to all but the poorest of economic classes.

Bibliography
Building Standards and Communities Around Digital Clothing Collection Preservation: Intersecting Paths to the CSA Portal Project

Leon E. Wiebers, Loyola Marymount University
Dr. Monica Sklar, University of Georgia, Blubox Consultants, LLC
Katherine Hill McIntyre, Blubox Consultants, LLC
Arden Kirkland, Syracuse University
Kenisha D. Kelly, Vassar College

Thursday, May 26, Panel Discussion, 2:00pm-2:45pm

Few United States clothing collections are fully digitally preserved and publicly searchable online. Hurdles including lack of budget, personnel, and digital knowledge obstruct this process for many small, understaffed, or underfunded collections. Progress has been made in larger institutions, universities, and well-funded private archives, yet even with sufficient resources, standardization around metadata, online access, and staff training are required steps to improving content accuracy, access, and dissemination.

This panel of Costume Society of America members discusses their current research, projects, and community building to develop search tools, training programs, and preservation techniques. These endeavors overlap and create a series of interrelated case studies, experiments, standardizing tools, funding procedures, and years of work developing best practices. A major goal on behalf of CSA is the development of an open-access, clothing-archive search portal, which gets collections ‘out of the box’ and online for education, research, and exhibition, with considerations for cultural inclusivity and collections outside of structured institutions.

Research Questions:
- How can collections bridge the communication gap between their metadata, how users search, and what is visible on websites? This is significant to building a database that allows users to easily search and access desired information.
- How can collections develop not only a non-Eurocentric language, but also an easily navigable one?
- How can collections learn, activate, and sustain best practices in mounting, photographic capture, and databasing?

Methodologies:
- Developing language standards for metadata in culturally diverse databases.
- CSA-funded pilot program of Digital Angels training.
- A research experiment to examine patterns of user experience and web searchability.
- Building partnerships with existing similar projects in other humanities.
- Grant applications and funding.

This panel will summarize multiple overlapping projects that have contributed to this research that will benefit the field and CSA. The moderator is Kenisha D. Kelly.

Leon Wiebers & Monica Sklar, Co-chairs, Community Building Creates Content, Research, and Grant Applications
This paper will discuss how our various projects have helped to build a larger community for CSA while drawing upon our existing members to help prototype, experiment, and eventually build the online Portal. We are continuing to develop proposals and research to align with grants in our disciplines to fund our research. After several NEH Grant applications, the successful Digital Angels Pilot, and a year of webinars, we have been successful in securing funding for these projects through CSA, Pasold Research...
Multi-faceted partnership development within CSA and externally has been key to understanding the challenges collections face in digitizing. The relationships with the Chicago Collections Consortium, the Chicago Cultural Alliance, and the Chicago Lyceum Fashion informs the technological needs of a portal. While the webinars developed by portal co-leads have expanded CSA's reach into smaller, hidden collections that need assistance. This community building has provided needed information on barriers to participation in the online sphere that have been previously assumed but not known. The webinars have increased dialogues on diversity and access, and their free availability on Youtube expands reach and inclusivity. These elements interlace to improve our modeling, testing, and funding opportunities while “addressing critical needs of the museum field and that have the potential to advance practice in the profession to strengthen museum services for the American public.”

Monica Sklar & Katherine Hill McIntyre: Collaborating with Diverse Private Archives: Innovations for Preserving a Collection of Traditional Syrian Dress to Improve Digital Capacity, Access, and Best Practices with Non-Western Dress in the United States

Collaboration between underfunded private collectors and museum professionals encourages cultural integrity and museum best practices. This multifaceted project was the transformation of 175 Syrian garments collected by a US family living abroad, into a museum-quality, publicly accessible archive. This collection features nearly extinct regional craft techniques including embroidery, dyeing, and metalwork. Many private archives represent marginalized cultures or those who do not fit within establishment parameters. An individualized collecting scope, like this collection from the Arab World, includes objects of religious and ethnic minorities. This collector's goal was to preserve and disseminate Syria's dress history, which documents and illuminates women's skills and handmade designs as a form of identity, community, economy, and artistic expression. War and diaspora led to abandonment of goods and knowledge loss. Male-dominated craft traditions like brass-work were transported, but examples of women's crafts and professions, like embroidery and seamstress specializations were not carried on to new locales.

We have worked collaboratively with the family since 2018 to determine and execute affordable, practical, industry-standard goals like digital photography, metadata capture, database development, labeling objects, pest control, improving storage conditions, gathering contextual images and literature support, and collecting family interviews. We have applied for grants for financial support for a book and further database development. We communicate with the collectors, expert scholars in craft and Arab World history, and museum practice to fill knowledge gaps and draw awareness to the collection. Project development will benefit our colleagues as we gain more accurate narratives, language choices, and representation that promotes innovation around how to work with non-Western garments in the United States. Standardizing the lexicon and understanding the proper styling for these types of garments will advance the way we catalog and develop search tools, thus improving access and knowledge around diverse objects.

Arden Kirkland: Costume Core Toolkit

The purpose of the Costume Core Toolkit is to streamline cataloging and provide standards-based, interoperable metadata for collections of historic clothing. When data is shared between institutions without standardization, it requires great effort to re-organize it to search and sort in consistent ways. Up to now, standardization has largely meant “dumbing down” the data to the most basic fields, losing rich aspects specific to costume. Also, observation of how systems present data to public users shows bias toward artifacts with significant provenance such as a known maker or date, making it difficult for researchers to browse structural and demographic details to discover a wider range of the styles, culture, and economy represented by clothing artifacts.
The methodology for developing Costume Core began with extensive comparison of existing metadata from collections around the country: evidence for the challenges to aggregate content. Costume Core helps by building on existing standards including Dublin Core\textsuperscript{12}, VRA Core\textsuperscript{13}, Cataloging Cultural Objects,\textsuperscript{14} the International Council of Museums,\textsuperscript{15} the Art and Architecture Thesaurus,\textsuperscript{16} the Europeana Fashion Thesaurus,\textsuperscript{17} Nomenclature,\textsuperscript{18} and Wikidata,\textsuperscript{19} allowing more detailed description and comparison.

The Toolkit provides files and templates in different formats to help collection managers set up or remediate digital collections. This includes cataloging templates for generic, platform-agnostic use, and templates for AirTable, Omeka S and JSTOR Forum. Costume Core's most important feature is its use of “micro-thesauri,” subsets of terms pulled from disparate parts of other standard vocabularies (above), including URIs to be used as Linked Data.\textsuperscript{20} These terms are grouped into shorter controlled lists to streamline the process of choosing terms. These provide indexing to highlight structural or demographic details that may be shared across different time periods and cultures, and they simplify both data entry and search for novices.

\textsuperscript{1} “Technical Background,” \textit{Explore Chicago Collections}, accessed June 1, 2021 at http://explore.chicagocollections.org/tech_background/.
\textsuperscript{2} “About-Chicago Cultural Alliance,” accessed May 20, 2021 at https://www.chicagoculturalalliance.org/about/
\textsuperscript{3} “About-Chicago Fashion Lyceum,” accessed May 24, 2021 at https://chicagofashionlyceum.com/about/
\textsuperscript{9} Gillian Vogelsang- Eastwood, \textit{Dressed with Distinction: Garments from Ottoman Syria} (Los Angeles: Fowler Museum at UCLA, 2020).
\textsuperscript{18} Monica Sklar, Katherine McIntyre, and Sharon Autry, “Preserving Cultural Craft Heritage: Digitizing a Traditional Syrian Clothing Collection,” \textit{Craft Research} 12, no. 2 (2021).
In the midst of the COVID-19 pandemic and pressing environmental issues, fashion can be a force for good and improve people's physical, mental, and emotional well-being. In particular, color has the power to lower stress and anxiety regardless of whether the viewer can physically see the colors. Colorful flower arranging is an example of horticultural therapy that can alleviate depression, anxiety, fatigue, and confusion. Ikei et al. found that simply viewing roses in an office setting can reduce the stress levels and help viewers to feel “comfortable,” “relaxed,” and “natural.” As a designer, I wanted to channel my artistic skills and creativity into a garment that transmits positive, cheerful, and spring-like vibes to myself and to viewers.

This design was made with traditional handcrafting techniques: hand knitting and patchwork. Twenty-three different yarns used in its construction were the remnants from previous design projects. Leftover fabric scraps and bojagi, traditional Korean wrapping cloth, were torn into strips of different widths and knotted together to make balls of yarn. The patchworked pieces were made by using garter, stockinette, and cable stitch, with bamboo needles of 8-, 10-, 12-, and 20-mm widths. Subsequently, various beaded, spangled, and knitted flower ornaments were added to the surface. The mix of pastel colors including different shades of pink, yellow, green, and blue evokes an abundance of colorful flowers. Different depths and volumes in the texture create harmony. Several strings of yarn were intentionally left hanging out to give the garment an unfinished and natural look. In addition, the top's single shoulder and sleeve create a unique asymmetrical balance. The use of fabric scraps and traditional Korean bojagi transformed into knittable yarns was experimental, making this an entirely original design. Additionally, the design concept used a psychological approach to impart meaning and tell a story.

Bibliography
The purpose of this knit ensemble is to use public domain artwork as the inspiration for the creation of cozy, yet sophisticated, garments for bodies of different shapes and ages. The design merges the aesthetics and ideologies of the East and the West and can be worn in different ways.

The roomy A-line cotton knit tank dress feels universally familiar and is covered with two layers of digitally printed silk chiffon. Its quarter-circle pattern design is informed by Betty Kirke's analysis of Madeleine Vionnet's quadrant pattern research where the piecing of woven fabric “is generally made along the warp grain.” The few assembly seams are on the warp or weft directions to draw on their natural stability. While the knit fabrics of the initial base layer and trim (neckline and armholes) behave differently than the woven chiffon—an added technical difficulty in itself—the expansion of the chiffon is limited on the warp and weft, a property exploited by Vionnet to “support the seam.”

The chiffon features three figures from nineteenth-century woodblock prints by Tsukioka Yoshitoshi (1839-1892) sourced from the collection of the Los Angeles County Museum of Art. Uncompressed (TIFF) visuals were isolated from their background via Adobe Photoshop® and are placed near the hem of the dress over an ombré ground, a technique popular in Japan during Yoshitoshi’s time. A label for the works of art was included in the garment’s surface design in the form of a red cartouche near the center back hem on the chiffon layers. The figures' graphic style can sustain some distortion, which is desirable because of the propensity for distortion near the cloth's true bias, located on the dress’ centre front. The dress is predominantly white, transitioning to purple at hip level. The color scheme and blurring of the superimposed printed-chiffon layers create an ethereal feel.

The dress can be worn independently or with a sleeveless, chiffon-covered, white cropped knit bodice with a large funnel collar. When falling freely over the bodice, the collar creates a cowl neckline and cape-like effect that evokes the capuce of a Dominican monk's white habit. This conveys a contemplative and meditative calmness that merges East (Zen Buddhism) and West (Catholicism). The term “Zen” is generally used to convey a calm or serene quality, but Zen Buddhism has been “profoundly influential in Japanese life and culture” from the thirteenth century and emphasizes “the value of meditation and personal awareness.” The ensemble abstracts the body, like in a kimono, and the silhouette is geometricized, like Balenciaga's futurist 1967 wedding ensemble. This abstraction of the body reaches to the ankles and includes the covering of the upper arms, design features that help to reach a wide age range and more modest users. When draped over one shoulder and worn in a casual way, the collar reveals the bodice and adds silhouette definition. When the bodice is worn under the dress, the draped collar/ensemble feels more sophisticated. This versatility adds a level of sustainability to the ensemble, which draws from Asian art and culture and the post-COVID-19 movement towards comfortable, adaptable, and innovative fashions.

2 Ibid., 57.
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Vanishing Ice

Chanjaun Chen, University of North Texas
Friday, May 27, Design Exhibition,
8:30am-5:00pm

This design was inspired by an image of artic ice broken off from a nearby glacier and melting in the heating ocean. Using a hand bleach approach on the denim fabric and the modular design concept, the designer aimed to highlight both the sublime beauty and the shifting condition of the planet.

The process started by creating the strapless dress. A denim fabric was hand bleached to create an uneven colored surface to represent the image of ice melting. The fabric was then cut into the several triangular shapes and patched together into a flat textile to create the dress. Next, the same triangle shape was drafted on Adobe Illustrator with slots positioned for interlocking purposes to create the fabric modules. One row of the fabric modules was sewn at the hem of the dress to allow for the dress transformation. In this case, the fabric modules were able to be attached to the dress to lengthen the skirt on the hem. Lastly, a set of 3D printed models titled Escher system was adopted. The white 3D printed modules were clicked together to create two panels of the shoulder straps and attached to the denim dress through buttonholes added to the dress neckline.

The dress can be worn as a strapless dress or transformed to be different looks by attaching the fabric modules and/or the 3D printed modules provided, such that the dress hem can be lengthened and/or flared sleeves added. Additionally, the integration of 3D printing technology into modular design allows for easy configuration while increasing the design's durability, as the 3D printed modules' interlocking ability can stay functional over numerus actions of connecting/disconnecting. This design adds value to the existing body of work regarding transformability and durability in modular design through the use of 3D printing technology.
The purpose of this design was to explore the potential of modular design for wearable art in order to inspire individuals to work together to achieve peace and unity. In response to social inequality and racial discrimination, this design was inspired by the existence of the United Nations (UN) organization and the aim of its members to foster cooperation and maintain world peace and security. By combining with a modular concept, in which pieces can be formed into various interlocking units/shapes without the need of a sewing machine, it symbolizes the joining of peoples and cultures seamlessly with a unified voice or vision.

The process started by developing the module. Taking inspiration from the UN logo and an image of people clasping hands, a group of human body-shaped silhouettes was created in Adobe Illustrator and arranged to form a circle. Functional cutouts were then added on each of the six body outlines to be interlocked. Paper samples were also made to test out the interlocking system before moving on to the next step. Next, to make the top, a laser cutter was used to cut out the modules on a blue suede fabric. The shapes then joined together through the slots to create the top without the use of a sewing machine. The half circle skirt was first drafted on Optitex, then digitally printed on a cotton twill fabric. The prints have multiple colors of geometric shapes and were overlapped to represent the rainbow of races and cultures around the world.

This design encouraged conversations about social inequality, racial discrimination, conflict resolution, and contributed to the existing body of work regarding modular designs for wearable art. It reflects the need for wearable art with the power to move people to advocate for social change.
The Mermaid Jingle Dress

Sage Davis, University of Minnesota

Friday, May 27, Design Exhibition, 8:30am-5:00pm

The jingle dress is an Anishinaabe tradition, known as the healing or medicine dress. Upon arrival of settlers, the Anishinaabe people were afflicted with disease and psychological trauma. Many tribes still dance in the jingle dress for healing today. The jingle dress is said to have originated in Mille Lacs, Minnesota (Theil 2007). The inspiration to create a jingle dress came from a story about a woman's grandmother telling her not to go to the island in the middle of Mille Lacs Lake. Her grandmother said it would be windy for four days if anyone went to the island. Ikewag wezhigwanaajig (women with fishtails) were seen on the island sunning themselves (Kegg 1990). Mermaids are spiritual beings, suggested by their ability to control the weather. The connection between the jingle dress, the mermaids, and the sense of spirituality in the story, presented me with the design challenge of engaging in material experimentation with seashells that was new to me. Their beautiful and natural aesthetic encouraged research on water beings, such as the mermaids, that accompany the shells in their environment.

The mermaid's significance was reinforced in a second series of Ojibwe stories about the loss of culture, language, and people. A man from Leech Lake, Minnesota caught a mermaid in his net. She told him to let her go and she would give him knowledge about life. He did and the mermaid told him that the loss of Anishinaabe values would result in tragic consequences for Anishinaabe people. They needed to return to their original ways of life and to respect those who dwell in the water (Arnold and Ballinger 2013). This story connects to sustainability practices because we move forward by respecting all beings and nurturing relationships with others. This design encourages further exploration of Indigenous cultures connecting to other cultures. The knowledge supports ethical understanding and the need to consider every life stage of a garment in relation to its impact. The mermaid asks us to reconsider the mechanics of seeing and acquiring knowledge (Walker 2016).

Mermaids are spiritual knowledge holders who share the message of respect for the water and those who dwell in it. The jingle dress is the innovation of the Anishinaabe people created to implement healing and support co-existence as a human community. Using the seashells as another form of jingles is unique, highlighting the beautiful gifts from Mother Earth. The values and teachings sustained by Anishinaabe ancestors include hunting, fishing, and gathering. Treaties signed in the mid-1980s reserve these rights of the Ojibwe Indian people (Nesper, 2012), though they continue to be violated through fossil fuel extraction. The effects of global climate change are catastrophic, demonstrating the absurdity of maintaining a way of life that is leading to a suicidal path (Waziyatowin 2012). Returning to the original ways of life suggests the human community be in reciprocity with Mother Earth (Kimmerer 2013).

