49th Annual Meeting & Symposium
HOSTED BY CSA SOUTHWESTERN REGION
Crossroads of Dress & Adornment: CREATIVITY, CULTURE, & COLLABORATION
MAY 23-27 2023
SHERATON HOTEL | SALT LAKE CITY, UTAH
WELCOME TO THE SHERATON SALT LAKE CITY HOTEL
Beyond the Loom: Documenting, Teaching, and Understanding
The Legacy of Navajo Clothing Culture

2023 Keynote Panel

Thursday, May 25
1:45pm-2:45pm

Sponsored in part by the BYU Charles Redd Center for Western Studies

Join Fleurette Estes, Pamela Brown, and Joy Farley, three Diné (Navajo) sisters, as they highlight the living legacy of Navajo clothing. Fleurette Estes who has lived internationally, is an artist specializing in photography. She also designs, makes, and sells traditional Navajo skirts and ribbon skirts, and designs and assembles jewelry using strands of silver and turquoise. She was awarded the Emerging Story Telling Grant from Focus on The Story International Photo Festival and Fujifilm for documenting her family heritage of Navajo weaving and design arts and culture in the Southeastern United States. Pamela Brown is an internationally renowned Master Weaver and rug dress maker, and Joy Farley is a schoolteacher and advanced weaver. Brown and Farley are working to keep the traditions alive through learning about family and cultural heritage traditions around dress such as weaving, hair styles, and sewing techniques, and then teaching and providing demonstrations in the Four Corners area. This includes teaching educational programs for youth through the college level and with the Miss Institute of American Indian Arts (IAIA) competition. They both live in Little Water, New Mexico.

Our panelists will discuss the perspectives of artists, documentarians, curators, and community members on subjects such as: perceived heritage versus reality; what is being done to pass down traditional arts including dress; what led Estes to start documenting the family’s efforts; and the importance of jewelry, craftsmanship, and ritual. They will explore other topics such as: what it was like growing up Diné on and off the reservation, including internationally; how those experiences have and continue to affect dress, design, and presentation, including traditional dress; how location strengthens or weakens cultural connections and how that informs their heritage work; and the responsibilities and complexities around exhibiting cultural heritage in galleries and museums and in relationships with community members.

The panel will be moderated by Jason Hamacher, owner of Lost Origins Gallery in Washington D.C., who worked collaboratively with Estes to develop and curate an exhibition of this documentation, as well as develop the sponsorship and a forthcoming documentary about her family and their culture. Hamacher’s cultural heritage photography is in the Library of Congress and he has partnered on productions with Smithsonian Folkways, Yale Institute of Sacred Music, and the Sephardic Heritage Museum, amongst others.

*From left to right: Fleurette Estes, Pamela Brown, and Joy Farley*
Please attend the following Professional Development Workshops—
you don’t have to be pre-registered for these programs!
Wednesday, May 24!*

Meet Your CSA Editors!
2:00pm-3:00pm, Solitude/Sundance
Ingrid Mida, *Dress* Editor, and Susan Wadsworth-Booth, Director, Kent State University Press

Do you have research you would like to publish in *Dress* or do you have an idea for a book proposal for the CSA Series, published with Kent State University Press? Would you like to know more about contributing articles or events and reviews for CSA *e-News* and content for our webinar series? Join us for a casual Q & A session to learn about your publishing opportunities through CSA, a valuable benefit available to you as a CSA member. The CSA editors welcome your ideas and questions!

Tenure Guidelines Conversation
3:00pm-4:00pm, Zion Room
Leon Wiebers, CSA President Elect

Does CSA need to develop tenure guidelines to help our members? This is the beginning conversation to see what disciplines in the organization might benefit from this and how to begin to shape those. Based in the work of other organizations like USITT ([https://www.usitt.org/sites/default/files/2020-01/TenurePromotionGuidelines2014.pdf](https://www.usitt.org/sites/default/files/2020-01/TenurePromotionGuidelines2014.pdf)), we will quickly review these existing guidelines and discuss the needs and possibilities of creating our own.

CSA’s Diversity, Equity, Accessibility, and Belonging Committee
4:00pm-5:00pm, Solitude/Sundance
Kelly Reddy-Best and Melissa Gamble, DEAB Committee Co-Chairs

Come learn about CSA’s DEAB committee. We will have a short presentation on how and why the committee formed, what we have been up to this past year, and our goals for the future. Then, a panel of current DEAB members will answer audience questions. All members are encouraged to come and let their voices be heard!

* Please note: workshops are open only to those who purchase Wednesday or Full Registrations.
In the spirit of our 50th anniversary, the leadership is seeking feedback from the membership to evaluate our strategic plan. Questions were collected prior to the symposium, and we will answer them during the Town Hall. There will be time for open-mic questions, as well. Feel free to ask about policies, governance, future plans, or anything that is important to you as a member. Lalon Alexander, CSA President 2022-2024 and Kristen Miller Zohn, CSA Executive Director will answer as many questions as possible. Please bring your queries for the CSA leadership!

Zion Lounge

If you want to take a few minutes away from sessions to catch up with a friend, the Zion area, around the corner our plenary room, will be open as a conversation lounge from 8:00am to 8:00pm on Thursday and Friday, and from 8:00am to 3:00pm on Saturday.
SCHEDULE

All times and sessions are tentative and subject to change.
Please note: only presenting authors are listed on this schedule;
all authors are listed on the abstract pages.

MONDAY | MAY 22
6:00pm-7:00pm Angels Project Meeting: Lodge Lobby

TUESDAY | MAY 23
8:00am-6:00pm Angels Project: Heritage Museum of Layton in Layton, Utah
5:30pm-8:30pm National Board of Directors Meeting and Dinner: Deer Valley

WEDNESDAY | MAY 24
7:00am-6:00pm Registration: Canyons Lobby
8:00am-12:00pm The Next 50 Years Ideation Workshop: Deer Valley
9:00am-4:00pm Park City Excursion (pre-registration required)
1:00pm-2:00pm Finance Committee Meeting: Orion
1:20pm-4:00pm FamilySearch Library Workshop (pre-registration required)
2:00pm-3:00pm Meet Your CSA Editors! Professional Development Workshop: Solitude/Sundance
3:00pm-4:00pm Tenure Guidelines Conversation Professional Development Workshop: Zion
4:00pm-5:00pm CSA’s Diversity, Equity, Accessibility, and Belonging Committee Workshop: Solitude/Sundance
5:00pm-5:30pm Technical Check for Welcome and Awards Ceremony: Canyons/Bryce
5:00pm-6:00pm CSA Member-to-Member Program and First Timer Meet-and-Greet: Zion
6:00pm-7:00pm Plenary Session: Welcome and Presentation of Awards: Canyons/Bryce
7:00pm-8:00pm 50th Anniversary Reception: Zion
7:00pm-10:00pm Silent Auction Set-up: Arches
Marketplace Set-up: Deer Valley
THURSDAY | MAY 25

7:00am-6:00pm  Registration: Canyons Lobby

8:00am-8:30am  Technical Check for all Thursday Speakers: Canyons/Bryce

8:00am-9:00am  Regional Leadership Meeting: Orion

8:00am-10:00am  Silent Auction Set-up: Arches
                  Marketplace Set-up: Deer Valley

8:00am-8:00pm  Zion Lounge Open
                Photograph Exhibition: Fleurette Estes: Canyons Lobby

8:15am-8:45am  Plenary Session: Canyons/Bryce
                2021 CSA Stella Blum Student Research Grant Winner, Lynda May Xepoleas
                (Cornell University), Hodinohsö:ni' Women & Archival Erasures at the New York
                State Museum, 1909-1915

9:00am-10:30am  Concurrent Session A1 (Completed Research): Canyons/Bryce
                Mr. Blackwell From Inspiration to Innovation
                Megan Osborne (Colorado State University)
                Kevin Kissell (Colorado State University)
                Rose Marie Reid: Sea Shape Swimsuits
                Molly Hartvigsen (Independent Scholar)

                Cosmopolitanism, Complexity, and Collaboration: Liisa Suvanto, Katsuji Wakisaka
                and Marimekko Oy, 1970-1975
                Rachel Lifter, PhD (NYU)

                Concurrent Session A2 (Completed Research): Solitude/Sundance
                Dèjà Vu and Something New: Asian and Western Markets; The Development and
                Repurposing of Ornament in Chinese Silver Jewelry in the Late Qing and
                Republican Periods.
                Elizabeth Bennett Herridge (Elizabeth Herridge Limited)

                Unravelling Narratives: Exposing the Gap between Decolonial Imaginations of
                Indian Handloom and the Harsh Reality of Artisanal Craft Production
                Arti Sandhu (University of Cincinnati)

                Concurrent Session A3 (Completed Research): Snowbird/Powder Mountain
                Do People Like Clothing Designed by AI or by Humans?
                Dooyoung Choi, PhD (Old Dominion University)
                “I’m Not Really Getting Any Closer but I Don’t Know Really What to Change”;
                Strategies for Improving the Digital Costume Collection Database User Experience
Monica Sklar, PhD (University of Georgia; BluBox Consultants, LLC)
Clare Sauro, MA (Robert and Penny Fox Historic Costume Collection)
Leon Wiebers (Loyola Marymont)

10:00am-8:00pm  Silent Auction Open: Arches
                 Marketplace Open: Deer Valley

10:30am-10:45am  Break

10:45am-12:15pm  **Plenary Session: Canyons/Bryce**
                 Scholars' Roundtable: *Crossroads of Dress and Adornment: Creativity, Culture and Collaboration*
                 Adam MacPhàrlain (Missouri Historical Society)
                 Kelly L. Reddy-Best (Iowa State University)
                 Petra Slinkard (Peabody Essex Museum)
                 Leon Wiebers (Loyola Marymount University)
                 Shelly Foote (National Museum of American History, Smithsonian Institution, retired), Organizer

12:15pm-1:30pm  Lunch: Canyons/Bryce

1:45pm-2:45pm  **Keynote Panel: Canyons/Bryce**
                 *Beyond the Loom: Documenting, Teaching, and Understanding the Legacy of Navajo Clothing Culture*
                 Panelists: Fleurette Estes, Pamela Brown, and Joy Farley
                 Moderator: Jason Hamacher

2:45pm-3:00pm  Break

3:00pm-4:00pm  **In-Process Pecha Kucha Presentations: Canyons/Bryce**
                 *Fanmade: Crafting Gendered Fan Identities*
                 Makenzie Coker (Boston University)
                 *Past, Present, and Future: The Role of Intangible Cultural Heritage in Sustainable Textile Conservation*
                 Jaya Misra (The Metropolitan Museum of Art)
                 *Re-Imagining Bra Design Using Digital Tools*
                 Krissi Riewe Stevenson (Kent State University)
                 *Tourism, Travel, and Textiles: An Analysis of a Mary McFadden Garment and a Yūzen-Inspired Textile*
                 Macy Shackelford (University of North Texas)
                 *How “bad” did Bad, Bad Leroy Brown Look?*
                 Leigh Southward, PhD, (University of Arkansas)
3:00pm-5:30pm  Thursday Afternoon Tours (pre-registration required):
   Self-guided Tour at Utah Museum of Fine Arts
   Behind-the-Scenes Tour at Utah Museum of Fine Arts
   Fort Douglas Military Museum

4:00pm-8:00pm  Design Exhibition and In-Progress Posters Set-up: Alta/Brighton

6:00pm-7:00pm  Costume Society of America Fellows Forum (by invitation only): Orion
   Student Meet-and-Greet: Lodge Lobby

7:00pm-9:00pm  Guatemala/Honduras/Latin American Studies/Study Tour Reunion Dinner

**FRIDAY | MAY 26**

7:00am-6:00pm  Registration: Canyons Lobby

8:00am-8:30am  Technical Check for all Friday Speakers: Canyons/Bryce

8:00am-9:00am  Additional Design Exhibition and In-Progress Posters Set-up: Alta/Brighton
   Regional Membership Coordinators Meeting: Orion