In the Mermaid Jingle Dress, the choice of a turquoise-green jacquard references the fish tail, influenced by the perspective of mermaids in early Modern England, where mermaids were culturally relevant as objects of mystery and knowledge, mobilizing conceptions of sexuality and identity. The mermaid adorns religious and domestic environments and traverses many iconographic landscapes and genres, including science, theology, and literary representations. The mermaid explores the diversity of early modern connections and forms of understanding (Walker, 2016). The cream-colored fabric with the woven ogee curve pattern highlights the curves of the body and creates an illusion of skin covered in vertical seaweed, emphasizing the femininity and sexuality of the mermaid. The embroidered ribbon that holds the jingles representing waves in the water and the suds that wash upon the shore. The gold trim adds elegance to the ensemble, representing the metaphysical nature of the mermaid. The seashell embellished yoke
leads the eye upwards. Hanging the shells allows them to connect with each other and also flip so both sides are visible. The ridged side is textured with varying hues of brown and tan. The inner side is a lighter, cream color, with a glisten of pink iridescence matching the gold. The connecting of the shells creates a sensory experience. When the shells touch, a delicate clank can be heard, complementing the auditory experience of the jingles.

The most prominent design elements are movement, rhythm, proportion, and unity. Movement is central to the healing properties of the dress. The shells add a lighter sound, embellishing the sound of the jingles that has a rhythm of a heartbeat. The proportions follow the natural curves of the feminine form with emphasis on the representation of the fish tail, the exceptional feature of a mermaid body. Unity is displayed throughout the design with gold trim outlining each feature.

Sustainability methods are incorporated including sustainable material, design for disassembly, and slow fashion. The main fabrics are upholstery remnants that have been pieced together. Each piece is serged before joining for easy disassembly. This technique allows the dress to be easily altered. Jingle dresses often become family heirlooms that are commonly altered as there is substantial investment of time in their making. Three of four rows of jingles use scalloped, embroidered ribbons to hold the jingles and require more time to sew. Slowness leverages time to rethink the value of what we already do and have, to generate alternative temporal patterns, material flows and imaginings that are more attuned with the pace and rhythms of living day by day (Gill 2016).

A torso pattern was developed with a style line to fit the bust. A lightweight suiting fabric was used above the bustline and for the underskirt. The cream woven ogee pattern completed the torso. The turquoise green jacquard supported the heavily embellished yoke and skirt. Holes in the shells were drilled in the most flat, dense part to prevent breaking. The tedious work of drilling, sewing the shells to the yoke, and stitching the jingles are examples of handcrafting. Handcrafting strengthens appreciation and attachment towards a garment, and adds unique details, emphasizing individuality and high quality (Aako 2013).

Bibliography
This costume design is an exploration of the character Onishi Fuku from the tabletop roleplay game *Dungeons & Dragons*. Fuku comes from a family that has made a deal with the Onis (Japanese demons) in order to have luck with fishing. Fuku became a dancer as a way to escape the scandal of her family’s secret and became a ranger in order to find her missing parents. The costume created for this character considers the fictional backstory and identity of the character in the context of tabletop roleplay and also demonstrates how costuming can allow for the player to construct and position their identity.

The use of cosplay as a form of artistic exploration is well established, but tabletop roleplaying is not typically a costumed activity. The interactions between the identities of player and their tabletop roleplay character in relation to costume building has not been fully examined. However, the identity navigation for players with contradictory identities to their character, such as a transgender player whose character is cisgender or playing an alternate ethnicity, may be achieved through costume construction. According to Fine, two extremes of players span from the gamer to the role-player, the former playing themselves and the latter playing the character. I argue that is why the exploration of a character through means other than gameplay, such as the building of a costume, may offer the player more opportunities to construct and position their character’s identity.

The design for Fuku’s costume acknowledges Kaiser’s subject formation and emphasizes historical and cultural influences. The character of Fuku is from a fictionalized Japanese fishing village, so there are many Eastern influences incorporated into the design. Additionally, roleplay elements and character behaviors are incorporated into aspects of the fit and decorative properties of the three-piece costume. High customization capabilities, which connect the producer and consumer in subject formation, are demonstrated through pattern drafting in CLO and through 3D modeled and printed assets. This costume demonstrates a pathway to developing and embodying a roleplay character through historical and cultural costume design.

**Bibliography**

K.M.W.M.Y.K.: DON'T SHOOT

LaDyra Denise Lyte, Central Michigan University
Friday, May 27, Design Exhibition, 
8:30am-5:00pm

This look interprets the American Flag as a distressed patchwork in response to the murder of Black and Brown people at the hands of law enforcement. My goal is to enlighten observers to adversity and unjust systemic racism that impact social services and ultimately claim people's lives unjustly. The intention is to encourage viewers to critically self-reflect and to encourage the enactment of some change (personal or societal). “Freedom” and “bondage” are represented within the reference to the American Flag. The incorporation of pockets was strategically used as a symbolic reference to the stars of the American Flag. Each pocket names common artifacts Black or Brown individuals have reached for before being shot by the police. The hoodie and the "My Skittles" pocket on the sleeve are tributes to Trayvon Martin (1995-2012).

The graphics I created were developed and transferred onto the garment using CAD, a vinyl cutter, and a heat press. With the intentional loose threads and hand stitching of the stripes to the unfinished hems, I intended to portray the feeling of being stopped dead abruptly in one's tracks and give emphasis to the victim's experiences in these traumatic situations, namely that of life flashing before one's eyes and unexpected or unexplained violation or death. The goal was not just to create a visual experience for the observer but also to evoke an emotional and somewhat jarring response.
This look resides in a collection entitled “Killing Me Won't Make You King” (K.M.W.M.Y.K.), which, spiritually, can be defined as “you can take my throne, my position, my possessions, even my life, but you will never be able to take from me what God has divinely spoken over my life”. I feel that it represents the vision and conveys the tone, complexity, and cohesiveness of the collection as a whole, and precisely this look, very well.

The aesthetic and embellishment of this look stem from the traumatic murder of George Floyd (1973-2020). Featuring his last words and the powerful and encouraging symbolism of the Pan-African Flag, the goal was to acknowledge and emphasize the social issue and embody encouragement and inspiration to demonstrate how design can act as a platform to voice our pain and encourage change. The goal was to create bold, straightforward, innovative, and layered looks. My strategy was to take known symbols/artifacts and societal issues within the theme of my ensemble and interpret them creatively. This look incorporates the Pan-African flag as a striking and distressed layer of fringe. George Floyd’s dying words of “I Can't Breathe” are on the back of the dramatic collar of the puffer vest. The collar was purposely constructed on a large scale to emphasize the choking he endured.
The Power of Cultural Movements
Transcending through History

Jenneva Borboa Macias, San Diego Mesa College
Friday, May 27, Design Exhibition
8:30am-5:00pm

The world of fashion is fast-moving, ever-changing and constantly evolving, morphing, and advancing every moment. In order to propel forward, we must look back and study the past. The 1970s was a time of social and cultural revolution, and fashion at the time reflected this. Similarly, we presently living in an exciting time of countless meaningful social movements that are changing the mold for the future and challenging former mindsets to move to a more inclusive society, regardless of age, race, gender or cultural background, that celebrates our differences and comes together to create a beautiful social fabric.

This garment and research were completed as a fashion design student at San Diego Mesa College. I began my research at the San Diego History Center and analyzed garments from the 1970s. I focused on the design details and construction of a Crochet Dress made in Mexico by an unknown source and a vibrant bold print maxi-dress by Diane Von Furstenberg. I noted the textures, bold colors and details and combined these elements to create a garment that demonstrated the juxtaposition of the traditional and the modern.

Fashion in the 1970s was a reflection of the issues and movement in society at the time. It was a time of liberation and the free-flowing silhouettes and light fabrics were a reflection of this social shift. I adapted these principals to create a contemporary silhouette that represents the modern challenges of a lack of size inclusivity that the body positivity movement has worked to shed light upon. The final garment was draped in a size 16 to demonstrate inclusiveness to bodies that are underrepresented within the fashion industry.

This garment is composed of 94 pattern pieces. It was constructed with three different types of lace as well as a floral print chiffon that was flatlined with black China silk. The skirt has a total circumference of 5 yards and is composed of 16 gores and 16 godets. Each gore was uniquely drafted to allow for the contouring of the exact curves of the body. The skirt and sleeves are embellished crystals throughout with beading details along the ruffles on the sleeves.
Mid-Century Adaptability

Dr. Addie K. Martindale, Georgia Southern University
Mackenzie Miller, University of Missouri
Friday, May 27, Design Exhibition,
8:30am-5:00pm

Vintage fashion has been identified as a way in which women are creating distinctive looks for themselves since vintage silhouettes and styles allow women the opportunity to draw from the past to stand out in the present. This design draws inspiration from the early 1950's home sewing phenom of the Butterick 6015 dress pattern – a sleeveless dress with only shoulder and waist seams that wraps around the body to create a full-skirted feminine silhouette. This pattern was selected as a source of inspiration after conducting interviews with thirteen women who use mobility aids regarding their clothing experiences. All of these women revealed that they do not want to hide their disability, and many also revealed they did not wear easier-to-use adaptive clothing options because they felt the choices were uninspiring and would make them look boring. Therefore, the purpose of this design was to utilize 1950’s apparel styling and graphic influences to create a stylish and unique adaptive dress for people who use wheelchairs. Drawing from the inspiration of Butterick pattern 6015, a new pattern was drafted with design characteristics to accommodate wheelchair users; as well, adjustments were made to the way in which the dress wraps and knit fabric was used. This dress not only accommodates the use of the wearer’s mobility it also incorporates visual representations of their mobility aid into the design. The dress embroidery was designed and digitized incorporating wheelchair wheels into a mid-century modern geometric design. This design element empowers the wearer by not hiding but highlighting the use of a mobility aid which is an important and valuable part of the wearer’s identity.

Bibliography
**Dandelion Biodesign**

Jordon G. Masters, West Virginia University  
**Friday, May 27, Design Exhibition, 8:30am-5:00pm**

To study the intersection between soil science, horticulture, and fashion design, a 100% silk organza dress embellished with viable seeds has been biodesigned to be fashionable, biodegradable, circular, and regenerative. Two aspects of biodesign were chosen for this project: biomimicry and biodegradability. The senesced dandelion plant served as inspiration for the aesthetic design of the garment due to its relationship with youth, curiosity, and connection to nature. The dandelion plant (*Taraxacum officinale*) is often given little thought except when viewed as a pest in lawns or when children elate in blowing the seed heads in the wind, however, the plant is an important part of the ecosystem. *T. officinale* can be consumed as food, incorporated in medication, and used to improve soil health.

Garment construction research comprised of studying the morphological characteristics of both the dandelion seed head and individual seeds and how they could be designed into a garment. Textile manipulation techniques were studied to replicate the individual seed pappus and the seed heads. The pattern of the dress was drafted in Clo 3D and bias-cut to ensure the pattern would fit multiple body types/genders. Superimposed seams were French sewn with 100% silk thread while edges were zigzag stitched, and hand frayed to simulate a seed pappus. Approximately 40,000 dandelion seeds were foraged to recreate the seed heads. A deadstock leather tie belt with no hardware was added to give more contrast and shape to the wearer's body.

Throughout every aspect of creating the garment, consideration was given to how this garment will ultimately be disposed of. Nature is a finite resource that cannot be taken without giving back. Therefore, at the end of this biodesigned garment’s life, the owner can choose to compost the 100% biodegradable garment or utilize it by harnessing the embellished viable seed.

**Bibliography**


Waist-up: Inclusively Designed Women’s Jacket

Dr. Dawn M. Michaelson, Baylor University
Friday, May 27, Design Exhibition, 8:30am-5:00pm

People living with disabilities (PLWD) have special work attire needs, adequate discretionary income, and wish to feel less stigmatized in the workplace. The latest workwear research found stretch shoulder inserts and a back fold alleviated most back strain and improved arm coverage by ~20%. This jacket was designed to be marketable to PLWD and non-PLWD women who spend a great deal of time seated by using the seven principles of inclusive design by Connell et al. and latest workwear research by Beringer.

To achieve fit, improved range of motion, and comfort, this jacket incorporated knit suede shoulder and side back inserts along with an action pleat. The knit inserts and pleat, when measured arms down vs. arms extended, increased back mobility by 24.6%, resulting in no back strain and improved arm coverage. Jacket length was shorted to 4-inches below the waist to accommodate prolonged seating. Front waist flaps were used to not expose the pant, but back waist slits avoided bulk and discomfort when seated. The adaptive sleeves are transformable from full to three-quarter length with magnetics for seasonal or office temperature changes. Linton Tweeds, a couture fabric manufacturer, was used for the jacket body, stretch suede for knit inserts and pockets along with a tricot lining.

The jacket is more comfortable for extended seated periods of times and has additional range of motion. Waist-up broadens PLWD design scholarship by including work attire. Lastly, this jacket showcases that inclusive apparel can be fashionable yet still fulfill the needs of PLWD or non-PLWD. Thereby, showing apparel brands that inclusive PLWD work apparel can be produced yet fulfill the needs of PLWD and non-PLWD.

Bibliography
Connell, Bettye R.; Mike Jones; Ron Mace; Jim Mueller; Abir Mullick; Elaine Ostroff; Jon Sanford; Ed Steinfeld; Molly Story; and Gregg Vanderheiden. The Principles of Universal Design, version 2.0. The Center for Universal Design, 1997.
Empowering Accessibility

Mackenzie Miller, University of Missouri
Dr. Addie K. Martindale, Georgia Southern University
Friday, May 27, Design Exhibition,
8:30am-5:00pm

The design of *Empowering Accessibility* was inspired by women's workwear from the 1940s that creatively blurred the lines of femininity and utility as women took on manufacturing jobs during World War II. During this period in history, women were empowered by these roles and the functional clothing they wore doing them. Just as the women of the early 1940s embraced their non-traditional roles, women with disabilities are embracing their differences by demanding more equity in their clothing selection. The purpose of this ensemble was to design a vintage-inspired adaptive and highly functional ensemble that presents the identity of disability as empowering through distinctive styling.

*Empowering Accessibility* is part of a larger collection created after interviewing thirteen women who use mobility aids. These women expressed that they did not want to hide their disability behind “boring and plain” current selection of adaptive clothing, but instead wanted “out of the box” options. Additionally, they viewed their aids as empowering and an extension of identity. The ensemble consists of digitally printed fabric blouse and overalls created using flat pattern methods. Measurements were taken in seated and standing positions to ensure proper fit. The repeat fabric prints consist of iconography representative of disability. The ensemble incorporates functional design characteristics desired by the women interviewed. The collared blouse which was made of 100% cotton sheeting has magnetic front buttons and each sleeve has a patch pocket for holding essentials such as credit cards with a loop that also can hold keys. The overalls made of durable 100% cotton twill feature easy to access pockets and snaps with the legs opening to the knee to add in dressing. Unlike the majority of adaptive apparel this design celebrates the use of mobility aids. By focusing on what is often overlooked, this ensemble allows the wearer to be empowered by and embrace their disability.

Bibliography
The MAXA Dress

Caitlin Quinn, University of Minnesota Duluth
Draped by Jeannie Hurley, University of Minnesota Duluth

Friday, May 27, Design Exhibition,
8:30am-5:00pm

The MAXA dress was designed as a costume for the world premiere of the musical MAXA: The Maddest Woman in the World performed at the University of Minnesota Duluth (October 14-24, 2021). This costume was worn by the main character, Paula Maxa, who performed onstage as the Princess of Blood at the Theatre of Horror in 1930s Paris.

The design for the MAXA dress presented the aesthetic of a surrealist stage costume while giving careful consideration to character development and the practical needs of the performer in terms of choreography. Paula’s costume was heavily inspired by Elsa Schiaparelli’s ‘skeleton dress’ from the designer’s 1938 Le Cirque collection. Much like Schiaparelli’s ‘skeleton dress’, the MAXA dress featured three three-dimensional ‘bones’ around the actor’s ribcage and hips, which created the corset-like illusion of the actor being squeezed in the middle. To allow the actor to move freely, the dress was designed with a full skirt; the princess seams of the skirt were left open and loosely laced. This opening revealed the slip underneath and made it easier for the actor to be dressed in this costume onstage in front of the audience. The MAXA dress being placed over the actor’s loose slip onstage symbolized the ‘real’ Paula being overtaken by her stage persona.

The costume was accessorized with sheer, elbow length gloves with a long ruffle down the center. The gloves were a recreation of evening gloves designed by Schiaparelli from the same 1938 Le Cirque collection. Paula’s gloves were constructed from a fine, tan net fabric so that they blend into her skin onstage; this made the ruffle appear as if her skin had been torn open down the fronts of her arm. The open wound effect of the gloves foreshadowed the moment onstage when she removed her gloves and blood ran down the length of her arms.
**Aves Allure I**

**Soojin Risen, University of North Texas**

**Friday, May 27, Design Exhibition, 8:30am-5:00pm**

The purpose of this design was to utilize a method of digital fabrication in wearable designs in the study of fashion. It explores the relationship between various fabric materials and laser-cutting techniques to broaden the depth of my creative scholarship. The dress was inspired by exotic birds and the fabrication methods were employed innovative technology to construct this dress. According to Baker (2016), various fashion designers have been used the laser-cutting method. Considering current pandemic circumstances, practical implement of DIY concept was employed by utilizing home base digital technology to provide reliable research information to future entrepreneurs.

The overall dress silhouette, details, and laser-cutting motif were inspired by exotic birds, such as the fairy-wren. The dress emphasizes the silhouette of a bird which has curvy lines overall with a petite head but a fuller body. The most prominent feature of a bird – its feathers – was mimicked by various colors of sheer fabric to give fluffy and airy aesthetic properties. Each feather was cut in various colors and motifs to add uniqueness to each feather. The dress was designed to combine a lustrous main bodice with layers of translucent feathers to create a dynamic and vibrant visual impact as a result. Instead of using mass-produced trims, the laser-cutting method provides unlimited creativity in designing own trims or surface design, which can have different motifs to generate the variation effect.

The dress production began with the draping technique to make patterns. After the fit check, the pattern making was completed and digitized by Adobe Illustrator to generate vector images to prepare for a laser-cutting machine. Both feathers and patterns were created by Adobe Illustrator and cut by a home laser-cutting machine, Glowforge. Among the various motifs, colors, sizes, thicknesses of the feathers, two different sizes, three different fabrics, four different motifs, five different colors were chosen to create a feather-like natural flow of visual effect and volume. These various thicknesses and characteristics of textile were tested and explored to execute the original design concept of vibrant colors and texture of the feather. Then individual feathers were inserted into each slot on the bodice, which was cut by a laser-cutting machine to singe each slot to prevent raveling. Finally, feathers were fastened from inside and tacked to hold them in place.

The laser cutting technology is widely used but limited to certain materials. My research used and experimented with new materials by layering textiles to create an innovative surface design as a result. This study was a learning opportunity to explore new technology and new materials that have not been studied in fashion design as surface design. The final garment was achieved successfully by creating the design through experimenting with digital fabrication conceptualizing the new concept of surface design and achieved a new horizon of my creative scholarship.

This research showcases how the motivation and inspiration from nature can be utilized in the new technique with an innovative design process to execute the design. The details of processes have been recorded for research purposes and for future education. The practical side of this research is to develop a fabrication method and design that is reproducible and resalable as fashion items. The use of home base laser cutter has been spread recently as a result of global digital space. This research will promote and inspire small entrepreneurs, especially in the
current no-contact lifestyle in their own homes. I present the dress Aves Allure I by taking inspiration from an exotic bird, feathers, and utilizing laser-cutting technology as a production method. The vivid colors and original shapes were created through innovative laser-cutting fabrication methods along with innovative surface design concepts.

Bibliography
Psoriasis is an inflammatory skin disease associated with obesity and cardiovascular disease, which can drastically impact an individual’s quality of life (QL). Having comorbidities, multiple conditions in a person such as psoriasis and obesity, can be extremely difficult to address especially in clothing to cover or hide both obesity as well as skin inflammation. In research by Storer et al. (2018), individuals reported very often being impacted by both obesity and psoriasis when making clothing decisions; according to obese individuals with psoriasis, living with psoriasis was considered psychologically worse than coping with obesity. As well, Kolokin et al. (2008) have reported that obese women exhibit greater depression and lower health-related QL (e.g., self-esteem, physical functioning, etc.) than men.

To address limitations of attractive plus-size attire that can both conceal and reveal the body at certain times and places, a cross-disciplinary collaboration focused on meeting the needs of obese women with psoriasis. A reversible dress design of 100% linen was hand-dyed and then machine embroidered. Jacquard dyes such as gold, rust, and magenta were applied to the neutral-golden linen, representing a ‘second-skin’ covering and mimicking the pattern of psoriasis. Also, similarly colored machine embroidery markings were applied to resemble scratch marks, which represent relief from the painful experience and agitation of dealing with psoriasis. By visually depicting psoriasis, this design brings an artistic awareness of this disease to the viewer, while signaling the state of the wearer’s psoriasis condition by revealing or concealing certain areas. Using a strategically high-low skirt design, the plunging neckline with high skirt allows the wearer’s skin to be revealed, and the reverse side with high-neckline and low skirt has the ability to conceal the wearer’s skin. Therefore, this dress provides versatility, which empowers the wearer to more confidently conceal or reveal their skin during unexpected times of psoriasis inflammation.

Bibliography
Frankie Welch (1924-2021), a woman claiming Cherokee Indian descent, designed clothing for several former First Ladies of The United States, including Betty Ford's state dinner dress now held in the Smithsonian's First Ladies collection. In 1967, Welch designed a Cherokee Alphabet scarf that was gifted by the White House. Welch passed away on September 2, 2021 at 97 years of age after a long career in clothing and textile design. Her underrepresented legacy not only included dress and fabric design, but also fashioning the world with over 4,000 scarves and teaching home economics at various educational institutions.

In 1960, Welch designed a wrap dress, inspired by Japanese kimonos and Claire McCardell's Popover dress, which she called “The Frankie.” The Frankie wrap dress could be worn eight different ways, and Welch used this garment to teach students various waistline treatments. As a tribute to Frankie Welch's legacy, this 100% cotton digitally printed fabric dress (with images of thread spools to reference Frankie's textile legacy) was created with the help of museum-archived Frankie Wrap garments that were measured, documented and photographed.

**Bibliography**


Gradable Zero-Waste Outerwear

Ashley Rougeaux-Burnes, Texas Tech University

Friday, May 27, Design Exhibition,
8:30am-5:00pm

Previous research into zero-waste design has shown one obstacle to zero-waste garments becoming part of the mass market industry is the ability to produce garments in a range of sizes (Carrico and Kim 2014; Rissanen 2014). Zero-waste patterns are designed to interlock and eliminate any gaps, leaving no unused fabric when cut and this does not allow for pattern pieces to be enlarged or decreased, as they would no longer interlock and would not be cut zero waste. To make zero-waste garments more marketable and allow for grading to various sizes, Carrico created a method for resizing garments without making changes to the original pattern shapes. Instead, seams are strategically placed to allow for bands of fabric to be inserted. These bands grow or shrink in width, effectively sizing the garment up or down.

Gradable Zero-Waste Outerwear tests this method on an outwear garment, as past research by Carrico has only applied this technique to women’s ready-to-wear. The zero-waste layout and muslin for this garment were first completed in half-scale to allow for alterations and reduce materials waste. After finalizing the design, a size 10 garment was sewn using cotton canvas. The zero-waste layout was cut from black fabric, while bands of varying sizes were cut from cream and tan fabric. As the garment was constructed, bands were inserted in the established grading seams. Sizes 6 and 14 were constructed from muslin fabric to confirm the grading process worked properly. The three jacket sizes are displayed, showing the gradable areas and growth or decrease of the strips.

This project highlighted and solved an obstacle in Carrico’s method: garment finishes. Lining would require an additional zero-waste layout, so seams were finished with additional bands that acted as coverings for the inserted areas. For seams where no strip was inserted, bias biding was applied to the seam allowance. Ultimately, this created a clean finished inside and raised the quality of the garment.

Bibliography
The Siren

Dr. Jooyoung Shin, Indiana University

Friday, May 27, Design Exhibition,
8:30am-5:00pm

The Siren is one of the creative outcomes of a research project that explores the multitude of concepts “woman” embodies and metaphors she symbolizes in western civilization throughout history. At the inception of this creative research project, I chose The Second Sex by Simone de Beauvoir as a source of theoretical and philosophical inspiration. If, according to Beauvoir, “the woman’s body is one of the essential elements of the situation she occupies in this world,”¹ I argue that the situations that women had to endure (e.g., discrimination, suppression, exclusion, etc.) are realized through women’s bodies and clothing. Women’s bodies are “the most spoken of because they have the most to tell”.² The human body is not simply a physical entity independent of social and cultural forces. Therefore, it is not surprising that the woman’s body is translated into a variety of metaphors, such as sea, moon, tide, birth/life, Nature, reproduction, death, conduit/vessel, evil, ignorance, darkness, lust, the sinner, adulteress, and the immaculate, etc. (Beauvoir 2011; Clark 1971; Culianu 1995; Rodrigues 2016). When it comes to feminine sexuality, historically, women suffered from various forms of social control over and negative perceptions of their bodies, particularly after Christianity became a dominant ideology in western civilization. They were trapped by their physical conditions perceived as evidence of their intrinsic inferiority by society. The woman’s body is sexually provocative; therefore, women become a “potential danger” to men.³ While feminine sexuality was degraded and feared by men, ironically it was sought explicitly or implicitly. Women’s dress (such as the corset, panier, and crinoline) made the body immobile and powerless and feminine sexuality ambiguous. Simultaneously and ironically, however, it increased women’s sexuality by accentuating their curvaceous bodies. The dressed women’s body has displayed the ambivalent and paradoxical aesthetics of feminine sexuality required of women throughout history.

The design of The Siren represents the woman’s body and feminine sexuality as an ambivalent symbol of control and desire. First, women’s sensual beauty is emphasized by manipulating the garment’s silhouette and shapes. The skirt’s silhouette with a body-molding high-waist band references two styles that embodied both sensuality and physical entrapment: the eighteenth-century hoop skirt panier and the twentieth-century hobble skirt. The hourglass shapes on the front and back formed by the continuous lines from top to bottom emphasize the woman’s curvaceous body and sensual beauty. These same panels embodying feminine sexuality simultaneously paralyzed a woman’s body by being joined at the bottom of the skirt. I introduced horizontal pleats radiating from the center panels to represent the layers of desire of women that can be hidden in various ways. The tall standing collar band with the horizontal pleats that covers the lower part of the woman’s face also symbolized the social control that limited physical and psychological space allowed for women. The shiny metallic surfaces of the crinkled silk brocade and faux knit chainmail create a feeling of lust and seduction. Layering these textiles is intended to symbolize that women’s vanity and desire embedded in their sexuality have never been veiled or inhibited. Red and black were chosen to reflect various symbolic meanings: red symbolizes lust, erotic, love, and sexual desire, and black a feeling of entrapment and suppressed desire for women.

Bibliography
Detangling Hair Art: A Study of Victorian Mourning Practices

Emma Carr, University of Alberta
Friday, May 27, In-Progress Poster,
8:30am-5:00pm

My research aims to discover what mourning jewelry communicates about the mourning process for Victorian women and how death and mourning were perceived socially. Additionally, I will address how the entwinement of mourning jewelry and popular contemporary fashion practices led to a shift in the usage and meaning of accessories made from hair.

During the Victorian Period, it was common for women to use hair from family members, friends, or lovers to create intricate pieces of jewelry and art, particularly for mourning mementos. Made by winding, looping, weaving, and braiding the hair, women would create complex necklaces, bracelets, brooches, rings, and more. These items were made predominantly of hair, with other materials like gold and beads used throughout. For an array of reasons, death had become a prominent aspect of life for most, and mourning culture became an integral part of the Victorian society. Women created mourning jewelry and hair art to express their grief and retain a fragment of a person's body after death. As Deborah Lutz observed, the rise in popularity of mourning practices led to a flourishing industry of jewelers who specialized in hair work. Today, little information is known about the makers or subjects of many extant hair art artifacts. Partly attributed to the private nature of mourning jewelry and partly due to the emergence of jewelers, the majority of these pieces, once deeply intimate, have become anonymous.

I will utilize a multiple methods approach for my research. One facet of my research will use a material culture methodology to conduct an object analysis of four hair art artifacts to reveal what they communicate about their makers and wearers. The artifacts, which were accessed from the Anne Lambert Clothing and Textiles Collection at the University of Alberta, include a bracelet made from hair, a locket with a photo on one side and woven hair on the other, a necklace made from hair, and a framed family hair wreath. The second facet of my research will be to conduct an autoethnographic study by creating a piece of hair jewelry using techniques popularized during the Victorian Period. By comparing the data from these two methods, my research will explore the intricacies of Victorian mourning practices and the subsequent shift in usage of mourning jewelry that took place.

Bibliography
Modern Lives, Celestial Bodies: 
Astrology in Fashion

Dr. Katie Baker Jones, West Virginia University 
Isabella Tinnell, West Virginia University 

Friday, May 27, In-Progress Poster, 
8:30am-5:00pm

We are in the early stages of exploring the intersection of fashion and the zodiac with particular focus on Western (judicial) astrology based on the Greek system and the historical evolution of astrological fashion discourse in legacy fashion media. Judicial astrology is defined by the Oxford English Dictionary as “the supposed art of foretelling or counselling in human affairs by interpretation of the motions of the planets and stars.”¹ Astrology's continued popularity amongst lay audiences long after its scientific credibility eroded in the 1700s has been documented by the popular press with The Atlantic noting Millennials’ particularly enthusiastic espousal.² Astrological discourses appeared early in Vogue's run, with mentions found in its musings on menswear,³ jewelry gift recommendations,⁴ and decorating ideas for fancy dress parties.⁵ WWD credited Jane Regny of Paris for introducing the fashion for zodiac insignia in sportswear in late 1927⁶ and her designs left “all Paris talking” according to one Saks window display.⁷

Since these initial iterations, fashion discourse and design practice has flirted with astrology as entertainment, myth building, design inspiration, and marketing strategy. Our aim is to contextualize fashion's appropriation of astrological symbology and narrative to better understand the symbiotic and co-constitutive relationship between these two cultural phenomena. Our initial foray into this space suggests the rise of astrology in fashion discourse coincides with the rise of mass-produced apparel. We believe astrological signs may tap into longings for individualism in the face of anonymizing, alienating mass markets.⁵ Astrology as a pseudo-scientific and metaphysical worldview occupies a complicated position in Western culture – dismissed as nonsense, engaged as entertainment, or seen as a postmodern sensemaking. Thus, we are particularly interested in applying a critical lens to explore if and how astrological references in fashion exemplify hegemonic Western culture's quest for the ‘exotic’⁹ and the ‘spiritual’¹⁰ to augment otherwise-common market goods.

⁵ Anne Rittenhouse, "Features: On with the Masque!," Vogue, December 15, 1913: 19-26, 124, 126.
How Green Are Our Costumes? Tracking the Use of Upcycling, Renewables, and Natural Fibers in Costumes for a Production of ‘She Kills Monsters’

Barbara N. Kahl, Hartwick College

Friday, May 27, In-Progress Poster,
8:30am-5:00pm

According to the EPA, only 8.7% of plastics generated in the United States are recycled, leaving nearly 91% to head to landfills. Only 14.7% of textiles are recycled, and a mere 17.2% of aluminum. Learning to reuse, alter, and rethink the way we use resources will not only help the budgets of small theatres, but may help to save the planet.

This research presentation will focus on the practicality of creating costumes for theatrical productions using primarily upcycled materials as well as renewable resources and textiles. The presentation will discuss the use of upcycled materials in a small college production of the drama-comedy play She Kills Monsters by Qui Nguyen. This production will open late April 2022 and designs are being developed with the intention of minimizing the use of virgin materials. As well, access to a campus greenhouse affords the opportunity to grow some of the natural dye plants needed for the costumes, thus lowering the carbon footprint. We are also tanning our own fish skins. Materials that might typically be thrown into the recycling bin or the trash, such as plastic drinking containers, aluminum tabs, dryer fabric softener sheets, and plastic pet food bags, are being put to different uses. All related costs, including the costs associated with sourcing, transportation and time to use these unusual materials have been tracked and as the semester progresses and the data is compiled, we will be able to discuss what is practicable in a small college setting.

Bibliography
An Interactive Technology Approach to Enrich the Student-visitor Museum Experience

Yee Lin Elaine Yuen, Kent State University
Dr. Catherine Amoroso Leslie, Kent State University

Friday, May 27, In-Progress Poster,
8:30am-5:00pm

 Appropriately developed advanced interactivity is one of the critical engagement factors available to university museums and collections (Marty & Jones 2008). Technologies stimulate interest and facilitate interpretation of historical objects and artworks (Evans 1999; Paterno & Mancini 2000). Inspired by the Cleveland Museum of Art’s ArtLens Gallery concept (Alexander, Wienke & Tiongson 2017), this poster presents a process and outcome exploring the potential to expand student-visitor participation by creating a series of collections in HistoryPin as an interactive learning tool. This free culture storytelling application can build and support a learning community while revealing the value of cultural resources. Optimizing functions of this application allows student-visitors to view museum objects as examples of class content. This interactive tool also enhances students’ engagement and idea generation through opportunities to write comments, indicate favorites, and share thoughts and images on various social media platforms.

A collaboration between Kent State University Museum and the School of Fashion’s Historic Textiles course in Spring 2022, this case study identified cultural artifacts including textiles, costumes, and related accessories to illustrate and support course topics. Artifacts representing a range of geographic areas were selected, digitized, and presented with images in different views, cultural and historical information, and linked data in the virtual tour setting of HistoryPin. Students from both online and in-person sections experienced a virtual exhibition of artifacts, which reinforced and extended class content for further interpretation and engagement. After each section of the course, researchers gathered interactive comments of student-visitors posted on HistoryPin. A content analysis approach of emergent themes revealed the impact and contributions of museum artifacts. Moreover, a targeted survey provided sub-analyses on the cultural-based digital archive approach which informed an overall assessment of the impact in enriching student-visitors’ virtual museum experience.

Interactions collected from HistoryPin benefit the museum to understand student-visitors’ preferences and capacity for technology enhancement, aiding further planning for long-term preservation, innovative exhibition, and increased inclusion of a variety of student-visitors. Thus, an easy-access communication medium, HistoryPin has meaningful potential to enrich the student-visitor museum experience, as well as development of curriculum and aspects of the virtual museum.