8:00 am-8:00pm  Zion Lounge Open
   Photograph Exhibition: Fleurette Etes

8:00am-2:00pm  Silent Auction Open: Arches

8:00am-5:00pm  Marketplace Open: Deer Valley

9:00am-3:30pm  Design Exhibition and In-Progress Posters Open for Viewing: Alta/Brighton

9:30am-10:00am  Plenary Session: Canyons/Bryce
   2022 Millia Davenport Publication Award Winner, *Sporting Fashion: Outdoor Girls 1800 to 1960*, Kevin Jones and Christina Johnson

10:00am-11:00am  Design Exhibition Presentations: Alta/Brighton
   *Bliss and Blues and Re: Blueming*
   Haeun (Grace) Bang, PhD (University of North Carolina at Greensboro)

   *Zemire 2022*
   Anne Bissonnette, PhD (University of Alberta)

   *Attitude at Altitude*
   Erin Irick, PhD (University of Wyoming)

   *Historical Inspired House of Tremaine and Magpie Fancy Dress Costume*
   Laura Kane, PhD (Framingham State University)
Sustainable-Centered Beauty Pageant Costume Design  
Jordon G. Masters (West Virginia University)

Designing Le Cygne  
Belinda T. Orzada, PhD (University of Delaware)

Denim Dance: Digital Upcycling  
Krissi Riewe Stevenson (Kent State University)

Deeply Hidden... and Entrapment  
Jooyoung Shin, PhD (Indiana University)

Interpretive Attitude and Skill in the Pursuit of Authenticity: A Recreation of Madame Lavoisier's Chemise Gown for Reenactment  
Dina C. Smith-Graviana, PhD (Virginia Tech University)

Fashion Activism and Collaboration: Inclusive Bag Design  
Sandra Starkey, PhD (University of Nebraska-Lincoln)

Feminine Warrior in Turquoise  
Anthony Wilson, PhD (Appalachian State University)

Functional Period Panty for People with Disability  
Jia Chloe Wu (University of Missouri-Columbia)

Senbazuru’s Recall: One Thousand Cranes for Peace  
Yee Lin Elaine Yuen (Kent State University) *Adele Filene Student Presenter Grant Winner*

In-Progress Poster Presentations: Alta/Brighton  
The Future of Fashion Lies in the Past: Utilizing Traditional Textile Crafts to Promote Repurposing, Slow Fashion and Craft of Use  
Erin Irick, PhD (University of Wyoming)

Transforming Quilts into Garments: Designers’ Experiences with Upcycling  
Colleen Pokorny (University of Minnesota) *Adele Filene Student Presenter Grant Winner*

Designing and Manufacturing Representations of Filipina Identity: Examining the Terno as a Dress Artifact  
Jaleesa Reed, PhD (Cornell University)

“Artemesia Making Margaret a Calico Frock”: Clothing Rose Hill Plantation’s Enslaved Children  
Ann Buermann Wass, PhD (Independent Scholar)
Upcycling Kashmir and Paisley: Creating Fashionable New Garments From Victorian Era Shawls
Sara Wilcox (University of Minnesota)

Understanding the Inspiration and Preparedness of Fashion Museology from a Virtual Landscape
Yee Lin Elaine Yuen (Kent State University)

11:00am-12:30pm

Concurrent Session B1 (Completed Research): Canyons/Bryce
Empowered Women in Sexy Clothing
Dooyoung Choi, PhD (Old Dominion University)

Almost Grunge! Style and Sketch Comedy in 90s Seattle
Clara Berg (Museum of History & Industry, Seattle)

Uptight Alien Queens Wear Wet Leather: Fetish Clothing in Science Fiction Costuming
Aly Renee Amidei (University of Wisconsin-Madison)

Concurrent Session B2 (Completed Research): Solitude/Sundance
Gray Sweatpants and the #Challenge of Recuperation
Brian Centrone (SUNY/Westchester Community College)

Fancy Feet: Development of the Irish Dance Hard Shoe
Deirdre Morgan (Fashion Institute of Technology)

Mounting a Full Uniform: Cost Effective Dressing Solutions to a Complex Ensemble
Josée Chartrand (MacEwan University)
Anne Bissonnette, PhD (University of Alberta)

Concurrent Session B3 (Completed Research): Snowbird/Powder Mountain
Dress, Power, and Identity in Italian Renaissance Portraiture
Ginger D. Stanciel (Independent Scholar)

Dandy Style and Portrait Youth
Jo Jenkinson, PhD (Manchester Metropolitan University)

Robert Beverley of Virginia and his London Clothiers 1762-1775
Neal T. Hurst (Colonial Williamsburg)

12:30 pm-1:45pm

Plenary Session: Canyons/Bryce
Annual Meeting; Invitation to 2024; Lunch

1:45pm-3:15pm

Concurrent Session C1 (Completed Research): Canyons/Bryce
Exploring the Design of Functional Period Underwear for Transgender and Gender Non-conforming People
Jia Chloe Wu (University of Missouri-Columbia)

[De]Coded: Deciphering the Dialects of Dress
Josée Chartrand (MacEwan University)
Anne Bissonnette, PhD (University of Alberta)

Trans YouTubers and DIY Undergarments: Influencers, Identity, and Community Building
Kelly L. Reddy-Best, PhD (Iowa State University)

Concurrent Session C2 (Completed Research): Solitude/Sundance
Two Classes, One Exhibition: An Investigation of Twentieth-Century Designer Labels
Linda M. Welters, PhD (University of Rhode Island)
Susan Jerome, MS (University of Rhode Island)

The Handmade Aesthetic in Industry: An Infant’s Garment from 1930
Jessamine Kane Michler (Independent Scholar)

Inspired by History: Apparel Design Students' Use of Extant Artifacts to Inspire Contemporary Design
Kylin Flothe, PhD (University of Nebraska-Lincoln)

Concurrent Session C3 (Competed Research): Snowbird/Powder Mountain
The Ideal Body in Museum Exhibitions: A Call for Change
Kenna Libes (Bard Graduate Center)

Paula Alaszkiewicz, PhD (Colorado State University)

3:15pm-3:30pm Break

3:30pm-4:30pm Panel Presentation: Solitude/Sundance
Fashion and Motherhood: Image, Material, Identity; Moderator: Laura Snelgrove; Panelists: Lauren Downing Peters (Columbia College, Chicago) and Holly Kent (University of Illinois, Springfield)

3:30pm-5:00pm Design Exhibition and In-Progress Poster Breakdown: Alta/Brighton

5:00pm-6:30pm National Board of Directors Meeting: Wasatch (note: this room is on the 2nd floor)
5:00pm-7:00pm  Silent Auction Pickup: Arches
Marketplace Breakdown: Deer Valley

6:45pm-11:00pm  Fundraiser Event: An Evening at The Prom (pre-registration required)

SATURDAY | MAY 27
7:00am-3:00pm  Registration: Canyons Lobby

8:00am-8:30am  Technical Check for all Saturday Speakers: Canyons/Bryce

8:00am-3:00pm  Zion Lounge Open
Photograph Exhibition: Fleurette Etes: Lodge Lobby

8:30am-10:00am  Town Hall Meeting: Canyons/Bryce

10:00am-10:15am  Plenary Session: Canyons/Bryce
2023 Howard Vincent Kurtz Emerging Theatre Artist Award Winner, Mona Jahani (Michigan State University), Monsieur d’Eon is a Woman Costume Design

10:15am-10:30am  Break

10:30am-12:00pm  Concurrent Session D1 (Completed Research): Canyons/Bryce
Racial Diversity and Creativity for Sustainable Fashion
Paige E. Tomfohrde (Cornell University)

“This Uniform Doesn't Mean Anything”: Black World War II Soldiers, Uniforms, and Racial Discrimination in the United States
Ginger D. Stanciel

Sharp as A Tack- Church Dress
Beverly Kemp Gatterson (University of Houston)

Concurrent Session D2 (Completed Research): Solitude/Sundance
Displayed Before You: Advancements in Interpretation for the Blind and Visually Impaired
Elaine Marie Thatcher (Tactile Images)

Plateau Beaded Bags: Fashion, History, and Museum Collaboration
Jenise Irene Sileo

“We WILL be represented properly:” Native Fashion in the Met's “In America” Exhibitions
Echo Lorraine Malleo (Kent State University)

Concurrent Session D3 (Completed Research): Snowbird/Powder Mountain
Spotlighting Hildegarde: Rediscovering an Incomparable Treasure
Amanda Cacich (Mount Mary University)
The Evidence of a Love and Hate Sisterhood: Clues of Memory Interwoven into Mandy Wong’s Tartan Vivienne Westwood Handbag
Ho Yin Man (New York University)

On the Margins: Convict Dress at the Kingston Penitentiary, 1890-1920
Tina Bates (Canadian Museum of History) *2023 CSA Betty Kirke Excellence in Research Award Winner*

12:00pm-1:30pm Lunch (seated by Regions) and Regional Meetings: Canyons/Bryce

1:30pm-3:00pm Plenary Session and Wrap Up: Canyons/Bryce
• Symposium Co-Chairs: Heidi Cochran, Vicki Berger
• Vice President for Education & Programs/Southwestern Region Chair: Heidi Cochran
• CSA President: Lalon Alexander
• CSA Vice President for External Relations: Karen DePauw
• Regional Membership Coordinator: Anne Toewe
• CSA Executive Director: Kristen Miller Zohn
• CSA Database and Member Services Administrator: Kate Ahn
• Hotel Site Visits: Heidi Cochran, Vicki Berger, Roger Berger
• Keynote: Kristen Zohn, Heidi Cochran, Vicki Berger
• Marketplace: Lalon Alexander
• Silent Auction: Edie Sanford, La Beene, Vicki Berger, Roger Berger
• Abstracts Editor: Michaele Haynes
• Abstracts Co-Administrators: Theresa Alexander, Sheryl Farnan
• On-site Registration: Kate Ahn, Theresa Alexander
• First Time Attendees/Member-to-Member Program Chairs: Anne Toewe, Sally Queen, Vicki Berger
• Angels Project: Martha Grimm, Margaret Ordoñez
• Design Exhibition Chair: Susan Yanofsky
• Professional Development Workshops: Lalon Alexander
• Pre-Symposium Tours: La Beene, Heidi Cochran, Vicki Berger
• List of Costume and Textile Collections in Utah: Kayla Willey
• Fundraiser Event: Dennis Wright, Molly Hartvigsen
• Evaluation Chair: Sarah Mosher
• On-Site Volunteers: Southwestern Members and Friends
• Guatemala-Honduras CSA Study Tour Reunion Supper: Vicki Berger, Roger Berger
• At-large: Molly Hartvigsen, Annette Becker, Suzanne LeSar, Melissa Clark, Gina Love
• Special thanks to the more than 30 Abstract Reviewers
The Heritage Museum of Layton in Layton, Utah, was started by members of the Layton Community who felt that preserving their history was important. The City of Layton provided a piece of land where the Verdeland Park housing project had stood from 1943-1962. The Verdeland Park housing had been established by Franklin D. Roosevelt as housing for staff and military family members who worked at the nearby Hill Air Force Base and had greatly contributed to the development of Layton as a city. The museum opened its doors in October of 1981 under the direction of Dr. Kent Day, a local archaeologist. The museum began with four display cases and very few artifacts, and has since expanded both in the size of the building and in the scope of the collections.

Today, the Heritage Museum of Layton has a large collection of objects and photographs collected from members of the community and focusing on the history of Layton and Northern Davis County. The collections include works of art, military uniforms and memorabilia, farming equipment, and objects from early businesses in Layton City. The museum has a decent sized collection of textiles and costume accessories that include: close to 60 military uniforms mainly from WWI and WWII, 59 dresses including wedding dresses, 30 skirts, 75 shirts, 115 hats, 11 blankets or quilts, 45 flags including US flags with 45 stars, cross-stitched pieces, and much more. The museum has some costume accessories, including a small amount of jewelry, and a collection of watches and pocket watches. There are also a wide variety of dolls, including some from the early 1900's, some with fabric bodies, and some with costumes in various styles and states of repair. The majority of items in the collection have never been properly catalogued, labelled, or described.

We would like to thank the sponsors of the Angels Project:
Hodinöhsö:ni’ Women & Archival Erasures at the New York State Museum, 1909-1915

2021 Stella Blum Student Research Grant Winner

Lynda May Xepoleas, Cornell University

The New York State Museum (NYSM) dioramas, which attempted to reconstruct life-size scenes of Hodinöhsö:ni’ (Haudenosaunee) (Iroquois) lifeways from 1906 to 1917, were the product of extraordinary labor. Although the museum’s archeologist, Arthur C. Parker, supervised their development, the dioramas were the result of a collaborative effort between the museum’s staff, professional artists, and Hodinöhsö:ni’ intellects. Correspondence held within the museum’s Native American Ethnography Department shows that more than thirty-five Hodinöhsö:ni’ men, women, and children participated in the construction of the dioramas. While most of these individuals modeled for plaster casts, others served as cultural brokers and supplied Parker with materials he could not procure in the field. From 1909 to 1915, Mrs. Lizzie Saylor (Kanien’kehá:ka) (Mohawk), Mrs. Julia Crouse (Onöndowa’ga:) (Seneca), Mrs. Alice Shongo (Onöndowa’ga:) (Seneca), Mrs. Maude Shongo-Hurd (Onöndowa’ga:) (Seneca) and Maude Benedict (Wapánahki) (Abenaki) were hired to construct clothing and accessories for the museum’s dioramas. Collectively, they spent more than 1,000 hours dyeing, cutting, sewing, and embroidering animal skins and woven fabrics that were later used to clothe plaster casts.

Fashion scholars have begun to address the ways in which museum practices perpetuate and reproduce hegemonic norms, white supremacy, and other inequalities. This paper adds another layer of complexity to these discussions by exploring Native agency in the making of clothing and textiles for the NYSM dioramas. Dioramas served as an important ideological tool, which brought anthropologists and artists into contact with the peoples they were supposed to represent. In correspondence with the museum’s director, John Mason Clarke, Parker admitted that Mrs. Saylor, Mrs. Crouse, Mrs. Shongo, Mrs. Shongo-Hurd, and Benedict were instrumental to the construction, representation, framing and display of Hodinöhsö:ni’ material culture at the NYSM. Published material, on the other hand, has rendered their voices and contributions nearly invisible. In this paper, I use the archival and material record to reveal the integral role these women had in the development of the NYSM dioramas, among other Northeastern collections of Hodinöhsö:ni’ ethnology. How and why did they become involved in the reproduction and display of Hodinöhsö:ni’ clothing and textiles at the NYSM? What kinds of dress- and textile-related artifacts did they produce? How did museum staff attempt to regulate their production and what power dynamics were at play? And lastly, how did these women mediate the circulation of anthropological discourse on Hodinöhsö:ni’ women’s design work through making?
Mr. Blackwell: From Inspiration to Innovation

Megan Osborne, Colorado State University
Kevin Kissell, Colorado State University

“The Mr. Blackwell: From Inspiration to Innovation” exhibit is a multi-course, interdisciplinary collaboration between the apparel design program and the historic clothing and textile museum. This project combined student use of historic objects and archives and cutting-edge design technology in several department classes, culminating in a museum exhibition featuring students’ original work alongside the historic garments that inspired their new designs.

The museum seeks to engage students in using and learning from the collection whenever possible, collaborating with faculty in the apparel design program as well as departments throughout the campus. The museum houses a large collection of apparel by Mr. Blackwell (1922-2008), a fashion designer who was active from the 1960s through the 1980s. The “Mr. Blackwell From Inspiration to Innovation” project provided the museum with a chance to further research and document the Blackwell collection. The resulting work formed the basis for an exhibition that recognizes the designer’s longtime support and contributions to the University, and his passion for fostering the next generation of designers.

This interdisciplinary project allowed students to learn specific fashion-related technologies across three different apparel design courses. One of the goals was to digitize 42 master flat patterns created by Mr. Blackwell’s design company. Students enrolled in Patterning making III (CAD Patternmaking) used Lectra Systems’ Modaris patternmaking software to produce digital surrogates of the 42 master flat pattern sets. These digital surrogates will be linked to the digital accession records of original garments created from Mr. Blackwell’s patterns.

CAD Textile Design students visited the museum to investigate Mr. Blackwell’s use of color, textile design, and surface embellishment. Students used their research findings to create a collection of textile prints directly inspired by original Mr. Blackwell designs. Using Adobe Creative Suite, each student developed a focal print along with four coordinating prints. Students chose a print that was then sublimated onto fabric using the Department’s Prototyping Lab. The direct dye sublimation process is a more sustainable approach to textile design and fabric prints because it requires no water, uses pigment instead of fiber-reactive dye, and is printed on 100% polyester (Polyethylene Terephthalate (PET)), made from recycled plastic bottles.

Students in Patterning Making II (draping) also visited the Mr. Blackwell Archive. They analyzed garment silhouettes and construction details to create a new modern take on the Mr. Blackwell aesthetic. The draping students chose their best interpretation of a Mr. Blackwell inspired look. In the design studio, they draped toiles on forms to perfect the fit of each garment. The final looks were made from the fabric printed by their classmates in CAD Textile Design.

This mounted exhibit is the culmination of inquiry, collaboration, creativity, and use of new technologies to create modern silhouettes inspired by a popular culture fashion icon.

Bibliography
Rose Marie Reid (1906-1978) revolutionized the swimsuit industry when she designed her first lace-up swimsuit in 1936. The lace-up swimsuit design launched Reid into a 27-year career, in which she rose to the top of the swimsuit industry in Canada and the United States, among other countries around the world (Burr and Petersen 1995). Reid's contribution to the swimsuit industry is evident in the endurance of the construction techniques she helped to launch: tummy tuck panels and stay down legs that are still being used in swimsuits today (Rose Marie 1973). Reid was among a pioneering group of designers such as Louella Ballerino and Margit Fegelli who transformed the bathing suit from a relatively utilitarian garment into a fashionable item of clothing in a new category of resort wardrobe. In 1958 a few short years before she retired, Reid received the prestigious American Designer Sportswear Award for her “significant contribution to American sportswear through a specific collection, idea or innovation” (Ahern 1958).

This paper highlights Reid's legacy and how her contributions impacted the swimsuit industry during her career spanning 1936 to 1963. Reid was able to tap into new markets by recognizing that women come in all shapes and sizes, and developing a system that provided women with suits that would allow them to feel just as comfortable at the beach as at a cocktail party (Burr and Petersen 1995). Reid provided a variety of methods for the customer to identify which body type they were, and which suit would best meet their needs. At department stores throughout the 1950s, a promotion was held called "She Shapes Clinics," a play on the words sea shapes, in which a trained shape analyst would be present at the store on a specified date to assist in selecting the right suit (“She Shapes”). By focusing on designing swimsuits for different body types, Reid was able to fill a niche in the market and become one of the leading swimsuit companies during the mid-20th century (Lena and Bosker 1989).

Bibliography


This research is about the creative collaboration between Finnish clothing designer Liisa Suvanto and Japanese textile designer Katsuji Wakisaka, both of whom worked at Marimekko Oy in the early 1970s. The company, known for its brightly colored, screen-printed cotton sack dresses, hired Suvanto in 1960 to develop a woolen line for colder seasons. Wakisaka was hired in 1968 to design textile prints for home furnishings. Together, from 1970 to 1975, the designers created a wide array of cotton garments that extended, revised, and challenged Marimekko's established design language. Their collaboration was rooted in an exchange of ideas, which crossed disciplines and cultures.

Marimekko Oy is a Finnish clothing, textiles, and home furnishing company, founded in 1951 by Armi Ratia and her then-husband Viljo Ratia. The company emerged onto the global stage in the late 1950s. In the 1960s it was embraced in the United States under two larger aesthetic umbrellas: mid-century modernism in architecture and interior design, and youthful women's fashions in Western Europe and North America. On this latter, Marimekko supplied simple cotton sack dresses that featured brightly colored patterns with large visual motifs. The company is also known for its imperious leader, Armi Ratia, and its designers: for example, Maija Isola, who designed the famous Unikko poppy print in 1964, and Annika Rimala, whose striped jersey Tasaraita line from 1968 heralded a unisex look to be worn by adults and children alike. Included on this list of designers, Suvanto and Wakisaka were also—and uniquely within the company—close collaborators.

This research offers a focused look at their collaboration and creative contributions, to Marimekko Oy and to global design culture in the 1970s. Their work distinguished itself from Marimekko's established design language through its relative complexity. Suvanto engineered—and re-engineered—Wakisaka's asymmetrical prints into her garments. The Design Museum in Helsinki has many examples of this creative play. One is a skirt—Aisposos from 1972—that features the Semiramis print from the same year; see the image submitted with this abstract. The print itself is complicated, consisting of two parts: one that looks like two large, overlapping flower stigmas, and the second that appears as blank space with an array of small, abstracted flower heads speckled unevenly throughout. Each part necessitates three screens to apply the different colors. In Aisposos, the selvage-to-selvage width of the printed fabric is used to create the skirt's length. Other garments that use the Semiramis print—a floor-length quilted coat, a ruffle-necked summer dress, and a sleeveless quilted tunic—feature different parts of the print design, in varying color combinations. Suvanto and Wakisaka's collaborative work also distinguishes itself for its cosmopolitanism.

As this research shows, their unique collaboration reimagines Marimekko: from a Finnish company on a global stage to a cosmopolitan company in a period of flourishing movement of creative people and aesthetic styles, across Europe, the US and Japan.
Déjà Vu and Something New: Asian and Western Markets; The Development and Repurposing of Ornament in Chinese Silver Jewelry in the Late Qing and Republican Periods

Elizabeth Bennett Herridge, Elizabeth Herridge, Limited

The influence on Western markets of costume and textiles of the Late Qing and Republican periods has been well studied. (Finnane 2008; Garrett 2019; Silberstein 2020). A related and perhaps under examined area is that of silver jewelry and ornament of the same periods. This paper is an object study utilizing examples from a private North American collection to explore the evolution of their design for Asian consumers and in response to Western market demand. The symbols and motifs will already be familiar through their use on textiles. Through these examples, Western design influences are examined and, notably, the intriguing phenomenon of the repurposing of Chinese decorative elements into new formats. Qing Court costumes were repurposed and this research demonstrates that non-textile decorative elements were as well.

Artists and craftspeople were no longer anonymous. Examples of silver and gilt metal jewelry “signed” with imprints will be investigated. This new format began to replace Chinese ideograms with Latin initials, words, and Arabic numerals. Perhaps in imitation of Western formats, this paper examines how these marks were perceived. As silver was the dominant metal in use, a discussion of its historic importance and the economic effects of its influx from overseas markets will be provided for further context.

Expected outcomes are new approaches to textiles and costume of the period through the consideration of examples in a non-textile medium. Additionally, an expanded appreciation of Chinese craftsmanship and the intriguing use of repurposed elements during these historic periods of upheaval and in response to Western influences and markets. Lastly, the examination of these new formats explores the cultural expression, collaboration, and creativity in a previously under researched area related to costume and textiles.