Bibliography


As costume design and history educators in college theatre programs grapple with the call to de-center Western narratives, they often feel intimidated and un-prepared. The amount of content that may be less familiar, such as global costume history and fashion philosophy, can appear unsurmountable for a course that is often only a semester long, especially if it also includes material from related disciplines such as architecture. However, course design that focuses on skill transfer over content distribution can free the educator from the need to be an expert in every iteration of global dress. Instead, this approach utilizes the educator's expertise in visual research methodology, character analysis, and contextualization – skills that are necessary for a successful career in the field and skills that the educators from the field of costume design already have. Notably, course design structured around assessable skills goes a long way to remove the idea of dominance of one cultural point of view over others.

Research into adult education has gained momentum over the past decade, however, it can be difficult for theatre costume design and history educators to access this information. Most of us do not have a background in higher education pedagogy, and parsing literature while maintaining professional and educational design commitments can be burdensome. My goal is to begin to bridge this divide and offer specific ways in which findings cited in higher education literature can be applicable to the costume classrooms within college theatre programs. Our students, who are future costume professionals, stand to benefit greatly from an approach that utilizes what we know about adult learning and allows their own interests and backgrounds to take on a central role in their education.

I am currently in the process of designing and teaching a course that utilizes these concepts, and I am actively putting education theory into practice in the costume classroom. My goal is to document this process while delving further into higher education research in order to develop a teaching methodology that is in line with current best practices in higher education as well as accessible to costume educators-professionals.

**Bibliography**


Costume Character Design for Video Games

Aly Amidei, University of North Carolina-Charlotte
Friday, May 27, Pecha Kucha Session,
9:15am-10:45am

While theatrical costume design courses have traditionally focused on designing for the performing arts, design for video game characters is also useful to incorporate for a growing demographic. As demand for realistic video game characters rises, so does the need for costumes to appear tangibly real and move accurately. Using programs like Marvelous Designer, costumes are digitally constructed in three dimensions and rigged for movement. Conversely, the gaming industry also incorporates many analog practices such as motion-capturing costumed actors to streamline the production process. This has resulted in a growing number of companies seeking the expertise of costume design and construction professionals to support the character design process in both digital and analog forms. Recognizing this potential, the field of costume design should examine how to include costume character design for video games into costume pedagogy. This presentation explores case studies in character costume design for games and the ways in which it can be used in traditional costume design courses. In this talk, I review current costume-related practices in game design, share how I have incorporated these methods into my costume design courses, and encourage other faculty to consider game design as an additional career path for costume design and construction students.

Bibliography
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Unpacking Le Gip: The Making of the Le Gip Archive

Elizabeth Pangburn, TheatreTruck
Alice Nash, University of Massachusetts Amherst
Friday, May 27, Pecha Kucha Session, 9:15am-10:45am

Unpacking Le Gip: The Making of the Le Gip Archive examines the creative work of BIPOC fashion designer, drummer, and dancer Byron Le Gip, who lived and worked in Bohemian Greenwich Village from 1948 to 1985. The Le Gip Archive preserves his clothing and the ephemera of his creative production as a window into the complex intersections of creative practice, identity and economy. As public conversations around race and ethnicity become increasingly fraught, and are not always well-grounded in historical data, the specificity of material culture is critical today more than ever.

Le Gip meticulously stored his personal wardrobe and remaining original fashion designs for three decades in a Manhattan Mini-Storage. Packed with the precision of his naval training, the garments are accompanied by directions for wear and organized into outfits. By considering these notes and the garments as part of an ecosystem of modular identity, and in relation to the ephemera and photographs, we gain insight to Le Gip’s methods of radical self-construction and the ways in which he used his clothing to signal and reflect his chosen identities.

Le Gip’s experience expands our understanding of the work of early career BIPOC designers and performers, and also presents a new narrative of young performers and designers, who came to NYC to create, leaving their mark on American fashion without entering the pantheon of famous artists. Le Gip’s circles included international performance artists Josephine Baker and Katherine Dunham, jazz poet-painter-musician Ted Jones, and the photographer known as WeeGee. However, the Le Gip Archive positions him as the designer of his own story and not just as a supporting character in theirs.

The clothing preserved by Le Gip with his trademark attention to detail invites us to expand and complicate historical understandings about fashion, race, and ‘ethnic’ as a marketing tool in the United States after World War II. We see Le Gip’s effort to document his creative production as a radical act, a refusal to be erased from history.

Bibliography
Handcrafted Slings and Braces on Etsy.com: A Critical Analysis on Aesthetics and Assistive Devices

Kate Nartker, North Carolina State University
Dr. Kate Annett-Hitchcock, North Carolina State University
Dr. Anne Porterfield, North Carolina State University

Friday, May 27, Pecha Kucha Session, 9:15am-10:45am

Design research suggests that aesthetics and self-expression, as well as functionality, should be incorporated into the ideation and realization of textile products (Lamb and Kallal 1992; Rosenblad-Wallin 1985; Thoren 1996). However, research into the design and development of textile-based assistive devices has focused largely on the measurement of the degree of functional assistance offered (Eslamian et al. 2020; Ardestani, et al. 2020; Zhang et al. 2020). This is problematic for the 50 million Americans with long and short-term disabilities who rely on assistive devices. Undefined stylistic codes and lack of aesthetics contribute to stigmatizing designs in the field of Assistive Technology, resulting in negative outcomes such as abandonment or rejection of the device (Plos et al. 2012).

In this paper, we examine how consumers and designers express aesthetic concerns related to assistive devices on the handmade marketplace and online community, Etsy.com. Etsy was selected because the platform offers a unique glimpse into a small-scale production model that allows designers to quickly respond to consumer needs. Through a critical analysis of the devices for sale on Etsy, we will look at how makers and designers are taking aesthetic limitations into their own hands to modify or design handcrafted devices. Examples illustrate how creative design solutions are being employed to develop assistive devices that conceal, reveal, and provide opportunities for self-expression. We will also conduct a content analysis of product reviews to analyze consumer statements related to visual, tactile, olfactory, and auditory cues. By examining handcrafted products from the perspective of users and designers, on a platform known for creativity and DIY customization, we aim to shed light on the aesthetic impact of assistive devices. Our goal is to gather insights on the experiential aspects surrounding product ownership and contribute to the development of assistive devices that move beyond the purely functional to enhance emotional and sensory engagement.

Bibliography
During the 1970s, Americans in gay and lesbian communities founded choruses to create spaces for political activism, meet other gay and lesbian people, embrace their sexual identity, and celebrate through song. In this research, we examined the history of one of these choruses, the Des Moines Gay Men's Chorus (DMGMC) in relation to dress and identity negotiations. We also examined how organizational changes influenced the members' collective performance styles and slogan T-shirts as they celebrated and expressed Midwestern, white, cis, gay men sensibilities, activism, and community building while also following choral aesthetic traditions. To achieve our purpose, we used the historical method, material culture analysis, and oral histories with three long-term members of DMGMC: Paul Hengesteg, Eric Olmscheid and John Schmaker, the founder of the chorus. The research culminated in a mounted exhibition titled *Des Moines Gay Men's Chorus, Queer Spaces, Collective Styles, and Activist Dress, 1984 to the Present* at Iowa State University (September 2021 – April 2022) featuring three looks worn by the DMGMC: a tuxedo with brooches and two DMGMC slogan T-shirts.

The DMGMC held three concerts a year (a solstice concert, a spring concert, and a Cabaret performance) in which members performed music that promoted social equity and positive images of gay life. During the solstice and spring concerts, attire was relatively uniform and followed mainstream choral tradition: black on black tuxedos; however, members could alter the garments to fit their personal style. In the exhibition, we featured a tuxedo accessorized with pins that allowed DMGMC members to express their personal style while adhering to traditional choral uniform. Members connected gay men's group membership to their expressions of personal style associated with white cisgender gay men's identities with choral aesthetics.

In addition to the main concerts, the chorus also performed at nonrecurring engagements, which often emphasized activism, some focusing on queerness which members wore fashions that exhibited overtly-activist sentiments. Although members considered the chorus more inclined toward “social commentary” and “visibility” than activism, their presence is political, especially in many Midwest areas where people may not be accepting of queer people. Their original slogan T-shirt, designed in 2001 and worn by members to various political events, both resembles a five-bar music staff and abbreviates the stripes of the Pride flag. The colored printing in the logo has rough lines and patches of negative space; these colored portions of the logo reflect contemporary tastes that can be interpreted as reflecting the trials that many gay people have faced. The note features an inverted triangle reminiscent of the badges forced upon homosexual men in Nazi camps. In sharp contrast to the youthful, zeitgeist-infused energy of the colored portions of the logo, the black text in an all-caps serif font reads “Des Moines Gay Men’s Chorus”. The juxtaposition of freshness and formality highlights that the simultaneous signifiers of the shirt — gayness, pride, tradition, music, and oppression reclamation — are not mutually exclusive. The DMGMC also wore a T-shirt featuring the phrase “real men sing” printed on it. However, Eric Olmscheid reflected critically on the shirt, feeling while the graphic was fun, the slogan ostracizes trans people. The “real men sing” and original slogan t-shirt were featured in the exhibition.
Bibliography
In recent years there has been a growing interest in improving the multicultural representation of textile knowledge in institutions in the Global North, among louder calls to decolonize the perspectives of Western museums and the theory of museology. Additionally, popular cultural movements such as Black Lives Matter have put much-needed pressure on these institutions to recognize the important role of the African diaspora community in Canadian history and culture.

In an effort to celebrate Black History in the context of African material culture, this research project centers the substantial array of factory-printed African commemorative textiles available for study from the Anne Lambert Clothing and Textiles Collection. This project takes a human ecological approach to data collection and analysis that considers the intersecting environments of garment wearers, textile producers, and artifact donors that have influenced these textiles material histories, as well as our own positionality as cross-cultural curators. In undertaking a post-colonial lens for our research, we have specifically sought out the work of Black scholars and primary sources from the African continent to ensure the robustness and accuracy of our research. Combining this research with elements of website design, we have created an accessible virtual exhibition that has garnered hundreds of individual viewers internationally at the time of publication. Our presentation will detail the four stages of our process: ideation and artifact analysis; donor and artifact research; website building and exhibition design; and feedback and publication. These four stages will be discussed alongside the main thesis of the exhibition—exploring communication and commemoration through personal and political textiles. We will also address the unique challenges of demonstrating reflexivity in cross-cultural curation and also in developing a narrative that strives to be neutral whilst presenting politically charged—and potentially controversial—artifacts.

Bibliography
A majority of objects in North American fashion and textile museums and collections—ours included—center dominant groups, with little representation of historically marginalized communities. Recently, numerous museums have aligned with the #MuseumsAreNotNeutral movement, which promotes the idea that museums’ operating and collecting practices are rooted in colonial, oppressive practices, which are linked to broader systemic societal issues. In this research, we re-interpret museum objects through an intersectional, justice-oriented lens to challenge dominant Western fashion history narratives. Our work resulted in a digital and physically mounted exhibition at Iowa State University titled "Fashion Forward: Centering Justice in Fashion History" (September 2021 to April 2022 and ongoing online). In preparation for the exhibition, we analyzed 20 objects included in the 2013 exhibition catalogue for Treasures of the Textiles and Clothing Museum at Iowa State University curated by Sara Marcketti and Janet E. Fitzpatrick. The twenty objects selected for the Fashion Forward exhibition originated from the eighteenth to twenty-first centuries and were deemed important objects and stories by the previous curatorial team.

We grouped the selected objects into six themes. In Cultural Appropriation and Imperialism, we investigated the complex entanglements of a globalized fashion system and how the producers of the objects featured in this theme drew upon elements of cultures distant, near to, and from their own. In Racial Inequities, we told stories of objects that highlight these inequities through the lens of fashion; in many cases, the provenance of these objects also highlighted the pronounced overrepresentation of material culture connected to the white and the well-to-do within museum collections. In Socio-Economic and Class Barriers, we de-centered this dominant, high socio-economic class narrative by focusing on the class barriers faced by many individuals when fashioning the self; concentrating on concepts such as informal economies and do-it-yourself (DIY) practices uplifts the stories of individuals with a lower socio-economic status or those living in poverty. In Environmental Justice, we explored environmental racism of the past and center environmental justice in the pursuit of safe living spaces for low-income and communities of color. In Women and Feminism, we illustrated past efforts to combat women's oppression and center intersectionally marginalized women’s positions in society via a number of objects including a
white lingerie dress circa 1905. White was a prominent color worn by suffragettes, with some wearing lingerie dresses. Suffrage efforts proved successful, with some women becoming eligible to vote in 1920.

1 We acknowledge the intense labor that goes into exhibition research and building and remind our colleagues and fellow scholars that we built this exhibition to challenge ourselves and those around us to think critically and engage with justice. This exhibition and the related research are not meant as a personal attack on the catalog authors and curators. Our intent is to create on-going collegial dialogue and highlight the importance of continually critiquing our own work and those around us and to hold each other accountable while assuming good intent in these processes. We are thankful to the work of Sara Marcketti and Janet Fitzpatrick and hope our work is taken as a vision of hope for transformative social change in the future. We especially invite critique of our work so that we can further center justice in new ways of thinking, writing, and researching.

Bibliography
Celebrating Chinese-Hawaiian Heritage: A Case Study of Transnational Identity

Dr. Arlesa Shephard, SUNY-Buffalo State College

Friday, May 27, Completed Research Session, 9:15am-10:45am

Frances Siu Lan Tyau (1919-2012) was born and raised in Honolulu, Hawaii, to Chinese and Polynesian parents. During her youth, in the 1920s and 1930s, she adopted a transnational identity as Chinese and Hawaiian. Her family embraced many Hawaiian traditions while maintaining Chinese identity and traditions, and successfully merging traditional celebrations, food, and dress. Fairly isolated from the Caucasian inhabitants, her community provided her a rich multicultural experience where she was also exposed to the traditions of her Japanese, Korean, and Portuguese neighbors. Frances would go on to be an educator who emphasized the importance of exposure to global cultures. Throughout her adult life, she became passionate about international study experiences and incorporated several clothing items from her travels into her wardrobe. After retirement, she donated some of her culturally inspired clothing to the FTT Historic Costume and Textile Collection at Buffalo State College.

This research presentation explores Frances Tyau’s expression of a transnational background in relation to her selection of dress and textiles as well as her passion for international studies and travel as a way to better understand the world. A mixed historical and material culture methodology was used in the analysis of documentary information and the study of selected clothing and textile objects she donated to the FTT collection.

Transnationalism has been defined by Martin and Ulasewicz as the process by which immigrants maintain cultural heritage while adapting and adopting features from their new communities, which become part of a new material culture. A large portion of the garments Frances donated to the collection were cheongsam. The cheongsam, a dress with an asymmetrical neck opening and a standing collar, became an iconic symbol of Chinese heritage in the 1930s and 1940s. Several of the items belonging to Tyau were Hawaiian garments (e.g. mu‘umu‘u, tappa printed fabric, sweater with hula dancer motif), which represented her association of Hawaii as her home. In addition to these two major cultural identities, she also incorporated garments from other countries including Mexico and the Philippines into her wardrobe. Her clothing and appearance often led to assumptions about her heritage that ranged from pan-Asian to Indigenous. As she applied her educational training throughout the mainland of the U.S., she was often the first non-European faculty member, and as an educator, Frances embraced her transnational identity and used her experience to expose others to different cultures. One of her mentors stated that her best skill was her ability to “help people understand other people.”


Bibliography

In pre-modern China, how one dressed for mourning was a matter not just of etiquette, but of moral quality and political fortune. By the early imperial period (ca. 200 BCE-200 CE), detailed rules about mourning, including what clothes to wear and when, formed part of the elite public consciousness. Whether one satisfied these expectations could be read as a commentary on one's character, and eventually, the quality of one's mourning behavior became an index of one's fitness for public office. Yet, as Ing (2012) has pointed out, situations often arose that the extensive rules of traditional mourning ritual could not accommodate. In such cases, ritual actors could and did innovate based on their personal feelings, the social context, and their sense of the fundamental tenets of ritual propriety. Often, these situations arose from conflict between the depth of the mourner's grief and the guidelines of the ritual tradition. They therefore presented a context for debating the relationship between individual expression and social mores as aspects of personal identity.

As one of the most visible and yet most easily changed components of the mourning process, dress often played an important role in ritual performers' efforts to push against the norms of ritual in the pursuit of self-expression and emotional catharsis. Early Chinese ritual texts thus contain a wealth of discussions about the proper dress of individual mourners, and many of these debates about proper ritual centered on the critique of clothing choices and their implications.

In this presentation, I will explore how the Ritual Records (Liji), an early Chinese compendium of ritual guidelines and ritual theory, deals with controversies over mourning dress as an expression of social relationships. After introducing the general customs of early Chinese dress, I will introduce the spectrum of physical qualities that mourning dress drew on to express grief, including degree of clothedness or exposure, texture of fabric, style and finishing of garments, color and saturation level of dye, etc. Accounting for the common standards of social relationships that underlay early Chinese mourning customs, I will then explore cases in the Ritual Records' narratives in which the breakdown of those standards manifested in dress. I will consider how the Confucian orthodoxy of the Ritual Records and their traditional commentaries critiqued departures from the norms of mourning dress. Then, reading between the lines of these accounts, I will propose an alternate interpretation of these departures as a form of productive transgression, allowing otherwise moral mourners to experience their grief publicly in ways that reflected their inner turmoil and bent social rules without breaking the social order.