Bibliography
Unravelling Narratives: Exposing the Gap between Decolonial Imaginations of Indian Handloom and the Harsh Reality of Artisanal Craft Production

Arti Sandhu, University of Cincinnati

Leading pre-and post-colonial viewpoints in academic and popular texts in India position handloom textiles as critical to the formation of a national fashion identity, and collective sense of well-being that places sustainable and ethical production at the forefront. Examples of such viewpoints are echoed by contemporary craftivists who champion Indian crafts for involving “indigenous technology”, the resources for which “are not only indigenously available but also environmentally friendly” (Tyabji 2003, para 18). Since craft is the second-largest provider of rural livelihoods in India and handloom weaving employs more than 4.3 million people, artisanal crafts, in theory, offer viable and respectful platforms for providing gainful employment. Beyond this, handloom textiles and handloom weaving have historically been cast as symbols of anti-colonial Indian nationalism and the format through which culture can be preserved and self-identity asserted (Chattopadhyay 1998; McGowan 2021). For these reasons, craft-based production and handloomed textiles are positioned by Indian designers as valuable mediums for decolonizing design and fashion.

However, during my field research on handloom weaving in Kerala, I observed a disconnect between the value proposition being constructed in favor of textile crafts and their preservation as noted in the aforementioned craftivist narrative, and the harsh working conditions and poverty faced by the actual weavers and craftspeople. This paper draws from this initial field research contrasted against a critical re-review of existing literature on Indian handlooms, the latter of which includes writings about and by Gandhi (who promoted the spinning and weaving of khadi as part of the Indian nationalist movement), manifestos from the post-independence period by noted craftivist feminists, and more recently, academic research on textile crafts as well as Indian designers’ promotional statements.

My aim is to expose the dual narrative that emerges when one critically examines the discourse around Indian handloom. On one hand, the plight of crafts and craftspeople is recognized and alleviated, but on the other, the same is romanticized and preserved to project a distinct national identity and, more recently, as a marketing strategy for sustainable fashion and ethical production. Through this I hope to highlight how such discourse simultaneously calls out and turns a blind eye to the long history of social inequality evident in artisanal textile production in India. Ultimately, my aim is to demonstrate how craft-based initiatives and interventions remain caught between decolonial strategies and those that reinscribe the colonial encounter, and, as a result, are evidence of the incomplete and ongoing nature of the process of decolonization.

Bibliography
Do People Like Clothing Designed by AI or by Humans?

Dooyoung Choi, PhD, Old Dominion University
Ha Kyung Lee, Chungnam National University

AI in fashion design is recently being used as a tool that facilitates designers’ creativity by leveraging big data and computations. While apparel manufacturing has gradually implemented automation into pattern making, cutting, and sewing, the art of creating fashion aesthetics has been considered a creative domain that belongs to human-specific quality (Al-Ababneh 2020). However, as technology innovation rapidly progresses, AI design automation seems inevitable, raising controversy around benefits (e.g., achieving diversity and size inclusivity; democratizing design) and risks (e.g., job loss; algorithmic bias caused by lack of diverse data; digital divide). In this paradigm shift from traditional designer-driven design systems to AI-driven design systems, it is important to understand how consumers respond to this new change.

Upon weighing the notion of human creativity and the novelty of AI technology, consumers’ perceptions toward AI fashion design may vary depending on the degree of AI involvement in the design process, as well as the respective individual’s opinion on advanced technology. Accordingly, we conducted an exploratory experimental study comparing consumer responses toward fashion design at three levels of AI involvement: Human-created design (no AI involved), Human-AI collaborated design (human designers utilize AI technology), and AI-generated design (no human designer involved).

During this analysis, we explored how individuals’ positions in technology innovativeness (i.e., willingness to try out new technology) influence the perceived uniqueness of the design, which in turn influences the intent to purchase the design. Three separate stimuli were developed with a picture of a black dress with three different product descriptions with varying AI involvement. An online survey was developed to randomly assign participants to one of these three conditions. The survey contained 7-point Likert scales to measure the following: perceived uniqueness of the dress design, purchase intention of the dress, and technology innovativeness. A total of 128 usable responses were collected using a crowd sourcing platform.

The result from the two-way ANOVA and PROCESS procedure showed that consumers with low technology innovativeness perceived the dress as more unique when it was introduced as an AI-designed dress which led to its higher purchase intention. On the contrary, consumers with high technology innovativeness were more willing to buy the human-involved designs (Human-created and Human-AI collaborated designs) because they perceived the dresses to be more unique than the dress introduced as only AI-designed. Considering that people with high innovativeness statistically preferred designs where there was human involvement, it is possible that consumers with high technology innovativeness have a higher appreciation of human quality in the creative process of fashion design and have a less idealistic perception of AI. It may also be a possibility that consumers with low technological innovativeness will also prefer human creations once AI design loses its novelty in the future.

Bibliography

“I’m Not Really Getting Any Closer but I Don’t Know Really What to Change”: Strategies for Improving the Digital Costume Collection Database User Experience

Monica Sklar, PhD, University of Georgia, Arden Kirkland, MSLIS, MFA
Clare Sauro, MA, Drexel University
Leon Wiebers, Loyola Marymount University
Sara Idacavage, University of Georgia
Julia Mun, University of Delaware

The last twenty years have produced innovations in dress scholarship centered around digitizing clothing collections. A searchable online database is seen as crucial to the fulfillment of collections’ missions that are typically aimed toward education, public outreach, and preservation. Despite the growing knowledge base, many clothing collections have struggled to provide online access and have challenges with successful usage. Getting a collection digitized represents a significant outlay of resources, especially for small, private, and underfunded collections. How can clothing collections improve public access to their digitization efforts, and, furthermore, is there a disconnect between the information the collection is providing online and the way the users are searching for content?

This research investigates user search processes with public facing digital clothing collections to improve search success. Researchers across four universities collaborated and obtained IRB approval for data collection. The participants, ten university students and ten costume/fashion professionals, answered a pre-survey as well as did one recorded Zoom session to respond to four timed search prompts about clothing artifacts within United States archives. Data analysis coded and thematically examined how participants interacted with the searching, websites, and search tools in the recordings both visually (what they typed and clicked on) and orally (what they said out loud).

New knowledge around user process and accessibility resulted. Participants struggled to locate archival garments when using commercial search engines and even within collection databases. Users relied on online shopping approaches such as images, lay terms, and filters to search for unidentified garments. The results indicated differences in users’ technology comfort and ease of guessing, especially around international garments, as well as hesitation to be culturally offensive if guessing incorrectly. There were also competency differences among levels of users regarding familiarity with professional clothing terminology resulting in heavy reliance on images.

The study showed inconsistency of descriptive data and calls attention to the treatment of marginalized, niche, and diverse cultures. For example, in historic records the first or “top level” of description in the ICOM vocabulary is divided by gender and age, when this cannot inherently be applied to non-Western clothing. Zeng emphasized using a secondary element of descriptions that enhances searchability, documentation, and counter-acting colonial influence in historic records.

A richer understanding of the end-user search process, including for scholarly, professional, and lay purposes, can assist archives with populating their databases and building their digital collections to achieve all parties’ aims of inclusive content, access, and usage. These findings also support the goal among these authors and colleagues to build an inter-institutional, public search portal of online collections akin to those in related disciplines.

Conclusions indicate digital clothing collections need to speak to inclusive, intended audiences with more consistent vocabulary, use familiar search tools from shopping such as facets and filters, and add more images to improve search results and ease technological and cultural responsiveness for the public.
Crossroads of Dress and Adornment: Creativity, Culture and Collaboration

2023 Scholars’ Roundtable

Adam MacPhàrlain, Missouri Historical Society
Kelly L. Reddy-Best, Iowa State University
Petra Slinkard, Peabody Essex Museum
Leon Wiebers, Loyola Marymount University

Organizer: Shelly Foote, National Museum of American History, Smithsonian Institution, retired

This year’s topic for the roundtable focuses on the role of various disciplines and inter-disciplinary research in costume studies. Each panelist will describe their own experiences in inter-disciplinary research followed by a group discussion to address a number of questions and issues related to this topic, including, but not limited to how the end product (publication, exhibits, theater productions) influences and limits such studies, how we include issues of ethnicity, sexual identity, race, class, and geography in our work, and how the challenges presented by such collaboration or crossroads can lead to a deeper understanding of what is being studied or produced. Therefore, the 2023 Scholars Roundtable will concentrate on “Crossroads” and “Collaboration.” The aim of this Scholars’ Roundtable is to discuss how a “collaboration” or “crossroads” may lead to a deeper understanding of costume studies.
Fanmade: Crafting Gendered Fan Identities

Makenzie Coker, Boston University

This project explores how women sports fans create sports related apparel as a means of articulating a fan identity, and how this process of making becomes part of their practice as fans. I am particularly interested in the way women use skills often gendered as feminine, such as knitting, to render themselves legible as sports fans and facilitate their occupation of fan spaces, identities and places that are often masculine gendered. This project centers primarily on objects created by North American fans of football, baseball, basketball, and hockey. Some items or practices are closely tied to a particular sport; many are shared across multiple sports hinting at overlaps in fanbases and the existence of a broader sports culture. Posts on websites with a social networking component such as Ravelry demonstrate both that the articulation of a gendered fan identity by creators is intentional and that this identity is recognizable to other fans. The availability of specialty supplies such as yarn and paint in official team colors also complicates the perceived divide between production and consumption. This project was inspired by an interview with @PensKnittingLady, Michelle Miller, about her experiences as a knitting sports fan and thus far the majority of my examples are contemporary and knitting related. Going forward I am looking to include other methods of making and to explore the historical tradition of sports fan making.

Bibliography


Past, Present, and Future: The Role of Intangible Cultural Heritage in Sustainable Textile Conservation

Jaya Misra, The Metropolitan Museum of Art

The focus of this project is a revelation in The Met’s collection of regional dress. Structural losses in a wedding garment from Sindh, Pakistan, have exposed plant and mineral fragments encased in two sewn pockets. The lack of information on this practice, despite the presence of similar garments in other leading international collections reflects the disconnect created between an object’s material form and its intangible properties in the museum system. The cultural integrity of an object and its material form and condition should be equally valued. With ties to the intangible cultural heritage of the region, the wedding garment reminds us that regional dress can be the carrier of multiple local and indigenous knowledge systems, such as language, ritual practice, and even ethnobotany. The decision to focus on this garment is based on two factors; among the regional dress objects reviewed, it stood out as the perfect example of the extent of indigenous knowledge linked to a garment. Further, the garment belongs to a region that has recently been impacted by climate change, a phenomenon the global conservation community is increasingly paying attention to. The devastating floods in Sindh remind us that despite the perseverance of material objects, when cultures are displaced, their meaning may be lost forever.

Information embedded in a textile object may also be in the form of (repair) technique. With its origins in Mughal Kashmir, the indigenous darning technique of rafoogari is part of the intangible cultural heritage of the region and as such inseparable from the objects it was developed for. The project will include a study of the technique, facilitating the integration of this and other indigenous textile preservation techniques into mainstream textile conservation. The methodology for studying the wedding garment brings together historical, sociological, and scientific research. It approaches museum decolonization by addressing specific aspects of museum practice that can incorporate indigenous knowledge systems to create an inclusive approach; it highlights their potential to make conservation more environmentally and culturally sustainable.

Bibliography

INTACH Kashmir Chapter, SPS Museum, and Directorate of Archives, Archaeology & Museums. Workshop held on Rafugari (Darning), Srinagar, December 2018.
A properly-fitted garment can provide the wearer with positive self-perception and sense of dignity (Zaczkiewicz 2021); this is especially important in intimate garments such as a bra. However, this garment is challenging to fit correctly, and few people wear the correct size or style (White and Scurr 2012). The garment's volume for the bust is a critical component of correct fit, especially in placement and shape of the underwire (Coltman, et al. 2018; Balach, et al. 2020; McGhee and Steele 2011, 357). Additionally, the traditional bra is made using complex pieces cut from textile yardage that cannot be nested efficiently, leaving waste; furthermore, construction is intricate involving use of specialized sewing machines. This makes production costly and prone to employ factories with unethical labor practices to reduce costs (Kadlec 2019).