The presentation will thus offer insight about how certain transgressions against ritual rules may reinforce, rather than compromise, the moral logic behind them, and why costume is a prevalent vehicle for debates over the relationship between ritual propriety and personal identity.

Bibliography (partial)
Scholars’ Roundtable: *Innovation in the Fashion History Curriculum*

Linda M. Welters, University of Rhode Island  
Abby Lillemthun, Montclair State University, New Jersey  
Lauren D. Whitley, Museum of Fine Arts, Boston, Massachusetts

**Friday, May 27, Plenary Session, 2:00pm-3:30pm**

Several movements in academia and professional organizations — such as CSA’s Diversity, Equity, Accessibility, and Inclusion (DEAI) Committee and theoretical developments in decolonization and critique of Eurocentrism — have picked up steam in recent years. The time is right to innovate effective approaches to teaching fashion history that deliver DEAI values and respond to inclusive theoretical developments. This Roundtable will explore a range of approaches to present content respectful of historical context and responsive to DEAI values in undergraduate fashion history courses. We aspire to engender discussion with audience members on strategies for forward movement with this critical initiative.
A Recreation of Knitted Bustle Dress for Theatrical Production

Yee Lin Elaine Yuen, Kent State University
2022 CSA Howard Vincent Kurtz Emerging Theatre Artist Award Winner
Friday, May 27, Plenary Speaker, 3:45pm-4:05pm

The purpose of this research explores the possibility to create a digital knitted bustle dress for theatrical performance, accommodating various size differences among performers. The design focuses on the alteration in the design and symbolization of the traditional costumes in Japan that allowed Kimono to transform into western bustle dresses. The process of this investigation streamlined and combined different techniques, such as designing, weaving, and pattern drafting on one machine to evaluate the time and cost compared to normal production. This knitted bustle dress helps to eliminate the waste of fabrics through the process of fully-fashioning technique and provides the sustainability of numerous sizes reusing in costume life. Moreover, the variable jacquard patterns admit the efficiency and changeability in theme, colors, and motifs for a tight schedule in production.

To adequately understand the reason for the traditional costume switching among Japanese in the late 19th century, a detailed analysis discussed the evolution through historic literature and Ukiyo-e paintings. Based on the findings, there is a development of redesigning the set of Japanese bustle dress using digital knit programming and construction techniques. A grounded understanding in programming the digital knitting machine (Stoll CMS ADF-3) required for a range of knitted construction tests and machine problem-solving recorded in determining the possibilities of building costumes by the digital knitting machine. Taking the characteristics and advantages of different knit structures in size grading, the final design comprised the structure of twill relief jacquard, plating, ribs, pointelle, and jersey. These different structures shaped the significant silhouette and details of the bustle dress and reflected the encountering of east and west culture by the colors and motifs on the design. Although there could be unexpected issues affecting the knitted time and cost, it provides a progressive and innovative advantage for costume building in theatrical productions. This knitted bustle dress helps to eliminate the waste of fabrics through the process of fully-fashioning technique and provides the sustainability of numerous sizes reusing in costume life. Moreover, the variable jacquard patterns admit the efficiency and changeability in theme, colors, and motifs for a tight schedule in production.
DittoForm – Custom Dress Forms from Digital Body Scans

Carol Huls, President & CEO of DittoForm
2022 CSA Entrepreneur Recognition Award Winner
Friday, May 27, Plenary Speaker,
4:05pm-4:50pm

A DittoForm is a life-size copy of a real person. We start by capturing a three-dimensional image using a digital body scan. That file is then used to machine carve a physical figure from foam. Many of the people I talk to about the company are baffled – why would anyone want a copy of themselves? People in the Costume world know how useful a body double can be – especially one that you can pin directly into.

The concept of a working body double is not new. There are systems for pads, plaster casts and duct-tape. The concept of 3D scanning has also been around for decades and using a digitally captured image to make a copy seems logical. It turns out that it is harder to do than it sounds. Allison Lince-Bentley – creator of DittoForm - figured it out: the scanner, the process, the engineering, and the materials. DittoForm is one of the first companies in the world to develop a viable product translating digital images of real people into accurate foam models – complete with asymmetries and unique landmarks. People were willing to travel to Washington DC for the required 3D scan. The original team were Allison, her business partner Mary Flynn, Sarah Hull (similar but different last name!) who handled technical tasks and me (Carol Huls). I handled production.

DittoForm is now based in Detroit, Michigan. I purchased the company in 2018. Sarah Hull is still with the company and together we have made over 500 DittoForm. Detroit provides relationships with design engineers and access to master crafts-persons – as well as the region’s growing fashion design and clothing manufacturing industries. We survived the global crisis in 2020 and have established a solid business infrastructure.

Like I just mentioned, makers of custom clothing (Costume designers, tailors, seamstresses) of all levels and experience find that DittoForms are accurate, and patient, models. While particularly helpful for individuals with scoliosis and other body structure challenges, even “ordinary” “normal” people have asymmetries. And you can scan a person wearing a corset or other body structuring device – and that structure gets built into the DittoForm.

There are many potential uses for DittoForms: Fit models for designers. Non-standard dress forms for use in fashion schools innovative design classes. An alternative to mannequins. (especially when we figure out a good solution for arms/legs...heads?!)  

Regardless of your design and/or sewing experience with garment construction, one of the hardest things to do is to see yourself accurately. When we look in a mirror, our features are reversed. Add the psychological components around personal perception and even a photograph can show a body we don’t recognize as our own. Being able to step outside of your own body and look at it objectively –without judgement – gives you a new perspective. Using a DittoForm in your creative process provides an opportunity to make choices based on a different way of seeing yourself.
The Ujamaa Residential College on Cornell University’s campus was established in 1972 and became a safe campus space in which Black students could live and engage in expressive, communitive programming such as fashion shows. Rich examples of the community-building and identity negotiation that took place at this residence are reflected in the Ujamaa Residential College archive. Using the historical method, this research examines how style-fashion-dress has been used as a framework to negotiate Black student identity on a college campus in the United States during the mid and late-twentieth century.

On April 19, 1969, numerous Black students occupied Willard Straight Hall for thirty-six hours in response to the university’s racist history and, more specifically, a burning cross being placed in front of a Black women student cooperative. When the students organized and participated in this historical display of resistance and activism, known now as the takeover, it advanced progress on and led to several institutional changes, including the establishment of the Ujamaa Residential College, that began to allow for the acknowledgement and prioritization of the needs of Black students.

One of the many programming events documented in the Ujamaa Residential College archive is the 1990 Black Graduate & Professional Student Association fashion show. Through analysis of images from the fashion show along with supplemental archival materials, it is evident that participants of the fashion show were utilizing style-fashion-dress as a system with whole-and-part relationships that allows the full expression of the identities of the wearer. More specifically, the student models are using style as the agency to self-tell their African ancestry through clothes, fashion as a social interpretation of Black space-making on campus, and dress as intentional modifications to the body to achieve self-expression. This is reflected in a photo which depicts a student model expressing her Black identity by wearing an African-style garment while simultaneously walking and being in the space of the Black fashion show.

This historical analysis extends the examination of ways in which Black student activist and space-making movements on college campuses in the United States intersect with fashion and dress to create safe spaces for Black students to flourish, similar to the intentional wearing of denim overalls by members of the Student Nonviolent Coordinating Committee in the mid-twentieth century during public protests for Black civil rights. Expanding this knowledge and centering the Black student experience and ways in which Black students fashion their bodies ultimately empowers them to have a voice as they are often silenced and overlooked.

Bibliography
Designing a Way Out: The Rise of a Queer-Feminist Fashion Movement in Palestine

Dr. Roberto Filippello, University of British Columbia
Saturday, May 28, Completed Research Session,
9:00am-10:30am

My paper documents the emergence of a queer-feminist fashion community amidst the turmoil of the Israeli-Palestinian conflict and argues that its practices offer a comprehensive model of creative activism wherein sustainable fashion ethics and queer political resistance are fundamentally interconnected. By integrating interviews conducted with members of Palestinian fashion collectives with a visual discourse analysis of their design collections, I address the following questions: why and how, today, is dress mobilized by queer youth as a political tool in a land under military occupation? What impact did the political economy of the local apparel industry—characterized, historically, by the Israeli exploitation of feminized Palestinian labor through subcontracting arrangements and control over access to natural resources—have on the rise of a queer-feminist fashion movement? What kind of community formation does fashion afford in this context? With a particular focus on the textile and design practice of self-described “intersectional feminist and political fashion collectives,” I make the case that, within this geopolitical context, sustainability advocacy and the struggle against homotransphobia are laying the foundations of a queer fashion praxis aimed at feeling and imagining a way out of the occupation. Attuned to the need for a queer decolonial turn in fashion and dress studies that would unsettle the western(ized) imagination and its extractive or appropriative logics, I introduce Palestinian contemporary activist fashion into scholarly discussion. Intersecting and building on two main strands of scholarship, namely critical fashion studies focused on the potential of sartorial practices to envision social change, and queer anthropology of the Middle East, I contribute to ongoing academic work on feminist and anti-racist art practices of world-making in zones of conflict, and I bring community-engaged fashion studies to bear on the ongoing project of global solidarity with the Palestinian struggle.

Bibliography
In recent years, light has been shed on some of the dirty secrets of the performance industry. From the scathing reports of the Me-Too movement to the shocking lack of job security exacerbated by the Covid-19 pandemic, artists and crafts people from around the world have started to question how this industry serves them. Action is steadily forthcoming to catalyze industry reforms, but many things need to change, right down to the very language we use in our workspaces. These changes must also be paralleled in our education systems. In this presentation, I will share the efforts (and mistakes) made to design costumes for an innovative pandemic production of Into the Woods at MacEwan University (February 3-7, 2021) which prioritized the needs of artists and crafts people involved in the production, instead of the audience. While this focus cannot translate directly into the industry - audience experience is fundamental to the profits and popularity of any production - lessons from this case study can be used to create more inclusive theatre practice in post-secondary educational spaces, and beyond.

This presentation is a result of inclusive pedagogy and creative practice with results that can be interpreted and applied in other classrooms and professional theatre settings. Design innovations were navigated in many ways. Paperwork, shop organization, and communication were all steered away from the gender binary, and renderings were forgone in place of mood boards to allow actor input and character development to play a role in the end design of their costumes. Costume surveys were distributed to ascertain comfort and style of individual performers, helping to orient our work away from the character and onto the actual person wearing the costume. A queer dramaturge was also engaged to navigate the characterization of both cross-played (both Rapunzel and Cinderella’s Princes were played by female identifying actors) and transgendered roles (Red Riding Hood and Jack were played as nonbinary characters by nonbinary actors, and The Baker was played as a trans man by a nonbinary actor). While this production itself was not conducted as a research project, its innovations were grounded in equitable and inclusive practice within post-secondary institutions, and yielded tangible results which can be shared for their innovations within theatre practice. These efforts and lessons will be presented, along with recommendations for how these strategies have and can be implemented in other productions and industry settings.

2 The United States Institute for Theatre Technology has established a Terminology Working Group to document and update problematic industry vocabulary on the basis of racism, sexism, ableism, gender, religion/spirituality, ageism or any other damaging reason. To see terms that have already been identified, see “ESTA & USITT Terminology Working Group’s Launch Survey,” USITT Terminology Working Group Survey, June 11, 2021, https://www.usitt.org/news/esta-usitt-terminology-working-groups-launch-survey.
Innerwear: Liminal Dressing 1820-2020

Emma Carr, University of Alberta
Dr. Anne Bissonnette, University of Alberta
Saturday, May 28, Completed Research Session,
9:00am-10:30am

Innerwear: Liminal Dressing 1820-2020 was an exclusively virtual exhibition organized at the University of Alberta (November 30, 2020 and ongoing) that was co-curated by thirteen students, including Emma Carr, and their instructor, Anne Bissonnette, for the lab portion of an undergraduate course on dress in the Western world from the nineteenth century to the present. The exhibition was affected by the remote teaching of the COVID-19 pandemic and while this presented challenges, the virtual format also enabled the inclusion of artifacts from multiple collections including: The Brooklyn Museum, The de Young Museum, The Los Angeles County Museum of Art, and The Fashion Institute of Design and Merchandising Collection.

In lockdown, the research question presented itself effortlessly: what has been worn at home and why? As the boundaries between “at home” and “at work” blurred, co-curators surveyed 200 years of what Victorians called “undress,” which was re-christened as “innerwear.” Dress is a contextual practice and this applies to the home, which may contain spaces meant for different activities and users. Home can be a liminal place where private and public intersect. As Bissonnette has observed, for Victorians, most garments fell within the categories of undress, half dress, or full dress, all of which could be worn indoors; with undress being the category that was exclusively worn indoors. Then and now, home was a microcosm of the world. Today, undress is a verb rather than a noun or category. Innerwear, in contrast to outerwear, is absent from major dictionaries. Unlike underwear, which is meant to be covered, innerwear is seen. Since the terminology is inadequate and confusing, the co-curators reasoned that, if “outerwear” is now readily understood to be worn outdoors, “innerwear” could better convey garments meant to be worn indoors.¹ The co-curators’ research and nomenclature are contributions to the field.

To answer the research question and to create visual appeal, the co-curators juxtaposed images of historic and contemporary dress. Upon accessing the exhibition’s website, viewers are greeted with the option of navigating between five distinct webpages: “Categories of Dress,” “Architecture and the Body,” “Comfort,” “Modesty,” and “Dress to Impress.” Each webpage included a text panel bordered by images of garments, homes, floor plans, and interior spaces. Clicking on an image would open a pop-up window with an enlarged image, further information on the garment or interior space, and links to the sites of origin. The websites’ textual content presented 15 scholarly secondary sources (cited in texts and labels) and 49 primary sources, including 29 museum garments. The exhibition sought to address issues of diversity, equity, and inclusion by a variety of methods. For example, the topic of American femininity and whiteness was discussed through the work of Jill Fields and illustrated with a white mid-century nightgown and robe (on a Black mannequin) from the University of Alberta’s collection. With a limited budget and timeframe to work with, the website’s simple yet welcoming aesthetic made it easily accessible to all age groups. Students also narrated textual content in videos that used selected images as backdrops in order to increase accessibility for the visually impaired.

Multiple garments were woven into the narrative. Pan-historical clothing exemplified the dress category triad, while peignoirs, pyjamas, and tea gowns illustrated the category of undress in a spectrum of least-to-most-formal. Fashionable 1820s outdoor pelisses worn indoors demonstrated the crossover between categories. Victorian smoking suits and smoking rooms and exotic interior gowns and front parlours were linked, and 1970s bathrobes juxtaposed to bathrooms in similar color schemes. Physical, psychological,
and physiological comfort were expressed through silk dressing gowns, hijabs, and sportswear/athleisure wear. Modesty was addressed through wrappers, negligees, baby dolls, and slip dresses. Finally, issues of class and status were discussed via aprons, tea gowns, and banyans. The exhibition concluded with a question addressing the muddled boundaries between private and public: “During these liminal times, what does your dress behaviour communicate as you interact virtually with the world from your home?”


Bibliography
Women's fashion in Japan during the twentieth century is commonly characterized by a linear transition from the kimono to yofuku, or Western-style dress. Building on previous inquiries that have challenged the prevailing image of the kimono as a homogenous ceremonial garment, this in-progress research presentation aims to unpack the multifaceted landscape of Japanese women's fashion from the late 1940s through the 1960s. This project specifically looks at the kimono boom, spearheaded by Japanese designers after World War II. Despite the generally accepted narrative that women enthusiastically adopted Western dress as a more practical and fashionable alternative to the kimono, I argue that the transition was gradual and nuanced. Grappling with the sociocultural upheaval of the postwar era, designers introduced novel ways of constructing and wearing the kimono, which was dubbed atarashii kimono, or 'the new kimono.'

Through literary and visual analyses of 'the new kimono,' the work of designers, including Sueko Otsuka, Chiyo Tanaka, and Junichi Nakahara, will be highlighted. Photographs, commentaries, and dressmaking patterns featured in magazines, such as Soen, Fujin Seikatsu, and Fujin no Tomo, will showcase the range of designs—from two-piece kimonos to haori-inspired 'topper' jackets—that defined this sartorial phenomenon. With the ongoing examination of additional periodicals and primary sources, along with the potential opportunities to study extant garments, I seek to understand the ways in which Japanese people and industry reacted to the re-interpretation of the kimono. The findings will be framed within a broader discourse on the social, political, and economic shifts prompted by the Pacific War and the country's occupation by the United States. Exploring the ambiguous boundaries between 'Japanese' and 'Western' dress that still exist today, this research hopes to offer a new perspective from which fashion cultures in Japan can be interpreted.

Bibliography
Incorporating Accessibility in Costume Design

Aly Amidei, University of North Carolina-Charlotte

Saturday, May 28, Pecha Kucha Session, 9:00am-10:30am

Disability is fundamentally intersectional: impacting all races, ethnicities, ages, genders, and religions. Considering that 15% of the world's population experiences some form of disability, the performing arts as a whole can only benefit by prioritizing access in all areas of programming. While accessibility needs for audiences have seen improvements, there is still a great deal of work needed to increase access backstage. As the performing arts world moves toward a more accessible future, costume designers and makers must be prepared to meet the access needs for this underutilized talent pool. When working with a performer with a disability, a multitude of obstacles might inhibit the collaborative design process: lack of prior experience with disability, inaccessible costume spaces, difficulty understanding the performer's access needs, and power dynamics, to name a few.

This research initiative identifies these obstacles to inclusion and considers solutions to prevent them. The methodology utilized includes interviews of professional performing arts practitioners with lived body experience of disability as well as costumers creating adaptive costumes. Additionally, case studies are explored from both professional and academic settings. Sample garments will be used as examples for adaptive costuming techniques. Finally, the goal of this initiative will culminate in:

- A better understanding of methods for accessible costume design from initial concept to performance.
- An exploration of successful Co-design strategies between designers and performers.
- The creation of best practices for accessible costume design and construction methods for adaptive costumes.

Bibliography
Dead dresses, murdered dresses, ex-dresses: names like these have marked the practice of using eighteenth-century dresses as upholstery. My research moves past these previously held judgements and argues that a dress does not lose its classification as clothing when it changes forms. Rather, these repurposed garments showcase a continuation of textile artistry created by immigrant labor.

The workshop of Ernest LoNano engaged in this process of alternation, creating these hybrid objects, dubbed re-envisioned dresses, for the Winterthur Museum. Museum founder Henry Francis du Pont invested in materials reflecting American antiquity, sourcing upholstery fabric from uncut antique lengths. In the 1940s the market for these lengths dwindled, leading him to purchase eighteenth-century sacque back dresses and employ the workshop to disassemble, reassemble as usable lengths, and use them as upholstery fabric. Many of these re-envisioned dresses remain in the museum's collection today, in varying states from settees to bodices to panels.

Ernest LoNano emigrated to the United States from Italy and hired other immigrants, predominantly from Italy and Yugoslavia, in his workshop. This project aims to tease apart the labor, skill, and artistry employed in the redesign of these dresses and brings to the forefront the newly-American hands that crafted these Colonial Revival objects. Previous examinations of du Pont's aesthetic place him firmly in control of Winterthur's décor. The objects, records, and correspondences, however, indicate LoNano and his workshop played an active role in design. This research utilizes re-envisioned dresses as an avenue to understand this collaborative practice. Winterthur was not the only institution to benefit from their expertise; museums such as the Metropolitan Museum of Art, Colonial Williamsburg, and Monticello also employed the workshop. Through the textiles of these cultural institutions, this immigrant workshop shaped how colonial America was perceived in the twentieth and twenty first centuries.

LoNano's workshop's innovations moved beyond the original dress form, giving the same materials a new life and function. My work creates a richer understanding of the identities of makers and designers by reframing conceptions of dress as a static moment in a textile's life and engaging with a broad understanding of garment construction. Though the textile is now draped over a chair frame rather than panniers, its place in dress history is not lost.

Bibliography
When we think of `traditional' Native dress, we often go back to the earliest pre-European contact sources and conventions. But `traditional' is really a continuum. As Native people interacted with Europeans, their material culture was added to and altered. Not only did Native people adopt European textiles, trims, accessories and dress forms, they also modified those cultural appropriations to suit their needs. This interaction between novel material culture and native requirements and tastes is one of the most fascinating aspects of what we term in the twenty-first century as the Fur Trade.

About the time a permanent U.S. Army presence and U.S. Indian Agency was established at the junction of the Mississippi and Minnesota Rivers in 1819, Mdwakanton Dakota women began wearing a very different form of dress from what they had previously worn and distinct from their neighbors the Annishinabe to the north. How this came about and what the vectors of influence were is unclear.

These new and distinct adaptations of European textiles and dress forms are not mentioned by earlier Europeans such as Jonathan Carver or Zebulon Pike. Only in the 1820s, do American and European soldiers, explorers, scientists and missionaries begin to note this distinctive dress. The majority of contemporary descriptions come from white men such as Thomas Say, Nathan Jarvis, Stephen Long and Samuel Pond. By the 1830s, a few white women outside of the garrison ladies at Fort Snelling began to interact as missionaries and noted the style and standards of female Dakota dress and grooming. Also beginning in the 1830s, artists began to visually record Dakota women. From then on, the appearance of Dakota woman is well documented and remained fairly constant through at least the 1860s.

The dress created and adopted by Dakota women from the 1820s through the 1860s was the result of cultural and commercial interaction combined with the Dakota aesthetics, values and practical application resulted in a distinctive form of dress that today, many Dakota consider traditional.

This paper traces the possible vectors of influence from Mackinac traders, American traders and working-class American women. Sources include early letters and scientific/anthropological documentation, the descriptions of ABCFM missionaries, contemporary private collections Nathan Jarvis (The Brooklyn Museum), Thomas Williamson and Stephen Riggs (Peabody/Essex Museum) which reside in public collection today and artist renderings of Seth Eastman, Frank Blackwell Meyer and others. The author will also provide a recreation of this dress form in the absence of complete original material.
Sanctioning Whom? Tz’utujil - Maya Women’s Assertions on Personal Dress Practices

Dr. Emily J. Oertling, Kansas State University
Kim Hiller, Kansas State University

Saturday, May 28, Completed Research Session,
9:00am-10:30am

The closets of Tz’utuji women residing in San Pedro La Laguna (San Pedro), Guatemala hold Maya dress – güipiles, blusas, and cortes – and Western dress – leggings and t-shirts. The cultural value of these garments is the outcome of interactions with family, friends, acquaintances, and educational institutions. Within and outside of San Pedro, there are expectations for Maya women’s dress practices. Prescriptions, beliefs about proper dress (do’s) and proscriptions, opinions on improper dress (do nots) are frequently communicated. Responses to dress practices are, as Herbert Blumer observes, “not made directly to the actions of one another,” wearing Maya or Western dress, “but instead is based on the meaning...attach[ed] to such actions”. 1 Interview participants, female residents of San Pedro (Pedranas), recalled remarks addressing their physical beauty, femininity, ethnicity, intellect, and promiscuity.

The purpose of this study was to determine if the sanctions experienced by participants influenced their dress practices. The source and nature of these sanctions, and whether this commentary occurred when women wore Maya or Western dress, was of interest. This research exists within a more extensive study that examined how residents of San Pedro shape the phenomena of dress in the community.

Research on dress sanctions began with in-person observations in March 2020 and continued with digitally recorded remote interviews in Summer 2020. Twenty-one semi-structured interviews were held with women ages 19 - 46. Interviews lasted one and a half hours and are the primary source of data. Transcripts were open-coded in Spanish and English, then focused-coded using emerging themes. This investigation sought to determine how participants’ interactions with others influenced their dress practices. Therefore, transcripts were also examined using the principles of symbolic interaction (SI). The process of SI reveals itself amongst conditions and constraints on dress behaviors, consequences of these practices, strategies employed in dress decisions making, and the relationships that exist alongside these actions.

This presentation will report on positive and negative sanctions experienced by Pedranas while living in the municipality and in Guatemala’s major cities. Participants communicated that these encounters did temporarily influence personal dress practices. However, this study argues that the immense regularity of verbal sanctions, targeting all women’s dress choices, has led to feelings of indifference. Participants were fatigued by allegations regarding what Maya women should or should not wear.

In San Pedro and throughout Guatemala, Maya women are expected to uphold tradition and display these values through their dress practices. Participants in this study recognized this role and the importance of using dress to express their heritage. Participants acted – dressed – in accordance with the known meanings in their community and exhibited agency over this grand responsibility. As the keepers of their local culture, Pedranas asserted that they have the freedom to dress in a manner they determine, superseding the sanctions cast by others.

In this talk, Silberstein recounts some aspects of the research behind *A Fashionable Century*, and how the main arguments and themes of the book were formulated. She explains how she came to study Chinese dress, and the role that museums in Europe, America, and China played in determining her methodology and interpretation. The study of Chinese dress history has changed in fascinating ways over the last three decades, and here she contrasts the object-based methodology of the book with earlier connoisseurship approaches. Finally, she also touches upon some of the challenges involved in publishing highly illustrated academic books and highlights some stories behind some of its beautiful images.
Art, Media, and Fashion: Negotiating Queerness and Catholicism Through Depictions of Saint Sebastian, 15th Century to the Present

Joshua D. Simon, Iowa State University
Dr. Kelly L. Reddy-Best, Iowa State University
Saturday, May 28, Pecha Kucha Session, 1:15pm-2:45pm

Queerness and Catholicism have historically been at odds with one another; the Church's condemnation of queer, trans, and gender non-conforming individuals has pervaded for centuries, causing queer Catholics to prioritize one part of themselves over the other. There has been a slightly higher level of acceptance of queer identities by the Catholic Church in recent years. However, the Church's long and deep-running anti-queer rhetoric throughout history still influences its actions and individual practitioners' lives today, queer or not. In spite of this division between queer individuals and the Church, one way queerness and Catholicism find convergence is via Saint Sebastian. The purpose of this research is to examine how and why Saint Sebastian, a Catholic saint, served as an icon for the queer community, how dress was used in his shifting representations over time, and how these representations of Saint Sebastian emerged in activist-related dress of the twenty-first century. Through an analysis of works of art including paintings, sculptures, cinema, and music, as well as queer activist dress of the twenty-first century, we will accomplish this purpose. Utilizing queer theory to guide our interpretations, we will disentangle the meaning present in this imagery of Saint Sebastian and how this interacts with the queer community.

This in-process research is at the data analysis stage. An in-depth review of literature has been conducted and primary sources have been identified. Data analysis has commenced as of December 2021. Preliminary findings include the following themes: ambivalence in depictions of Saint Sebastian's fleshy body; emphasis on depicting Saint Sebastian within the context of his executions; a split in the time periods of artwork creation and design styles; incorporation of text reifying sainthood and associated suffering; reinforcement of sainthood through contextual visual elements; frequent overt signifiers of queerness; and minimal subtle references to queerness.

Bibliography
Live-action roleplay (LARP) is the performance of a fantasy character identity by a player in a collaborative, improvisational game. The fantasy character identity distinguishes LARP from similar reenactment, tabletop, and cooperative games. Dagorhir, established in 1977, is one of the largest and the oldest documented LARP groups; it is combat-focused and takes place in a medieval setting. Since the 1970s, Dagorhir has published numerous handbooks, which include regulation changes with emphasis on costumes. The regulations were made available online to the public in three handbooks at different points in time: the Aratari Handbook in 1980; the New Millenium Handbook in 2003; and in the currently enforced Dagorhir wiki in 2017. As the handbooks have been revised, the authors intensified the importance of so-called authenticity in costume.

In our research in-process, we are critically examining the Dagorhir costume regulations as they interrelate with fantasy character identities, authenticity, conformity, and agency over time. We also look at how players were encouraged to consume aspects of the costume such as with DIY practices and/or the capitalist marketplace and how the handbooks upheld or engaged with power dynamics related to race, ethnicity, class, gender, ability, and other intersectional subjectivities. Our examination includes a thematic analysis of a) the costume-related text for both implicit and explicit meanings and b) the costume-related imagery. Utilizing primary sources, including the handbooks and news articles, we draw upon both content analysis and historical research methods. During content analysis, we follow a grounded theory approach to derive categorized, abstract concepts from the general, concrete data and identify relationships within the data and among the themes in the handbooks individually and across time. This presentation will outline the results of our in-process data analysis, with our findings organized thematically and framed within a historical narrative.

Bibliography
Curating Collections with Exhibition in Mind: Exploring Larry McQueen's Collection of Motion Picture Costume Design

Coleen Scott, Santa Rosa Junior College

Larry McQueen

Saturday, May 28, Pecha Kucha Session, 1:15pm-2:45pm

Larry McQueen is a private costume collector with over 30 years experience working with auction houses and film studios in the valuation, sale, archiving and display of film costume. As he held these positions, he carefully selected pieces for his own collection that he felt had value as part of film history and that showcase exceptional examples of costume design and construction. He is now in possession of one of the largest private collections of Hollywood costume in the world. Mr. McQueen is a private collector, and therefore he is not beholden to some of the regulations related to curation within accredited museums. He has taken extraordinary action in the restoration of costumes and fabrication of replica accessories that further enhance the visual display of his collection. Pieces from his extensive collection have been featured in exhibitions all over the world, including the iconic Hollywood Costume exhibition at the Victoria and Albert Museum (20 October 2012 – 27 January 2013) curated by Deborah Nadoolman-Landis.

In the course of my research so far, I have talked to Larry McQueen and visited his collection to discuss: why he chose the pieces in his collection; how they are stored and prepared for exhibition; how to identify legitimate costumes used on camera versus stand-in pieces; and also to discuss aspects related to the construction or condition of garments that make them most suitable for exhibition. In doing this research, I intend to make an argument in favor of the aesthetic value of highly accurate replication of film costumes for display in museums alongside extant pieces with provenance. My intent is to open dialogue with museum professionals about how to broaden acceptable practices in order to strengthen exhibition presentations. Ultimately, I hope to publish a book related to this thesis. The book will showcase specific ensembles from McQueen’s collection that have substantial significance as examples of costume design for film. It will also be a goal to highlight costumes from film roles that have affected popular culture related to women’s roles, GLBTQIA+ communities, and BIPOC representation.

Bibliography
"In the Middle of the World": Perspectives on Dress Practice from Tz'utujil Men in San Pedro La Laguna, Guatemala

Dr. Emily J. Oertling, Kansas State University
Saturday, May 28, Pecha Kucha Session, 1:15pm-2:45pm

San Pedro La Laguna is a Tz'utujil-Maya municipality in the Guatemalan highlands. The traje (traditional Maya dress) worn by men includes a collared, long-sleeve, button-up shirt, wide-leg pants, and a colorful belt. Shirts, woven with blue, green, and white thread dyed using a jaspe technique, are tucked into white, closure-less pants that end at the ankle. Black, dashed, vertical stripes and horizontal bands of color figures are woven into the pants textile. Excess fabric is pleated at the waist and secured with a wrapped belt. The ensemble is worn by the eldest in the community and during celebrations.

Men's traje has consistently been the subject of decrees, regulations, and violence since the Spanish Colonial Period (1521-1821). Throughout the 1700s, sumptuary laws repressed signifiers of Maya wealth and status. After Guatemala's independence from Spain (1821), dress codes adhered to Western practices. Beginning in the 1880s and continuing until 1952, Maya men were forcibly migrated to coastal plantations, separating them from their homes and customs. The conditions disintegrated their traje. The Pan-American highway (1936) increased the availability of mass-produced goods, and men quickly adopted factory-made clothing. Conflict escalated during the Guatemalan Civil War (1960-1996), and violence against the Maya further diminished traditional practices.

In San Pedro La Laguna, men's traje is frequently discussed as lost. This study aimed to investigate men's current relationship with these garments. Eight semi-structured interviews were conducted with residents, ages 19-33, who wore Western dress daily. Participants expressed their desire to wear traje more frequently and communicated personal disappointment for not maintaining their traditions. Anticipation of harassment, concerns about fit, and cost influenced their decision to use traditional garments. One participant captured his experiences regarding dress when he stated, "I stay between the modern and the traditional, in the middle of the world. I am what I am."

Bibliography
Richard Yeo’s Patent Self-Sustaining Abdominal Under-Drawers

Neal T. Hurst, The Colonial Williamsburg Foundation
Saturday, May 28, Completed Research Session, 1:15pm-2:45pm

The Metropolitan Museum of Art in New York City owns a unique grouping of early men’s under-drawers. The drawers, dating between 1820-1840, are made of linen with trouser legs with ties at the ankles, but are joined to vertically-boned yoke-like tops with interlacing ties at the back or sides and with buttons arranged along the center front. Due to the corset-like appearance, dress historians in the past have described these drawers as male shapewear used to achieve the unique high-waisted male silhouette in the early nineteenth century.

The Colonial Williamsburg Foundation recently acquired a similar pair of under-drawers documented to New York maker Richard Yeo, which complicates this understanding and offers a much more practical use for this garment. Yeo, a prolific advertiser, first wrote about his newly patented 1822 under drawers in the New York Evening Post with the headline of “Comfort and Convenience.” He stated, “he has obtained a patent for inventing an entire new method of making the self-sustaining abdominal drawers, which need no assistance from suspender or loops to preserve them perfectly in their proper place.” Slight pressure applied to the abdomen allowed for the underdrawers to stay in place without the need of extra belts or suspenders, preventing them from slipping down the wearer.

This paper takes a multidisciplinary approach in first examining the historic record for this style of under-drawers and comparing it to other surviving examples, along with documenting male corsets from the period. Secondly, a pattern was taken from the garment and a reproduction created to fully understand how the garment worked on the male body. This research provides a better understanding and broadens our current knowledge of the origins of this garment such that it can be better understood as an effort to solve a practical problem related to the high-waisted male fashions of the period.

4 Ibid.
Recent books on uniforms have paid little attention to occupational uniforms. This paper, part of a larger project on the history of service-industry uniforms in the United States, gives insight into one of the earliest written company policies on uniforms and how it impacted porters who worked for the Pullman Company. The methodology for this research is historical, drawing from primary-source documents, photographs, and clothing artifacts, including black-owned newspapers like the *California Eagle* (Los Angeles, 1879-1964).