These product challenges inspired the development of a process utilizing 3D knitting and Clo 3d to address these problems in the design process. Using these tools, pattern pieces can be eliminated because exact shapes and fewer pieces can be knitted with engineered support in specific areas. This provides seamless support; additionally, an underwire channel suited to a variety of underwire shapes is incorporated. To develop this bra, extensive knit structure and material sampling on Stoll ADF 3 16- and 7.2-gauge machines has been executed. Simultaneously, a bra pattern was developed and fitted using Clo 3d; this pattern was then transformed into a knittable shape using Adobe illustrator and Clo 3d. Once finalized, this pattern was imported into Stoll's Create+ program, a knitting file developed, and a first sample knitted. Ongoing work will further improve the process and refine the resulting garment. By establishing this more sustainable, customizable, and comfortable process of bra construction, it can be expanded upon and applied to fashion-forward designs and other types of products that rely on compression and elasticity to support and shape the body.

**Bibliography**


Tourism, Travel, and Textiles: An Analysis of Mary McFadden Garment and a Yūzen-Inspired Textile

Macy Shackelford, University of North Texas

The yūzen-inspired textile used in the Mary McFadden garment from the Texas Fashion Collection (accession no. 1983.004.025) is a vehicle with which to explore where material culture and travel culture meet. I will explore this connection by applying James Clifford’s Orientalism-informed analysis of travel culture to McFadden’s personal tales of her travels and cultural souvenirs. The garment is one example of many where the designer utilized a process of borrowing and adapting foreign visual culture for her own designs. Consequently, she became known as a jet-setting archeologist of fashion by mining other cultures for aesthetics. I aim to connect the threads of the history of the yūzen textile practice to the garment’s textile design qualities and examine where they differ. Contextualizing the garment through material and travel culture displays how they are intrinsically connected. As a result, we can see how McFadden’s designs are directly influenced by her travels and perceived experiences. Because there is a lack of analytical literature on Mary McFadden, I believe a look into the material and travel culture surrounding a single garment is an adventitious exercise in bridging the gap between these two areas of thought while also providing an introductory analysis to her career and designs.

Bibliography
How “bad” did Bad, Bad Leroy Brown Look?

Leigh Southward, PhD, University of Arkansas

What does it mean to dress or look “bad”? When did “bad” start to mean “good”? According to dictionary.com, bad originally meant not good, but by the 1960-70s, bad was used to describe a person who resisted authority or tradition, and in terms of dress and appearance, bad was used to mean one’s finest, most fashionable clothing. Today, when posed the question of bad in terms of dress, students indicated it means awesome, fashionable, what people wear who want to fit in.

Jim Croce was a folk-rock singer who released “Bad, Bad Leroy Brown” in 1973. The song describes Leroy Brown as a tall man who wears fancy clothes, a diamond ring, carries weapons, and is feared by men, while being admired by women. In an introductory clothing concepts course, the song is played while the lyrics are shown on a projector/screen, and students are asked to describe with words or illustrations, the appearance of Leroy Brown and the “girl named Doris” that has caught Leroy’s eye.

The assignment has been used over three semesters when discussing Dress as Nonverbal Communication, and includes responses from 402 students. The average age of respondents is 19, and over 70% are majoring in apparel merchandising. The majority (94%) are female and 89% identify their race as white/non-Hispanic. Data indicated that students believed Leroy Brown is black, about 30 years old, wore a fedora, and had a mustache. Respondents believed Doris is white, blonde, curvy, and is slightly younger than Brown. Leroy is dressed in a dark, expensive-looking suit, and patent-leather shoes, and Doris is in ankle-length, skinny jeans, a lacy blouse, and stiletto pumps. The responses indicated that bad does not describe a person as being feared in present day, but does adhere to the idea that “Bad Leroy Brown” and his fancy clothes and jewelry would send the same messages as someone who looks “bad” today.
The *Sporting Fashion* exhibition catalogue explores the evolution of women’s sportswear in Western fashion over 160 years. Drawn exclusively from the collection of the FIDM Museum at the Fashion Institute of Design & Merchandising, Los Angeles, the book examines the competing priorities of fashion, function, and propriety across a broad range of sporting activities. Exhibition co-curators and catalogue co-authors Kevin L. Jones and Christina M. Johnson will describe assembling, researching, and photographing the objects, ensembles, and visuals included in the book. They will also speak to the realities of the teamwork, deadlines, and creativity needed in museum publishing. Join them for behind-the-scenes banter and an exploration of excellence in material culture scholarship.
Color is an important element of design, and it represents and expresses the philosophy of life and an aesthetic sense in certain cultures. Based on the five elements theory in Korean traditional culture, blue represents trees and the east, and it is the color of positivity which symbolizes spring, creation, new life, expelling ghosts, and praying for fortune. In Korean traditional culture, blue was also commonly used to decorate the skirts of women because it was an economic and durable color; it faded slowly, was less likely to be damaged by bugs, and could be dyed more inexpensively than other colors at that time. The purpose of this design was to create a garment that expresses a sense of positivity and happiness by using different shades of blue from a cultural perspective of Korea, and that is why the title of this design is “Bliss and Blues”. Also, it was intended to show the beauty of hyperspace/openness, the beauty of line/texture, the beauty of emptiness, the beauty of symbolism, and the beauty of layering that are revealed in hanbok—Korean traditional dress.

The top of this design was created by deconstructing and reconstructing preowned clothes and scarves made of cotton or linen. Two shirts, two blouses, and four scarves were upcycled. They were ripped out at different widths and knotted together to make unconventional yarns and were then hand knitted. Based on the width of the yarns, needles of four different sizes were used to knit them—US 10.5 (6.5 mm), US 15 (10 mm), US 19 (15 mm), and US 35 (19 mm). Various hand-knitting techniques, including garter stitch, stockinette stitch, rib stitch, and drop stitch, were used to create various textures and visual effects. The wraparound skirt of this design was inspired by chima (skirt) of the hanbok that has multiple gathered and draped layers to give a full flowing silhouette and enough space—openness and emptiness—for the wearer to move. Three different shades of white, from the purest white to grayish white, and four different shades of blue, from light blue to dark navy, are layered to make a beautiful color and gradient effect. To create gathers and drapes that are irregular, a hand stitch was used. The dark navy accessory was also hand knitted. The yarn is made of 100% wool, and a US 50 (25-mm) bamboo needle was used. Blue and white throughout the design make it cohesive, and different materials, textures, and details add uniqueness.

Bibliography
Each and every semester, studio-based design courses generate large amounts of fabric waste. Instructors need to find ways to recycle or reuse these left-over fabric scraps instead of throwing them away. The purpose of this project was to use sustainable design approaches to create a garment that is creative, transformable, and wearable by upcycling fabric scraps from the studio courses. The design utilized two design approaches to achieve sustainability: “upcycling” and “transformable design”. First, clothing upcycling is a way to enhance the value of discarded textile materials by refashioning them into totally new clothing. Creative upcycling of unwanted products or materials gives a product new life, new value, and new purpose. Second, transformable garments offer a versatility that allows consumers to be directly connected to sustainability because they can be adapted to suit the consumer’s needs and wants. As a result, the life cycle of such a garment would be extended.

The designer selected fabric scraps from the scrap bin in the studio. All of them were made of 100% lightweight cotton and have bluish shades for cohesiveness. They were ripped to a width of 1–1½” and knotted to each other to produce fabric yarns. Two sizes of knitting needles were used—US 35 (19mm) and US 50 (25mm). The garment is made of five rectangular panels of different sizes to create a versatile visual effect. Since this is not a tailored garment, there is no front or back, allowing the silhouette of the garment to be transformed according to how it is worn. Although there are not many constructional details on this garment, its unbalanced and asymmetrical silhouette makes it look simple yet unique. Stitch markers that can be easily attached and removed are used to close the open ends or fix the shape. The matched accessory was knit by hand using the same fabric yarn.

This design is innovative in terms of its use of materials, production method, and product features. Instead of purchasing any new materials, the fabric scraps left over from the students’ design projects were used for the purpose of sustainability. The structure of the knitting and knots add both visual and tactile impact to make this design aesthetically pleasing. Also, stitch markers which do not produce any additional textile waste connect the main piece in different ways and can help the wearer to transform the shape easily and without limits. Additionally, the transformable design gives creative freedom to both the designer and the wearer. For example, the main piece can be worn in multiple ways, such as a dress, skirt, shawl, or muffler. The versatile accessory can also be worn as a scarf, belt, or headpiece.

Bibliography
The ensemble is a contemporary spin on Christian Dior’s “Zemire,” a red satin evening jacket and full-length skirt “echoing the shape of riding-habits” from his autumn/winter 1954-55 Ligne H couture collection. While Dior’s atelier produced such models for mid-century fashionistas, the aim was to actualize the concept and pay tribute to the couture process.

“Zemire 2022” draws back to eighteenth-century “sportswear” and forward to “athleisurewear” to create a practical, comfortable and sustainable ensemble to be worn today and every day. In couture mode, a body cast was draped with remnants of wool-polyester bouclé knit to create the hand-quilted coat’s middle layer. Abutted seams secure pieces that custom-fit the torso except in front (for ease and bodily expansion). This generates a longer-lasting, more sustainable wardrobe staple. A “western” yoke-inspired style line contours the breasts and tones things down. Common cotton-polyester scarlet jersey encases the middle layer to provide further ease and comfort since combined layers still allow some elasticity. The coat’s upcycled waste materials, semi-fitted front, and relaxed feel makes it more likely to be used daily, yet links to Dior’s inspiration and hand-sewn practices remain.

The red Zemire ensembles incorporate eighteenth-century cut, construction and riding habit aesthetics. Like many eighteenth-century women’s garments, they feature narrow, cuffed sleeves and skirts worn over voluminous petticoats. While Dior’s three-quarter sleeve resembles those on mantua-makers’ gowns, the 2022 coat tested and modified 1780s-1790s full-length, curved, two-piece sleeve patterns borrowed from men’s tailored styles. It uses “death head” thread buttons and petticoat-style construction (i.e. waist-pleated skirt secured to a twill tape that enables waist expansion). Lastly, quilted motifs are inspired by an American eighteenth-century militia uniform coatee with red hearts at the front hem. While structural seams are made by machine, hand basting and stitching was extensively used in this casual, doubly historically-inspired ensemble.

Notes
6 “Red Revolutionary Coat V.60.93.01,” Valentine Museum Catalogue Records.

Bibliography
Catalogue Records for “Red Revolutionary Coat V.60.93.01.” Valentine Museum (not accessible online).
http://collections.vam.ac.uk/item/O74100/riding-habit-unknown/.
https://collections.vam.ac.uk/item/O133440/zemire-evening-dress-dior-christian/.
The growth of the fast fashion industry has increased the rate of consumption of fashion products, resulting in an abundance of still functional, second-hand clothing. Previous research suggests that repurposing apparel and textile-based items into new products is a possible solution to the overconsumption of fashion goods, but currently no formal process exists (Fletcher 2008). Irick (2013) proposed a model for repurposing apparel and textiles which identifies three levels of repurposing; restyling, subtractive, and additive repurposing. Research by Irick and Eike (2017) added a fourth level of repurposing to this model; intentional pattern-making, in which discarded clothing is deconstructed and new patterns are designed to utilize available fabric pieces, working within existing shapes and area. Additionally, Irick and Eike (2019) found that men's and women's suiting items were among the most abundant and unsellable items in second-hand stores.

Three designers participated in this project to determine proof of concept for level four of the repurposing model including a cost evaluation, feasibility of reproduction of designs, and efficient use of repurposed materials. The designers agreed upon the type of garments to repurpose (a men's suit jacket and trousers), a common inspiration (individual geographical location), and category (women's wear). Each designer created their own garment and the designs developed were at the discretion of the designers, no discussion occurred between the designers during the design process. Preliminary results show that reproducibility of designs is possible and can be cost effective depending on the pattern-making method used.

This design is one of the three created as a result of this project. The color palette was inspired by the atmospheric perspective of the Mountain West region and the silhouette was a take on the layered look of outdoor wear meets streetwear. The repurposed items were deconstructed using a seam ripper into flat fabric pieces. The pieces were draped directly onto a dress form to determine how best the fabric would work with the curves of the body. The designer intentionally used the fabric pieces in different places on the body than where they existed in the original garments. Three pieces; a jacket, tunic, and pants were created.

Bibliography
The purpose of this project was to create original cosplay costumes for the characters Lady Tremaine, Anastasia Tremaine, and Drizella Tremaine from the Disney animated movie *Cinderella*. The approach to the design was to combine elements of the original animated characters, the Disney park face characters, and historical fashion plates. The authors used visual and narrative analysis of the original movie to inform their design decisions. While there is no specific time period stated in the original Disney animated movie, all of the characters wear garment silhouettes reminiscent of the crinoline, late bustle, and late Victorian eras. In addition to the textual analysis of the characters, the authors also used fabric prints and trim motifs to further explore the character's attitudes and personality.

In the original *Cinderella* movie, the sisters had no distinguishable personalities; however, the two Disney sequels to the movie include a redemption arc for Anastasia. In the movies she finds love and develops empathy for Cinderella, and eventually turns against her sister and mother. Anastasia's softness is reflected in the use of gathered fabrics and ruffles in contrast to Drizella's hard, tightly pleated ruffles. The stripe motif is also strung through all three looks, with Anastasia's costume using a large pink zigzag fabric to represent her wavering loyalty to her family in the sequel films.

The costumes were created for plus size costumers and created entirely from self-drafted patterns with the exception of the wired bustle cages that were created using a Truly Victorian pattern. All three costumes have color and texture coordinated corsets, chemises, petticoats, and bustles. These costumes are a unique and original approach to three characters that have existed in popular media for decades while still representing the time period in which the Disney movie takes place.
Magpie Fancy Dress Costume

Laura Kane, PhD, Framingham State University

The purpose of this project was to recreate the illustration of the Magpie from the 1887 book *Fancy Dresses Described: or What to Wear at Fancy Balls* by Ardern Holt. The original text is a glossary of costume ideas meant to inspire readers when selecting what to wear to a costume party or fancy dress ball. The *Magpie* is described in the book as:

The front of skirt is striped black and white satin plaited; the bodice cut in one with longside revers of black, lined, and turned back with white ruching to the hem of skirt, opening down back to show full plaited skirt. The black bodice bordered with white; low striped vest; magpie on the shoulder and in hair. (Holt 1887, 140)

The accompanying illustration shows a bold black and white striped skirt, short sleeved bodice with long tails, and a center bodice panel.

Care was taken to adapt the proportion of the original dress to a plus size body. The costume was created using self-drafted patterns and includes a striped petticoat, black coutil corset with feather flossing, and a pleated skirt made of black and white sateen. Each stripe in the skirt is an individual panel seamed together in the underlay of the pleat. The bodice is fully lined and closes with hook and eyes on a boned center panel. The bird accessories were created using Halloween crow decorations adorned with taxidermed magpie wings. The birds attach to the dress using magnets. The fan was painted and trimmed to reflect the original illustration.

While the original book includes problematic stereotypes of peoples and cultures, the Magpie is a unique and surprisingly modern example of fancy dress at the time.

**Bibliography**

Sustainable-Centered Beauty Pageant Costume Design

Jordon G. Masters, West Virginia University

Beauty pageants have been a part of human culture for centuries with the earliest recordings of pageants dating back to ancient Greece and evolving into the modern pageant in 1854 & 1921 (Beauty Pageants, Srivastava 2020). Many pageants involve a costume contest where contestants represent a geographic area in the form of a wearable costume. Pageant costumes are uniquely made of and/or embellished with synthetic textiles, threads, beads, and closures and only worn once making their sustainability factor low. Kate Fletcher defines this type of garment in 2014 as the “party top”, a high-impact garment with low re-wearability (Fletcher 2014). This creative design project investigates the design and creation of a pageant costume for the Mrs. American 2023 national competition using sustainable-centered practices and materials.

Glass was the inspiration decided by the contestant based on the historical importance of its production in her home state, West Virginia. Garment construction research comprised of studying historical and conceptual uses of glass and biodegradable materials (Welcome to Online, Chihuly). To reduce muslin fittings, the pattern of the costume was drafted in CLO3D using a custom avatar matching the contestant’s body. The biodegradable garment was constructed with dead stock 100% silk dupioni and 100% cotton threads. Mother-of-pearl buttons were used as closures. West Virginia-produced glass was attached to the neckline and hem with natural hand-made gelatin glue (Hiscox 1933). The tiara, back piece, and waste embellishments were hand sculpted from ABS plastic to reduce weight and withstand high temperatures during travel.

Sustainability was limited by functionality (i.e. replacing real glass with ABS plastic), however, designing with a sustainable-centered view can be used to create lower-impact costumes in pageants or other situations where the fashion level is high, but the re-wearability is low. Grounded on the inquisitive comments received from judges and contestants, this project proposes a new platform for sustainability.

Bibliography
Beauty Pageant Origins and Culture | American Experience | PBS.


Designing *Le Cygne*

Belinda T. Orzada, PhD, University of Delaware

**Designed** for a performance of *Le carnaval des animaux, le cygne* contributes to the understanding of creative design practice for ballet costume, demonstrating the usefulness of the FEA Model (Lamb and Kallal 1992) as a theoretical framework for creative practice. “Costume for the ballet...inspires the makers, wearers, and audience to ...enter the ballet's fantastical world” (O'Brien 2014). Ballet costume design affects multiple target ‘consumers'; the needs of the dancer, artistic director/choreographer, and the audience all must be considered when developing design criteria. Design research included viewing the Museum at FIT's 2020 exhibition, “Ballet: Fashion's Muse”, videos of Anna Pavlova's performances of the dying swan, an image search of 'swan' ballet tutus, and tutu construction research. Previous experience designing ballet costumes for performances, such as The Nutcracker, provided a foundation of ballet costume construction knowledge.

Functional and sustainable design solutions are equal to aesthetic and expressive qualities connecting costume (dancer) to choreography/role, music, and stage design. Fit, movement ease, and alterability (Functional), visual details enhancing presentation of self as a swan (Expressive), and silhouette, color, and texture (Aesthetic) all were considered. Evaluative discussions with the choreographer and the ballerina cast as the swan, led to bodice shape alteration and a larger expanse of feathers. Elastic strips in the interior connect bodice to skirt and allow flexibility. Wide seam allowances and hook strips allow future size adjustments.

Subtle contrasts of ivory and bright white, sequins catching the light in contrast to matte feathers provide definition to the 'wings' and 'breast' areas. This texture was important for audience perception and recognition of the character (Minor 2011). This design solution using sequined lace and actual feathers to effect swan wings and breast feathers was unique to any observed in my design research.

Completed costumes only speak to the finished product, not the process. Documentation of design considerations and process for costume design is critical for the future of the field.

**Bibliography**


Denim Dance: Digital Upcycling

Krissi Riewe Stevenson, Kent State University

The fashion industry is ever-evolving; currently both technology and upcycling contribute to innovative approaches improving the sustainability and efficiency in a system with a long history of environmentally unfriendly activity. (Fletcher 2014) Digital technology is supporting more sustainable practices by moving traditionally analog processes into the virtual environment (Sun and Zhao 2018), reducing sampling and freight costs. Upcycling, or "remanufacturing" is often lauded for eliminating use of virgin goods, but is often incorporated without a reflexive response to the uniqueness of materials. (Bigolin et al. 2022) Transforming the industry using technology or waste goods remains limited when relegated to established design processes. Therefore, the purpose of this design research was to incorporate digital patternmaking and sampling technology with upcycling in a materials-driven design process to identify integration points where it will contribute to a more efficient, sustainable process.

Inspiration was taken from modular design research (Chen and Lapolla 2020), the use of line in artist Frank Stella’s work Die Fahne Hoch! (1959), and striped textiles. Denim was selected due to its significant social, functional, and semiotic history; additionally, denim is ideal for surface design exploration (McClendon and Dennis 2016). The design process began by prototyping stripe-like patterns with disassembled jeans while simultaneously using Clo 3d to explore modular pattern shapes. A modular shape was created from the waist to the hem; above the waist, the pieces vary only in height and at the bust. The digital design was virtually sewn with a cotton twill, allowing adjustments to be made prior to cutting and sewing. In the execution of the final garment, various denim washes were mixed across the pattern pieces, assembled to the pattern shapes using measurements, and finished with denim straps and a metal zipper. Here, knowledge of garment construction, the efficiency of the technology, and the value of the materials contributes to a successful integration of technology and upcycling.

Bibliography


Deeply Hidden...

Jooyoung Shin, PhD, Indiana University

"I have a deeply hidden and inarticulate desire for something beyond the daily life."

– Virginia Woolf, Moments of Being

Deeply Hidden... is one of the creative outcomes of a research project that aims to explore the multitude of concepts “woman” embodies, metaphors she symbolizes in western and eastern civilizations throughout history, and to visually represent these concepts. Some are ambivalent (e.g., life/birth vs. death, salvation vs. damnation, desire vs. control) and some paradoxical (i.e., a woman is a regenerator but not a creator).

If “the woman’s body is one of the essential elements of the situation she occupies in this world,” I believe that the situations women had to endure (e.g., discrimination, suppression, exclusion, etc.) are realized through women’s bodies and clothing (Beauvoir et al. 2011, 48). When it comes to feminine sexuality and the body, historically, women endured various forms of social control over and negative perceptions of their bodies, in both Western and Eastern cultures, particularly after Christianity became a dominant ideology in Western civilization and Confucianism in the East, more specifically in Korea. They were trapped by their physical conditions, perceived as intrinsically inferior by a patriarchal society, and a woman’s sexual desire must be suppressed (Hong 2006). Ironically, while degrading feminine sexuality, it was sought explicitly or implicitly. For example, a woman’s dress made the body immobile, powerless, and hidden (e.g., corset, pannier, and voluminous skirts) but simultaneously eroticized it.

The design of Deeply Hidden represents feminine sexuality as an ambivalent symbol of control/desire and exposure/concealment and suggests a subtle dismantling of such a dichotomy. The wearer’s sensual beauty is emphasized by manipulating the garment’s silhouette and shapes. The silhouette of the overdress imitates that of women’s hanbok (traditional Korean dress) created by a short, tight-fitted jacket and a full skirt (Lee 2009). The short bodice made of traditional Korean quilted silk barely covers the breasts so that skin underneath can be revealed. The skirt made of layers of tulle obscures and simultaneously emphasizes the body’s characteristics because of its sheerness and lightweight. A corseted bodysuit references two styles that embodied sensuality and physical entrapment: a corset and the 18th-century pannier. Colors (black and red) and materials (crinkled metallic silk brocade and faux knit chainmail) for this project are chosen to reflect various symbolic meanings embedded in a woman’s body and sexuality.

*This project is funded by the College of Arts and Humanities Institute, Indiana University.

Bibliography


In almost every religious and patriarchal context, women and their bodies were described as innately weak, passive, inferior, incompetent, or absent. When it comes to feminine sexuality and the body, historically, women endured various forms of social control over and negative perceptions of their bodies in both Western and Eastern cultures, particularly after Christianity became a dominant ideology in Western civilization and Confucianism in the East, more specifically in Korea. While feminine sexuality was degraded and suppressed, it was sought explicitly or implicitly (i.e., a woman's dress made the body immobile, powerless, and hidden but simultaneously eroticized it).