In the late 1850s, George Pullman invented a concept for luxury travel: train cars with sleeping quarters, washrooms, and meal service that could be decoupled and reattached to new trains as passengers traveled across the country, allowing them to stay onboard. When train travel picked up rapidly after the Civil War, he hired primarily black men who had been enslaved to work as porters. (Only white men could work as conductors.) The work was exhausting and poorly paid, but it was also one of the few opportunities for waged employment that was available to black men. Pullman's racial caste system persisted after his death in 1897.

Company policy required porters to buy two different types of uniforms: dark blue for winter and dirty chores, white for summer and serving meals (figure 1). In 1915, the cost for a single uniform was equivalent to two-weeks' pay. The distinctive cap—which indicated the wearer's employer and position—was an additional expense. Like many other employees of railroads based in the Midwest, Pullman porters were required to buy their uniforms at the Marshall Fields department store in Chicago, which was owned by a Pullman shareholder. The range of sizes was undoubtedly limited, since porters had to be “slim enough to slip through the narrow corridors [of the train],” no shorter than 5'7” and no taller than 6’1.”

Despite the cost and the restrictiveness of wearing a uniform, many porters were proud to wear a suit and tie instead of denim, which was the mark of being a farm worker.

When collecting their paychecks, porters were obligated to appear in uniform so they could be inspected. In the 1930s and 40s, they repeatedly complained that the company was docking or withholding paychecks for minor infractions, such as having a uniform that was not freshly pressed (an added expense on a meager salary). In response to this kind of discrimination they organized the Brotherhood of Sleeping Car Porters, a union that historians now recognize as an important forerunner to the Civil Rights movement.

2 Ibid., 8.
Evaluating Mask Appeal Among College Students

Dr. Mahendran Balasubramanian, Texas Tech University
Lily Highley, University of Arkansas
Dr. Leigh Southward, University of Arkansas
Lance Cheramie, University of Arkansas

Saturday, May 28, Completed Research Session, 1:15pm-2:45pm

The COVID-19 pandemic had a huge global impact, and the wearing of a face mask was one of the primary measures of Control and Prevention recommended by the CDC and the WHO. The wearing of a facemask was recommended for the general public to reduce the spread of the virus. Although face masks are not new equipment within the health care domain, the public use of face masks every day became a new global paradigm in the twenty-first century. Medical-grade masks such as N95 have been in use for several years among health care professionals. However, the general public's acceptance and usage of face masks need to be better understood. Hence, this study explored the user experience of cloth face masks with college students as the sample population using the Functional, Expressive and Aesthetic (FEA) model as a framework.

This study used a non-experimental, descriptive, quantitative research design to survey mask users. A total of 211 students from different ethnicities and genders participated in this study and completed an online survey that contained 26 questions related to functional, expressive, and aesthetic constructs. This pilot study results showed that most students expressed positive remarks and support for using face masks. In terms of functionality, the majority of the users were satisfied; however, concerns like fogging, pain in the ear lobes, and sizing need to be addressed to increase the rate of continued mask use. Though the non-verbal communication ability was affected, the expressiveness of one's self was not affected by the mask. Also, the survey results indicated that wearing a mask does not compromise the user's body image and values in terms of expressiveness. However, the aesthetics of the mask was an area where the majority of the students expressed dissatisfaction. The mask's style, fashion, and color need to be improved for increased user acceptance. This study understands the college students' attitudes towards using a mask and documents the concerns expressed by the student users in terms of functionality, expressiveness, and aesthetics. Overall, the aesthetics component needs further attention, and manufacturers should address this to increase the rate of mask usage.

Bibliography
Centering Race Without Centering Whiteness: How Black and white Women’s Racial Subjectivity Shapes their Daily Dress Practice

Dr. Angela Nurse, University of San Diego
Saturday, May 28, Completed Research Session, 1:15pm-2:45pm

The daily acts of dress by regular people who have neither transgressive nor transformative fashion and style are often overlooked by both academic and popular discourse in favor of the fashionistas and trendsetters. While those who stand out in a crowd highlight and push boundaries of fashion and dress, what has captured my attention is how women in their everyday lives negotiate expectations for how their bodies should and should not be by using body modification and supplementation—dress. Individual acts of dress are caught between gender expectations, sexual imperatives, class designations, and culture. Despite this wide array of acknowledged social forces, race has received relatively limited integration into dress discourse.

Through an analysis of 35 in-depth interviews with Black and white women attending college, this paper repositions race as a central feature of daily dress practice. Often the intersection of race and dressed behavior centers on occasional resistance or strategic accommodation of white and feminine ideals of beauty. What emerged from this research are additional ways racialized and gendered notions of the body seep into everyday dress behavior. During the daily act of getting dressed women’s racial subjectivity influences how they understand what their bodies should look like, and decisions made about dress. Both Black and white women consider racial iterations of gender to make decisions about what to wear, from self-assessment in clothing, clothing inspiration, to perception of clothing trends. While Black women consider how they measure up against the social construction of Black femininity, white women compare themselves to various, often pejorative iterations, of white femininity. Rather than being a peripheral element of dress that centers on critical engagement with ideal white femininity, for these women race was embedded into quotidian dress practices, through the use of a racially plural hierarchy of gender. What emerges from this repetitious practice is a fortified and taken-for-granted racialized sensibility about bodily presentation.

Bibliography
In 1938, six women, who owned their own readymade clothing manufacturers in Los Angeles, founded The Affiliated Fashionists of California primarily to market their products. Over the years the membership varied, generally hovering around eight, until the organization folded in the mid-1960s. While the organization and its members illuminate the development of the Los Angeles fashion industry, this presentation, using advertisements, press articles, and a few surviving examples, will focus on two aspects of the association. The first part will examine marketing efforts by the group. These women manufactured a wide range of garments, ranging from evening dresses and simple dresses to bathing suits and lounging outfits. As with most trade associations, each manufacturer worked independently. However, from the beginning of their association, this group, more than most trade associations coordinated their products. From the beginning they held a combined fashion show during Los Angeles Market Week; this was a major step in name recognition as the press, including syndicated columnists, included the members in their coverage of the event. Interesting enough, most women manufactured a wide spectrum of products. For example, Irene Bury is best remembered for her lady-like dresses, but she regularly made spectator (casual) dresses, play clothes and slack sets. And when someone like Addie Masters, known for her hostess dresses, joined the organization, more of the women included hostess dresses in their collections. Most all of them featured slacks or slack outfits in their offerings. But more than just presenting a fashion show, they sometimes coordinated their products. At various times the group selected a palate of colors for all to use in the upcoming season.¹

The second, and larger issue, is whether the members of this exclusively female organization operated the association and their businesses differently than their male counterparts. There are some things they did differently. For example, during Market Week, members of the Affiliated Fashionists would present themselves at hotels where buyers were staying, delivering hand-written invitations to their fashion shows and showrooms, and including corsages for women buyers.² Exploring commonalities in their business practices is more complex. Female ownership was a novelty, not just for these women but other women in the fashion industry. Once ready-to-wear began to dominate the U.S. industry, dressmaking as a profession began to decline, although some women continued in the custom trade. Ready-to-wear factories were dominated by men. Marital status also shifted. As Wendy Gamber has pointed out, the majority of nineteenth century dressmakers in the United States tended to be either single or widowed. In contrast the members of the Affiliated Fashionists were a mix; a few were single or married, some divorced or widowed, but most were married the majority of time they owned their own businesses. The larger question is whether having a woman-owned business changed how their factories were organized and whether that affected gender or racial stereotypes in the workplace. In general, it did not. From existing classified advertising, it is clear that jobs were advertised as for men or women (standard practice in classified ads), but sometimes also specified “white only” for certain jobs.³

¹ For example, “California Colors”, California Stylist, March 1941, 8. See also advertisement for Cohama fabrics, Californian, June 1948.
² “8 Smart Girls Stand United”, California Stylist, September 1942, 28.
³ There are numerous examples. For female draper and errand girl sought by Hunt-Broughton-Hunt, see “Female Help Wanted,” Los Angeles Evening Express, October 12, 1923, 32. Also see “white only” sample maker for Addie Masters under “Female Help Wanted,” The Los Angeles Times, October 11, 1945, 22.
Cracking the Code on New York Dress
Designer/Manufacturer, Hannah Troy

Nancy Virginia Martin, University of Minnesota
Susan Curtis, North Dakota State University
Saturday, May 28, Completed Research Session,
1:15pm-2:45pm

Twentieth-century designer Hannah Troy built a successful clothing company on New York’s Seventh Avenue with an annual sales volume of $3 million in 1950 by manufacturing elegant day and evening adaptations of French and Italian couture models. Her designs were marketed to American middle-class women and sold through department stores at price points between $70.00 and $110.00. Although periodically featured in national fashion magazines including *Vogue* and *Harper's Bazaar*, more often her collections were disseminated through the syndicated media-regional conduits through which middle-class American women could stay attuned to fashion trends. Troy cultivated an elegant and soft-spoken public persona that embodied her aspirational designs. She was an astute businesswoman who translated upper-class taste to American women through her couture replications.

Troy’s family of Russian Jewish ethnicity had immigrated to Brooklyn in the late 1800s and established their livelihoods in the apparel trades. It was this network of Jewish family, friends, and community that provided the scaffold upon which Troy could build her successful business. She got her start in the garment industry during high school by modeling for a blouse manufacturer and quickly worked her way up in the company to head designer. Troy opened her first dress company in 1928 and cycled through several partnerships before her company coalesced in 1937 as Hannah Troy Inc. Two sequential business ventures secured Troy’s legacy as a female apparel entrepreneur. After observing shoppers tugging at ill-fitting dresses, Troy designed a line of clothing for women who were, in her words, “grown-up juniors with more rounded figures.” 1 Analyzing U.S. servicewomen’s measurements, Troy found many women were incompatible with available sizing. In 1950 she patented her petite line the “Troyfigure” and was hailed in 1963 as one of the “pioneers in realistic proportions.” 2

On February 8, 1951, Troy and her sister fortuitously detoured from the Paris showings to Florence, Italy, where she attended, as an uninvited guest, the first Italian high fashion show. She was taken with Italian textiles and fashion and brought the first samples of Fontana, Simonetta, and Veneziani back to the United States. Her support was so effective that in 1954 Troy received the Star of Solidarity and the title of Patroness of Italian Arts from the Italian government. Troy continued to make strategic business decisions through her 31-year career by solidifying connections to Italian fashion through the appointment of Murray Neiman, former designer for Fabiani, by marketing designs through the American Designer series of home sewing patterns, and brand promotion through her work as the costume designer for an episode of the 1953 television series, *Studio One*.

Using historical research methods in which the authors examined trade and fashion magazines, genealogical records, patents, home sewing patterns, and museum collections, this study reveals how Hannah Troy achieved success in the New York clothing industry. Through her development of petite sizing, Troy had a lasting impact on the way women’s clothing is proportioned. In addition, through her determination and business acumen, she progressed through the industry from blouse model to successful designer and business owner and ultimately helped expand the role of businesswomen in the New York clothing industry.


Bibliography
In 1954 representatives of Walt Disney contacted Portland Oregon's Pendleton Woolen Mills in the hope that the company would take part in a novel venture: selling clothing in an Old West styled store in Frontierland, part of a new theme park called Disneyland. Pendleton was a Western brand with a strong regional identity that supplied local communities with westernwear and jacquard woven blankets since the early twentieth century. By midcentury Pendleton offered fashionable attire for middle-class consumers but also maintained relationships with Indigenous communities, the primary consumers of patterned blankets. This paper examines the genesis of Pendleton's Frontierland store with the aim of explaining how Pendleton's westernwear signified authenticity in a fictionalized depiction of the Old West. The conflicts and contradictions this raised are considered in light of the wider significance of Western visual and material culture in the postwar era. As Michael Steiner has observed, Disney's uncritically nostalgic view of American history was evident throughout Disneyland. An unwavering commitment to glorifying the West as a place of adventure and American triumph was evoked through the games and rides at Frontierland and extended to the retailers on site. Frontierland was a midcentury fantasy of the frontier, a multimedia experience that trafficked in the most jingoistic mythologies associated with the Old West. Pro-settler narratives dominated, and “cowboy and Indian” conflict, where white males were triumphant, was part of the entertainment.

In this presentation, Pendleton's presence at Frontierland is considered in relation to westernwear in the postwar era, and its visibility in popular culture. Westernwear occupies a unique position in the sartorial landscape and the national imagination. While it is a hybrid style with origins in nineteenth-century agrarian traditions, elements of it, such as jeans and western shirts, merged with modern casual fashions. Yet the Western image, and representations of the cowboy, remained bound to tradition and ill-defined constructs of authenticity. Pendleton was already positioned between the Old West and the new; it was simultaneously a Western outfitter and a purveyor of stylish ready-to-wear, while the blankets were part of Indigenous design and culture. I explain the mixed messages redolent in this conflicted, but ultimately successful business partnership. This project builds on work from my forthcoming book Westernwear: Postwar American Fashion and Culture and blends never-before-seen archival research with American cultural history. Pendleton's Frontierland store and its engagement with stereotypes and popular misrepresentations of history highlights tensions between modernity and tradition, and the politics of representation.

1 Pendleton Archives, RG 3 box 80, folder 20, 01-05-1954.

Bibliography
This paper presents a queer history of foundationwear by highlighting how in the postwar United States LGBTQIA+ individuals innovated and subverted plastic materials. It specifically explores bust pads, also known as "falsies," as well as other foundationwear padded with foams made of natural rubbers and plastics. After World War II, a surplus of plastics developed during wartime that had been reserved for military and industrial applications became available on the American market. This included polyurethane foam, a type of plastic foam originally developed in Germany. After VE Day the US government sent leading plastics experts to Germany to investigate plastics advancements. They were drawn to polyurethane foam, a light and springy type of foam they had not seen before. Soft and buoyant, it was inviting to touch and appeared more resilient than earlier foams made of natural rubber. Polyurethane foam technology was exported from Germany via military reports on plastics that were distributed amongst US industry in the hope that this would stimulate greater advancements in this field and eventually the reports were made publicly accessible.

In the postwar US, polyurethane foam became the most popular type of foam padding material in transportation and interiors. Advancements in malleable plastic foams also appealed to foundationwear companies like Frederick's of Hollywood. They used them to shape fashionable conical "bullet" bras and falsies, as well as girdles featuring butt and hip pads largely marketed to an assumed cis white heterosexual woman. However, foam foundations were also an integral part of queer and trans identity in this period. Queer and trans people used foam padding and other plastics to shape their bodies as they desired. This material innovation through dress practices embodied resistance to postwar white American racialized gender norms on a personal and structural level.

I engage with critical theory to argue that queer, trans, nonbinary, and gender nonconforming individuals engaged in technological subversion and processes of "queering" existing objects such as premade falsies to shape, reimagine, and experience the body. Furthermore, I draw on original archival material, from archives including the Digital Transgender Archive, to show how in the postwar US and ensuing decades queer underground networks of writers and publishers circulated information on how to make at home falsies and foam breast plates. These innovative DIY approaches are acts of subversion that empowered individuals who transgressed gender boundaries at a time when cross-dressing laws continued to publicly police bodies, enforce the gender binary, and prescribe white Western heteronormativity in appearance. Additionally, guides on how to make your own bust pads included descriptions on how to blend colors that matched your skin tone, thereby offering more inclusive practices and challenging the racist bias encoded in most prefabricated "flesh colored" foundationwear items that were only available in light peachy skin tones and did not cater to Black, Indigenous, and people of color. By redesigning "falsies," this queer DIY user-centered approach redefined realness. It gave agency to the maker and wearer, who experienced these embodied technologies and thereby defied dominant racialized gender norms.

Bibliography
Luis Estévez (circa 1929—2014) was an openly bi-sexual Cuban American designer. Estévez, who was active from the 1950s to the 1990s, was a contemporary of Oscar de la Renta, Bill Blass, and Rudi Gernreich; work of these designers is bountifully preserved in collections, and they have received significant attention in Western fashion history textbooks and other scholarly works, but Estévez’s story remains largely untold.

In this research, we seek to create a starting point for scholarship centering Estévez by answering the following questions: What were Estévez’s contributions to design and the fashion industry during his career? How did his marginalized identities as a bi-sexual Cuban American factor into his contributions to Western fashion history and how he was portrayed in industry publications and the popular press?

Estévez’s guiding principles and trends within his design work included simple, uncluttered design and sensual, dramatic design. This partially stemmed from the preferences of his wife, Betty. Estévez stated that “she likes her dresses to have sharp lines and to be as sexy as possible within the boundaries of good taste.” Several other sources utilized the language “dramatic” in characterizing Estévez’s design work. Such language was also used in discussion of the types of women he enjoyed designing for. This discussion of the female body flowed into conversation surrounding his own sexuality, where he stated that he was “attracted to both sexes. It’s a matter of chemistry.”

Enjoying leisure and personal life over business and appealing to multiple price points emerged as themes when examining his relationship to the fashion industry. Although Estévez did upscale, custom designs for prominent figures like First Lady Betty Ford, Faye Dunaway, Eva Gabor, and Merle Oberon, he expressed a preference for design at more accessible prices: “I decided to make a career of designing high fashion clothes at reasonable prices, to dress the masses in garments every bit as exciting as the haute couture.”