The design of Entrapment embodies the woman's body and feminine sexuality as a symbol of control/desire by exploring the devices representing such ambivalent aesthetics in the Western and Korean dresses and by manipulating their shapes and silhouettes. First, I reference the 19th-century off-the-shoulder style that embodied sensuality and physical entrapment. The woman's movement is confined between her body and the dress by a red metallic silk brocade pleated band and a black ramie band sewn to the princess lines of the bodice. Another reference for this design is the traditional Korean women's underpants that symbolize chastity and sensuality. Women wore layers of underpants as protection from cold weather, to conceal their skin, and to create a voluminous skirt that symbolized sensuality and fertility. By converting underwear to outerwear, the device designed for convenience is transformed into a means to highlight feminine sexuality. With the wearer's movement, the legs are partially exposed and then hidden again. This specific design suggests the inseparability between concealment and exposure within women's dress in various forms.

Colors and materials for this project are chosen to reflect various symbolic meanings embedded in a woman's body and sexuality (e.g., lust, desire, and a feeling of entrapment and suppression).
Interpretive Attitude and Skill in the Pursuit of Authenticity: A Recreation of Madame Lavoisier’s Chemise Gown for Reenactment

Dina C. Smith-Glaviana, PhD, Virginia Tech University

This project explores the intersection between theory and practice, specifically between the Updated Authenticity Continuum (UAC) and how reenactors design their clothing (Smith 2021). The UAC explains that reenactors negotiate authenticity with personal needs and limitations (skill and financial constraints). To test this theoretical model, I created an 18th century reenactment garment using an interpretive approach (Davidson 2019). This garment illustrates the importance of interpretive attitude and skill on the pursuit of authenticity. I argue that a reenactor's interpretive attitude—their willingness to pursue authenticity—deeply impacts their design decisions and where their garment falls on the authenticity continuum. This investigation confirmed the UAC, and suggested that reenactors can promote inclusion by practicing tolerance of those with varying interpretive attitudes and skill sets.

My design process began with the consideration that I would perform a demonstration of fashionable upper-class dress during an outdoor reenactment event. I used visual information from a painting of Madame Lavoisier's muslin chemise gown (David 1788) to guide material choice (cotton voile, lace with 18th-century-like motifs, silk taffeta), construction, and styling. To enhance authenticity and visual impact within the limitations of my skill set, I used a recreation pattern (Laughing Moon Mercantile 2018), perceived to be moderately authentic among some reenactors, altered the pattern to lengthen the bodice, cut a double-layered skirt, and added a powder blue sash with authentic dimensions (Stowell and Cox 2017) and matching ribbons.

My limitations in skill influenced my interpretive attitude, which drove me to use less authentic patterning and construction and prioritize personal needs over authenticity. Because I cannot hand-sew, I machine-sewed the gown and machine-gathered the skirt rather than cartridge-pleating by hand. To fulfill personal needs, I constructed the bodice using modern methods (lining) to stabilize the garment and created the double sleeve puff by adding a casing and drawstring rather than ribbons (Notine 2020) to increase mobility.

Bibliography
David, Jacques Louis, Antoine Laurent Lavoisier (1743–1794) and Marie Anne Lavoisier (Marie Anne Pierrette Paulze, 1758–1836), 1788, Oil on canvas. Metropolitan Museum of Art, New York.
My work builds on the creative and public nature of fashion that has tremendous power to draw attention to critical issues through fashion activism (Hirscher 2013; Tonchi 2018). I advocate for individuals with unique needs through my teaching and creative scholarship that provides apparel and accessory options that merge style with functionality. My collaboration with Olivia Davis, a wheelchair user, built on prior research utilizing an inclusive design framework to design a bag that accommodates a range of needs without appearing adaptable (Coleman and Myerson 2001, University of Cambridge 2017). It also provides options to customize the appearance of the bag. Reviewing and adding to data from an earlier study confirmed that these types of bags are not readily available, yet desired by consumers (Starkey and Parsons 2013). Specifically, the front panel was designed to convey my collaborator’s powerful message about disability as reflected in her social media. Davis states, “My disability does not define me…” (Davis 2021).

In-home, human centered design guided the development of a bag with a customizable front panel (McBee-Black, 2022; Stanford d.school, 2020). The clear panel houses a message that is changeable using a home printer and vellum paper. The collaboration included a back-and-forth process testing the bag. Text as a design element was inspired by artist and activist Barbara Kruger at barbarakruger.com. The bag was constructed using a walking foot sewing machine capable of sewing neoprene, vinyl, cotton plain weave, and strapping. Metal hardware, separating zipper, leather cording and trims were used for a variety of features, e.g., exterior, interior tech pockets, medicine holders, bungee wristlet, RFID folder, service dog supplies and embellishments.

This project builds on prior work in fashion activism and serves as a much needed, documented, pedagogical tool in apparel design for inclusive design and fashion activism. It fills a void in the market because it satisfies functional needs while allowing for personal expression and style.

**Bibliography**


Feminine Warrior in Turquoise

Anthony Wilson, PhD, Appalachian State University

Throughout history, women have been devalued politically, socially, physically, and culturally. Patriarchal societies value masculinity over femininity resulting in environments that seek to diminish, oppress, and exploit feminine power. To counteract this, women have been and are currently raising their voices, harnessing their power, and fighting to exact change. The purpose of this design was to create a look that represents the strength and beauty that lies within feminine power. This look conveys confidence and agency over one's own body with the ability to reveal in the front or cover in the back as much or as little of the body as one chooses. This look has a warrior feel with its asymmetrical high neckline and sarong style skirt. The turquoise color choice represents wisdom and power.

The design process included trend research and the creation of sketches. Flat pattern/draping techniques were incorporated to create an original pattern followed by one prototype that was fitted on a model to perfect the pattern. The final garment was cut and constructed from silk shantung and fully lined. The inside of the bodice is fully interfaced and boned for structure. An asymmetrical neckline and pleating details complete the look.

Bibliography

Functional Period Panty for People with Disability

Jia Chloe Wu, University of Missouri-Columbia
Kerri McBee-Black, PhD, University of Missouri-Columbia

People with Disabilities (PWDs) can express multiple identities to others through apparel (Roach-Higgins and Eicher 1992). However, finding functional intimate apparel is difficult (McBee-Black et al. 2022). This unmet need creates barriers to social participation (Kabel et al. 2016). The global market for period-friendly underwear is expected to reach $1.3 billion by 2026 (Mafuire 2021). Despite the potential market for adaptive intimate apparel, there are few design research studies exploring intimate apparel and menstrual briefs for PWDs. Therefore, this study aimed to explore and create a functional period panty for PWDs that was 1) easy to wear, 2) skin-friendly, and 3) environmentally friendly.

The researcher used the user-centered design (UCD) framework to engage with PWDs to understand their intimate apparel challenges. In the design, the researcher used hooks to ensure the underwear was accessible and easier to don and doff, functional fabrics with seamless bonding technology to ensure the panty was skin-friendly, and finally, the designer created underwear with reusable pads that are eco-friendly.

The design process included the following steps: (a) design conception, (b) pattern making, (c) testing pad size, (d) selecting and testing functional fabrics, (e) testing the washability, and (f) testing wearability. During selecting and testing functional fabrics, the researcher tested different comfortable, antibacterial, and water-absorbent fabrics and used them to make the three different sizes of pads. Each pad is composed of three layers. The first layer is chosen for its antibacterial and quick-drying function. The second layer consists of a high-capacity water-absorbing and water-locking function. The functional fabric of the third layer ensures that the liquid does not penetrate.

The product was completed using various design techniques for structure development and pattern prototyping for menstrual briefs. The design achieves easy wearability, reduces skin irritation caused by long-term wheelchair users, and is an environmentally friendly product that can be reused. These innovations meet user needs and contribute to the environmental and sustainable development of textile garments. Through the challenge of textile innovation, this research demonstrates the potential of functional design combined with functional fabrics in meeting the needs of people with disabilities. Existing menstrual briefs on the market today are underwear and pads used together, which are neither reusable nor more environmentally friendly. Thus, period panty with reusable pads fills a gap in the market.

Bibliography
Senbazuru is a traditional legend that asserts that wishes come true if you complete the folding of a thousand origami (paper) cranes (Hinders 2019). Sadako Sasaki was a 12-year-old victim who suffered from leukemia caused by the radiation of the Atom Bomb explosion (Manon 2022). In 1955, she started the commitment of Senbazuru during her anguish and loneliness in the hospital to embrace peace and the sign of a “compassionate heart” (Sasaki & DiCicco 2020). Her story with Senbazuru spread worldwide for peace education, and the origami crane became a meaningful symbol of hope and healing (Pearce et al. 2020). Although various worldwide organizations and individuals completed the Senbazuru legend to raise public awareness of the impact of war and concern for illnesses and disasters, the United Nations noted more than 450 million children still lived in conflict and violent areas (Ostby et al. 2021). Seventy-seven years after the atomic bombings in Hiroshima and Nagasaki, the dream of a peaceful world still does not exist.

To place hope for a peaceful world for future generations, the designer applied the origami crane legend and heritage of Japanese culture in this dress design. This piece is inspired by a motherhood silhouette, a pregnant lady’s tummy curve, and an infant back carrier. Two symbolic origami cranes merged on the front nude colored cork panel to highlight the motherhood, while the back bodice is manipulated with a bow knot and an origami crane to represent beauty and hope of children. One thousand origami cranes are machine embroidered on the skirt in multicolored and brilliant threads. These are applied to showcase the origami cranes and exemplify the Senbazuru tradition. In this alternative way of processing the commitment of Senbazuru, the Japanese cultural legend on Senbazuru was recalled through the dress, and the designer experienced a mental comfort through the “compassionate heart” which Sasaki wanted to demonstrate in her commitment to a peaceful world.

Bibliography
The Future of Fashion Lies in the Past: Utilizing Traditional Textile Crafts to Promote Repurposing, Slow Fashion and Craft of Use

Erin Irick, PhD, University of Wyoming

This project intends to contribute to existing research on sustainability in the apparel and textile industry, combining the concepts of slow fashion and craft of use with existing literature on repurposing apparel and textile products. Fast fashion has resulted in an overabundance of used, unwanted apparel and textiles. A model developed by Irick (2013), amended by Irick and Eike (2020) established a repurposing process with four levels. Additionally, Fletcher (2012) proposed the concept of slow fashion in opposition to the frenetic place of the current fashion manufacturing system. While slow fashion incorporates aspects of sustainable production including repurposing, it also incorporates ideas about quality materials, local markets, cultural diversity and traditional craft techniques.

Tied to this movement is the concept of craft of use which views apparel products as an ever-evolving process of wearing resulting in satisfaction flowing from how we experience garments we already own (Fletcher 2015). The Local Wisdom Project is an international research project that explored how people extend the life of their clothing, including traditional embellishment and mending techniques (localwisdom.info 2022). One of the problems with these ideas is the assumption that consumers possess such skills or knowledge to mend, alter or tend to their garments. Younger generations have not been exposed to traditional textile crafts as much as past generations have. Understanding the history and importance of such techniques and how they can be utilized within the constructs of repurposing, slow fashion and craft of use will not only allow us to tell the stories of and connect us to generations past, but will also promote a more sustainable future.

Through preliminary research, eight different categories of traditional textile techniques were identified (knit/crochet, embroidery, lace making, weaving, beading, quilting/patchwork, needlework/cross stitch, and hand dyeing/printing). This project is being conducted in three phases; 1) conduct secondary historical research over the eight selected traditional textile craft techniques to understand their historical importance, usage and associated meanings, 2) identify and interview collaborators regarding their skills in each of the selected techniques, 3) collaborate with the participants to design and construct eight garments paying homage to each of the traditional textile techniques, telling the story of each collaborator, while also incorporating repurposing). Currently, this project is in phase two with hopes of completion in early fall 2023.