Various publications exoticized Estévez’s identity as a Cuban American through a purported “Latin” influence on his work; periodicals stated that Estévez “comes by the Latin theme naturally” and he was described as speaking “with Latin fire.” We use this exoticization as a space to hypothesize his lack of representation in mainstream Western fashion history, as compared to his contemporaries who held dominant identities. Through the discussion of Estévez’s career, we aim to contribute to centering people of color and queer folks within Western fashion history.

1 Throughout this research, there is inconsistent use of the acute accent over the second e in Estévez. This is intentional, as it reflects the source material.
2 Regarding prominent museum collections, a search of the Metropolitan Museum of Art’s Costume Institute’s online collection database revealed over 120 objects each attributed to de la Renta, Blass, and Gernreich, as compared to 4 objects
by Estévez. This trend of disproportionate and/or little to no collecting of objects by Estévez was observed consistently across other noteworthy collections. Further, Estévez is not mentioned in *Survey of Historic Costume* (2015) or *20th-Century Dress in the United States* (2007), two widely used textbooks, while de la Renta, Blass, and Gernreich are included in both.


7 de la Renta, Blass, and Gernreich all held dominant racial/ethnic and/or sexual identities by being European/white-appearing and/or heterosexual/heterosexual-presenting (during much of their careers).

**Bibliography**


Commodity Activism, Slogan T-shirts, and Midwestern White Liberalism

Nancy Gebhart, Iowa State University
Dr. Kelly L. Reddy-Best, Iowa State University
Saturday, May 28, Completed Research Session, 3:00pm-4:30pm

Wearing slogan T-shirts largely began in the United States in the mid-twentieth century with the rise of various social movements. Considering the persistence of slogan T-shirts as a component of commodity activism, we theoretically engaged with the ways twenty-first century organizations produce slogan T-shirts within the fashion system, with heightened attention to white liberalism. We look at two Midwestern organizations, Raygun, that approaches T-shirt activism as a for-profit business, and Forgive Everyone Collective that approaches T-shirt activism as a not for-profit collective. We conducted a case-study to examine the nuance of how and why this collective and for-profit business use T-shirt activism; we drew upon multiple theoretical concepts to critically interpret the production and distribution of these products within the fashion system and offer theoretical implications for future study. We conducted a close reading of T-shirt texts and images, the organizations' biographical information, and their reported philanthropic actions to construct and interpret their public-facing narratives engaging with fashion and activism.

T-shirt activism is understood through Kaiser's description of articulation with fashion, Entwistle's theory of the dressed body, and Sandoval and Latorre's conception of artivism, the combination of art and activism. Because we analyze two organizations in the Midwestern United States, we used a critical whiteness theoretical approach. When analyzing activism in predominantly white spaces, strong critiques of how whiteness operates and constitutes are needed as a component of white-race consciousness that seeks to dismantle whiteness. Together, critical whiteness and artivism theories inform our interpretation of Raygun and Forgive Everyone Collective's T-shirt activism as a component of fashion.

Raygun's T-shirt designs and public-facing content project anti-racist philosophies but do little to dismantle racism. They engage in ambiguous activism while specifically ignoring their positionality. Their T-shirts include slogans espousing diversity such as the shirt that reads “Diversity Over Division” (See figure 1). Comparatively, the Forgive Everyone Collective centers prison abolition in their designs (see figures 2 and 3), where the monetary support for value-aligned projects becomes their outcome.

Many Midwestern white liberals have bought into the Raygun brand as the source for T-shirt activism without a critical understanding of how whiteness is presented. With their commodity activism, Raygun centers business and ambiguous T-shirt activism becomes their outcome. The explicit language used by the Forgive Everyone Collective widens social understanding and challenges liberal notions of justice through researched abolitionist-oriented knowledge, moving beyond seeking empathy to demanding humanist driven social change. This emphasizes the most significant difference among the two organizations; what is central in their work drives their approach to T-shirt activism.

Examining T-shirt activism, as both an artistic practice and a commodity, requires a critical analysis of how organizations capitalize on consumers' desire and instances where white liberalism prioritizes the appearance of equity and justice, or ambiguous fashion activism, over meaningful social-action centered fashion. Our work offers implications for the production, distribution, and consumption of these products within the fashion system; future scholars should expand beyond our case study and examine other brands and companies throughout history.

Bibliography
The Changing Values of Upcycling Handcrafted Quilts

Colleen Pokorny, University of Minnesota
Marilyn DeLong, University of Minnesota

Saturday, May 28, Completed Research Session,
3:00pm-4:30pm

Upcycling is part of the concept of a circular economy where materials are recirculated within the same system by transforming into new products. In upcycling, an object often considered disposable is modified into something new and useful by today's standards. Alice Payne describes this act as "creating new products with higher value than the old." It is this interplay of perceived object value that is the research question: How does upcycling change the value of objects?

Discussions of upcycling lack consideration for what happens when an object steeped with deep personal and cultural significance is recreated into a fashion garment. For example, handcrafted quilts that start as valued handmade objects are cut up and repurposed into 'higher' valued fashion garments. Applying Payne's definition of upcycling, a quilt has less value as an original object than a repurposed fashion garment. But who defines the level of value? This research examines how the act of upcycling can change the perception of value, dependent on the cultural affinity of the viewer.

This research explored the issue of changing values of upcycled quilts through a material culture examination of two garments from the Ralph Lauren Fall/Winter 1982 collection. This collection featured sweaters, vests, and skirts created from repurposed historic quilts dated to the late 1800s. In addition to a review of the collection publicity, a sweater and vest incorporating historic quilts were analyzed through the methodology of Mida and Kim. Furthermore, an interview with a donor of one garment combined with the researcher's expertise in quiltmaking provided extra depth and perspectives to the analysis.

This research highlights the dualities in the value of garments using handcrafted quilts and how the cultural affinity of the viewer – quilter, designer, customer – impacts value interpretation. While this use of quilts can be heralded as fitting into current sustainability paradigms, one could argue that this use co-opts the work of quilters, reinforcing quiltmaking as a dispensable ‘craft.’ Quilters in the 1980s viewed Lauren's collection as a devaluation of their cultural heritage, severing the link between quilter and quilt. Lauren's garments became "someone's story, cut apart, rearranged, and worn... flaunted for fashion's sake". However, for Lauren and his customers, the use of handmade quilts elevated the cultural heritage of quiltmaking. Using actual historic quilts allowed customers to connect to and encounter a piece of their history, to wear American heritage literally. In addition, customers perceived that the inherent imperfections and wear-and-tear on the quilts added value and meaning to the fashion garments. In some ways, Lauren mirrors quilters of the 1800s, using discarded quilts as raw material, and repurposing them into something new and valuable. This research asks us to step back and consider the value and meanings of objects entering and being recreated through the upcycling process.


Bibliography
Manufacturing Craft: 13 Cents per Hour

Krissi Riewe Stevenson, Kent State University
Saturday, May 28, Completed Research Session,
3:00pm-4:30pm

Fashion garments excite us with trendiness and low cost, but these appealing qualities mask the consequences of the harmful manufacturing supply chain used to produce them. While the fashion industry is slowly moving towards a more environmentally sustainable conscience, the use of cheap labor to support the speed and low cost of fashionable clothing lags behind in visibility and brand accountability. Garment manufacturing employees are often underserved, poorly educated, and under-represented people with little access or opportunity to demand fairer wages or safer working environments. The global, complex fashion supply chain is difficult to track, and even when clothing brands contract with known manufacturers these firms may in turn subcontract parts of the production process to vendors using unethical labor, unbeknownst to the clothing brand. This practice was placed on full display when the Rena Plaza building collapsed in Bangladesh in 2013. Investigators searching the rubble found popular brand names on the clothing being produced in the factory; however, these brands claimed they were unaware their clothing was being manufactured in the unsafe environment.

Greater transparency and visibility will not eradicate the problem, but it is a critical tool to hold brands accountable for their business practices. Calls for greater transparency as a tool for change come from human rights organizations such as the Ethical Fashion Report and The Fashion Revolution Transparency Index. Few companies can readily demonstrate the people making their clothing earn a livable wage, and while they report fair workplace policies, they do not demonstrate this in action. For example, worker accessibility to company policy is often limited by language; according to the Fashion Transparency Index, only 30% of the companies provided supplier Codes of Conduct that had been translated into local languages. According to Brian Stauffer for Human Rights Watch, venues for garment workers to report unfair or abusive wage or hiring practices in their workplace are limited or non-existent.

These are basic facts outlining the reality that few garment industry workers earn a living wage, and visibility and voice for these workers is limited. But once these words are read, they are easily disconnected from the exciting fashion shopping environment. This research inspired the creation of a garment that would provide a visual link between fashionable clothing and the people behind the production of these clothes. The need for brand transparency and worker visibility led to the design of a garment that would educate and inform the viewer using familiar visuals. These visuals comprise three specific design choices. First, the garment to be constructed was an easily recognizable garment: the shirt dress. Second, the garment was constructed using white cotton organdy, to achieve the crisp cotton appearance with a transparent quality. Finally, the making of the shirtdress involved a process in which the garment became marked with the imprints of the person that made it. This process served to connect the garment to the person who created it in a highly visibly manner.

While sewing this shirtdress, the researcher deliberately dipped their hands in paint. Before sewing each seam, the researcher refreshed the paint by repeatedly dipping their hands in paint. In this way, every touch of the hand was recorded visually on the textile, with a mark of the human hand easily recognizable. Regardless of the viewer’s understanding of garment construction or development process, the many marks of the maker’s hands while sewing the garment illuminates the time, skill, and dexterity required of a garment industry worker to make this dress. The choice of a translucent textile, a cotton voile, represents the need for transparency to fully understand the spaces where garment workers are not provided living wages or given a voice. The title of the garment, 13 Cents an Hour, refers to the average hourly wage of sweatshop workers in Bangladesh. Ultimately, the dress serves to illuminate the disparity in work and compensation that is required to produce popular clothes, and the transparency needed in
the supply chain to begin holding brands accountable. The greater the consumer can connect their clothing with the makers, the more humane the fashion industry can become.

Bibliography
Fit as Fitting In: Queer and Trans Experiences of Wedding Suiting and Belonging

Dr. Ilya Parkins, University of British Columbia
Saturday, May 28, Completed Research Session, 3:00pm-4:30pm

Given the spectacular visibility of weddings in Euro-American culture, which is effectively centered on the dressed body, there is a surprising paucity of scholarly research on wedding attire. What little work does exist is focused on the wedding gown, and there has been little attention to the ways that wedding attire is experienced by LGBTQIA+ people, who have complicated relationships to weddings and the cultures of masculine domination and heteronormativity that they historically have reflected, and so might add a great deal of complexity to our conceptions of wedding attire.

This presentation theorizes findings from a study of LGBTQIA+ people's relationships to wedding clothes. It draws on minimally structured videoconference interviews by with 50 participants from Canada, the United States, and the UK, recruited mainly through social media. Minimally structured interviews were chosen to allow participants to co-create the form of the interview. The interviews, which were both with people planning a wedding and those who had already had one, prioritized participants' affective relationships with dress (Ruggerone 2017; Ruggerone and Stauss 2020; Sampson 2018, 2020). A significant domain of discussion for many participants turned out to be their experiences with suiting. This included their personal histories with clothing including suiting, their navigation of representations of suits as they planned a wedding, the shopping or tailoring processes they engaged or planned to engage in, and the wearing of the suit they chose – either on the wedding day or in the lead-up to the wedding.

Interview data were analyzed using situational analysis (Clarke 2005, 2007, 2009, 2019; Clarke and Hanssmann 2021; Mills et al 2007; Perez and Cannella 2013) in order to map the relations among participants, discourses (of suiting, fashion, gender, sexuality, and weddings), and the nonhuman actor, the suit.

In this presentation, I argue that, for participants, the literal fit of a suit on the body is productive: it produces the feeling of “fitting in,” socially. I suggest that their narratives reveal that a) the process of shopping for a suit was a moment of identity (re)creation, and b) the experience of wearing the suit in the specific, ritual context of the wedding was seen and strategized as an unprecedented opportunity to claim identity-related authority. Lesbian women and transgender and non-binary people drew a link between the fit of the suit and the general feeling of embodiment. The wedding was an occasion to project, through their dressed bodies, a sense of confidence and solidity that was only precariously available in the day to day and that many described as not limited to this one day but available in the future, as well. In this sense, the suited body at the wedding is an exemplary instance of the dressed body as “becoming” (Ruggerone 2017; Rand 2017), as the feeling of the suit on the body on a day with ritual importance instantiates new modes of being in a hetero- and cisnormative society. Ultimately the findings reveal that the wedding is an unexpected site of both resistance and reimagining, materialized through clothing.

Bibliography
In his 1928 book, *The Economics of Fashion*, Columbia University economics professor Paul Nystrom devoted an entire chapter to the complexities of the American sizing system.\(^1\) Many of the problems he noted almost one hundred years ago, including inconsistent numbering and lack of standardization, are sadly still relevant today. However, in a section addressing clothing for stout women he revealed that the sizing system of his era was actually superior to that which we have now; some manufacturers had created clothing for different types of stout bodies--some busty, some hippy, some stout overall.\(^2\) It was a big step away from the standard hourglass shape that dominated manufacturing ready-to-wear clothing. The need to differentiate clothing based on body shape for stout women grew from necessity. The rectangular silhouette famous in the 1920s was not one shape fits all.

This presentation examines early efforts by the fashion industry to expand their system of standardized sizes for ready-to-wear in order to include those who were bigger than “average.” Using grounded theory, the researchers examined trade publications, newspapers, advertisements, and dressing/sewing manuals. Not only did manufacturers create new size ranges, they also acknowledged that so-called “stout” women came in a variety of shapes and sizes. Called by colorful and sometimes contradictory names, like “odd,” “stubby,” and “stylish,” these sizing systems envisioned different shaped bodies.

Companies promoted their clothing for stout women in a variety of size categories: extra sizes; odd sizes; stylish stouts; stubby stouts; and old-fashioned stouts.\(^3\) These different categories aimed to fit different shaped stout women. These shapes correspond to what we contemporarily call an apple, banana, and pear shape. Lane Bryant, not the only stoutwear company at the time but probably the best known today, determined that there were three different kinds of stout body shapes: the class A shape with a large bust and comparatively small hips; the class B shape where bust, waist, and hips were all large; and the C shape, “women with a flat bust and enlarged abdomen and larger hips, such as often found in those of advanced age.”\(^4\) By developing different cuts for different kinds of stout bodies, manufacturers believed that they had solved all the fit problems of larger women. Advertisements often touted “a perfect fit without alterations.”\(^5\) Creating garments that fit without alterations was the ultimate goal of retailers as alterations were costly and time consuming. Through presentation of visual examples, the authors will provide new information on standardized sizing for stout women at the beginning of the ready-to-wear industry.

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\(^2\) Ibid., 467-468

\(^3\) Montgomery Ward, catalog 70, 1902; Sears 101, Fall 1900, 686.


The Razor's Edge: Parachute's Balancing Act between Underground and Establishment

Alexis Walker, McCord Museum

Saturday, May 28, Completed Research Session,
3:00pm-4:30pm

In the 1980s, Parachute stood at the forefront of cutting-edge design and urban fashion. Founded by American architect Harry Parnass and British clothing designer Nicola Pelly, the Montreal-based brand achieved extraordinary success with its stark, androgynous apparel and visionary store spaces. By the middle of the decade, Parachute had a cult-like international following, earning millions of dollars in annual sales, and, in the MTV era, was a go-to brand for rock and pop stars including Madonna, Peter Gabriel and Duran Duran.

Parachute clothing was undeniably stylish and streetwise, but its creators held fast to a vision that aimed for much more. Parnass and Pelly approached design critically, and conceptualized dressing in Parachute as a provocative and fashionable way to defy mainstream convention and hegemony. The brand's seditious spirit was rooted in its affiliation with Montreal's underground New Wave scene and thriving nightlife culture at the end of the 1970s. Inspired by the oppositional nature of subcultural apparel, the designers modelled their fledgling brand after New Wave's forward-looking aesthetic and its challenge to authority, positioning Parachute as clandestine street fashion for those hip enough to know about it.

Subcultural fashion is transgressive and in essence innovative, but it is also heavily coded to signify alternative group identity and is not easily comprehensible beyond the underground scene from which it springs. The designers quickly realized the dilemma their young brand faced: pander to the mainstream, grow the business but lose its hip and edgy appeal, or remain at the fringes of urban culture and accept a marginal market share. How did Parnass and Pelly rectify this predicament and maintain their brand's subversive image while attracting the conventional clientele necessary for Parachute to thrive and turn a profit?

My qualitative research investigates the innovative commercial strategies Parnass and Pelly adopted with Parachute that balanced the opposing forces of establishment and underground, melding authentic street credibility with mainstream accessibility. This original research draws on documentary sources and object-based analysis in the McCord Museum's Parachute archive and collection of garments, donated by Nicola Pelly in 2019, as well as interviews with Pelly, Parnass, and other key players in the brand's history and contextualized within an analysis of subcultural scenes and hip consumerism.