Bibliography
Transforming Quilts into Garments: Designers' Experiences with Upcycling
2023 Adele Filene Student Presenter Grant Winner

Colleen Pokorny, University of Minnesota
Elizabeth Bye, PhD, University of Minnesota

Upcycling is part of a circular economy in which materials are recirculated within the same system by being transformed into new products. Within the quiltmaking community, upcycling is a hot-button issue. Designers upcycle quilts, cutting them apart and transforming them into fashion garments such as coats and jackets. Quilt scholars have decried the cutting up of quilts, declaring the destruction of historical quilts as devaluing quilting's cultural heritage, severing the link between quilter and quilt, and destroying potential valuable quiltmaking history. On the other hand, designers see this as a sustainable way to keep unwanted quilts out of landfills and elevate quiltmaking in the public eye. As a result, the question "to cut or not to cut" has divided quiltmakers, scholars, and historians.

The purpose of this qualitative phenomenological study is to describe designers' experiences when upcycling second-hand quilts into fashion garments. Designers play a critical role in the reinterpretation of quiltmaking material culture, as they initiate the transformation of quilts as cultural objects to fashion garments. Previous research examined consumers' changing values towards quilts due to Ralph Lauren's Fall/Winter 1982 collection. However, designers' experiences when upcycling quilts into fashion garments have not been examined.

A three-pronged approach to phenomenology will be used, including interviews with approximately twenty designers actively involved in upcycling quilts into fashion garments, photo elicitation, and content analysis of participants' customer-facing websites. Data analysis will be emergent in nature, following the concept of the hermeneutic circle to describe the essence of the designers' experiences. The findings from designers' voices will provide new ways of thinking about what it means to reuse, repurpose, and re-value material culture through design processes.

Bibliography


Designing and Manufacturing Representations of Filipina Identity: Examining the Terno as a Dress Artifact

Jaleesa Reed, PhD, Cornell University
Alyssandra Rae Ortanez, Cornell University

Since the early 1800s, the national dress for women in the Philippines, the terno, has been in a state of evolution. The original terno was a three-piece matching set consisting of a top (camisa), bottom (saya) and shawl (pañuelo). Though the terno evolved from the baro't saya, it has also been known as the traje de mestiza, Maria Clara gown, and the balintawak throughout time. Today's terno is typically structured as a one-piece fitted dress with butterfly sleeves to accentuate the shoulders, as shown in the image of Miss Universe 2018, Catriona Gray. Dress historians in the Philippines have traced structural changes to specific decades, political policies, and access to indigenous materials (Encanto and Bernal 1992; Ramos 2017). As a result, today's terno reflects the evolution of Filipina style as well as the country's history. While production and consumption of the terno is primarily limited to the Philippines, the influence of the terno is global. Yet the terno is more than a representation of Filipina identity; it also has a place within the cultural imagination of the Filipino diaspora (Burns 2011).

The purpose of this study is to compare a 1955 custom-made terno to one designed for mass production in the Philippines. Both garments were evaluated using a practice-based framework specific to dress artifacts (Mida and Kim 2017). Donor information, news articles, books, and journal articles were also reviewed to inform the analysis. Each garment was examined in terms of construction, textiles, use, alteration, wear, and labels. Personal and sensory reactions were also recorded for reflection purposes.

Preliminary analysis reveals differences in design and construction. Documents from the donor file suggest that the 1955 terno was designed to reflect the style of Luz Magsaysay, the First Lady of the Philippines from 1953-1957. In comparison, the machine embroidery and beading on the 2019 two-piece terno may signify the effect of industrialization and mass manufacturing on garment construction.

Comparing a terno created for mass consumption may reveal how colonialism and fashion designers have changed the terno. Wearers of the terno are still stratified by class, even as millennial designers reimagine Filipina identity through the dress (Chee Kee 2019). Through design, manufacturing, and the movement of people, the terno now functions as a connector across the diaspora.

Bibliography
“Artemesia Making Margaret a Calico Frock”:
Clothing Rose Hill Plantation’s Enslaved Children

Ann Buermann Wass, PhD, Independent Scholar

In the diary she kept for over three decades, Martha Ogle Forman, the mistress of Rose Hill Plantation in northern Maryland, made frequent entries about the provision of clothing for the plantation’s enslaved people from 1814 to 1845. The focus of this poster is the clothing of the children. The diary has been published, and this project began with a compilation of entries about the clothing of the children born at Rose Hill. A close reading of the diary reveals details, such as the fabrics used, that flesh out the usually brief and general information currently available on enslaved children’s clothing.

Mrs. Forman identified many of the children, both girls and boys, by name. These have been matched to manuscript plantation lists in the Maryland Center for History and Culture; accompanying birth dates indicate the children’s ages. These ranged from infant Margaret Burk to ten-year-old Charles Bayard. Some children appeared in entries over several years, making it possible to track changes as they grew.

The poster will feature the diary entries and plantation lists, along with contemporaneous visual sources and prescriptive literature. As images are scarce, the author will re-create some garments, based on Mrs. Forman’s descriptions, for boys and girls of various ages. The process of making these garments will be illustrated with patterns and fabric samples as well as photos of the finished clothing. The garments themselves will be displayed during the designated poster presentation time.

Bibliography

Illustration
Kashmir and Paisley shawls feature prominently in the history of dress, international trade, and cultural appropriation throughout the 19th century. Once these beautiful, expensive garments were no longer in vogue, what became of them? Existing histories briefly explain that the shawls were sometimes remade into dolmans or mantles in the 1870s, but rarely describe their ongoing use to create a variety of other garments up to the present day. While refashioning of garments was common practice throughout history, researching refashioned garments is challenging because skilled dressmakers and tailors leave minimal evidence of transformation and photographs of the original garments are rarely available.

Garments made from Kashmir and Paisley shawls are unique because the original form is known. The shawls were large textiles, with intricate center medallions, paisley motifs, and border designs to consider when cutting new garment pieces. Through examination of a refashioned garment's construction we can deduce information about the original shawl's size and pattern to gain insight into how makers used extant qualities of garments and elaborated upon them. These techniques are valuable for modern upcyclers reworking design elements of old garments into new creations.

This phenomenological study investigates garments made from Kashmir and Paisley shawls between 1865 and the present day. Museum accession files for each garment are reviewed to determine the origin of the shawls and the garment's maker and owner. Following the object-based “observe, reflect, interpret” method originated by Mida and Kim (2015), each garment is analyzed regarding construction methods, linings, embellishments, and likely layout of pattern pieces on the original shawl. Incorporation of center medallions, large paisley motifs, and shawl borders are compared across garments to discover how existing features of shawls were used in creating new garments. Knowledge of historic practices can inform current methods of upcycling to make fashion more sustainable.

**Bibliography**


The 21st century has seen a significant transformational shift from costume museums to more clearly fashion-centered ones (Pecorari 2014). This change has been seen since the 1970s when Diana Vreeland, curatorial pioneer at The Costume Institute at the Metropolitan Museum of Art, reshaped museology by introducing a contemporary fashion perspective for an innovative and intellectually engaging museum experience (Monti 2013). Another fashion professional, Linda Loppa, accelerated the movement among museum exhibitions by merging the fashion system in an exhibition at the Fashion Museum Antwerp, also known as ModMuseum or MoMu (Pecorari 2014). These examples illustrate the fashion museology concept, established through integration of notable fashion designs, spectacular scenery, and technology-based visualization display (Melchior and Svensson 2014). This forward-thinking approach simulates and attracts visitors' curiosity, connects cultural artifacts to contemporary fashion industry, and communicates relevant knowledge through enriched and highly relevant experiences (Melchior and Svensson 2014; Steele 2008).

The idea of fashion museology economically sustains both the fashion and museum industries and provides education for future generations (Melchior 2011). With presentations centered on stories of fashion designers' processes and concepts, highlighting value chains in the contemporary fashion industry (Pecorari 2014), current college fashion students should be one of the main beneficiaries of the evolving fashion museological movement. This study integrated a variety of global digital museum resources within a Contemporary Fashion Designers course in the Fall of 2022. It aimed to understand the advantages of fashion museums in inspiring, linking, and preparing future fashion industry professionals. Students completed a pre- and post-survey to gauge their knowledge and the effectiveness of the digital museum resources. A qualitative content analysis was generated from interactive discussions focused on utilizing and seeking information through the virtual landscape of fashion museology. A broad understanding of college fashion students' perceptions and reflections as significant potential visitors could provide curators valuable insights into the opportunity and impact of the fashion museological movement for the fashion industry.

Bibliography


Empowered Women in Sexy Clothing

Dooyoung Choi, PhD, Old Dominion University

In the midst of controversy around the idea that female sexual self-presentation is empowering, researchers explore the positive and negative sides of self-sexualization (De Wilde et al. 2019). Although researchers conduct theoretical and empirical studies to understand self-sexualization and self-sexualizing women (Plieger et al. 2021), studies that capture the direct voices of women who claim their self-sexualization as empowerment remain scarce. Accordingly, I interviewed women who publicly present their sexuality while associating their sexualization with female empowerment and asked how they would define female empowerment as well as when and how they engage in sexual self-presentation.

To select relevant participants, I identified Instagram users who posted sexualized selfies with a female empowerment hashtag (#femaleempowerment). After the institutional review board approval, a total of sixty-two eligible Instagram female adult users were contacted for interviews. Six women agreed to participate in in-depth semi-structured interviews through Zoom (response rate: 9.67%). The average length of the interviews was 44 minutes. Interviews were transcribed, and inductive qualitative analysis was conducted using NVivo 12.

Participants’ responses to defining female empowerment were coherent and consistent; their definition of female empowerment was essentially the unapologetic, pure acceptance of oneself. All participants went through changes from non-sexualizing women to active sexualizing women and had influential factors that contributed to their changes; counseling, books, and life-changing events such as divorce. Particularly, some of them recalled past years of being overlooked and marginalized for not fitting into the cultural expectations for various reasons including teen pregnancy and being overweight. In their non-sexualizing years, they might consume similar products and services to adorn themselves, but their motivation for those consumptions changed. Now, their focus is on what makes them personally feel healthy as well as looking good. One exception to a change in consumption was clothing choice. Wearing sexual clothing was not only a way to boost their mood, but also had a significant meaning; it was a tool to liberate oneself.

Through this research, the connection between sexual self-presentation and empowerment was empirically explained by the very voices of women who engage in empowering sexual self-presentation. To a certain extent, their sexual self-presentations represented freedom from past selves, and were a manifested victory over the fight against the social norms that disadvantaged them. For that matter, these women were empowered in sexy clothing.

Bibliography


Almost Grunge! Style and Sketch Comedy in 90s Seattle

Clara Berg, Museum of History and Industry, Seattle

In the 1990s, a sketch comedy show called *Almost Live!* aired on local Seattle TV, and poked fun of everything Seattleites had on their minds: coffee culture, the latest Boeing strike, Bill Gates’ haircut, another dismal Mariners season, and of course… grunge. *Almost Live!* ran from 1984 to 1999 and was the launching pad for Bill Nye, Joel McHale of *The Soup* and *Community*, and several beloved local celebrities. When Seattle bands exploded into international attention, *Almost Live!* was there to joke about it. The show’s host, John Keister, started his career writing for local music newspaper *The Rocket* and already had deep connections in the scene. Early sketches like “The Lame List” and “Rocker Jeans” featured musicians from Seattle before the term “grunge” was widely applied to their music. Cast members dressed in parody versions of the grunge style in sketches like “How the Grunge Stole Christmas,” “Doubles,” and “The Worst Girlfriend Joins the Band.” Members of Soundgarden, Pearl Jam, Nirvana, and Alice in Chains made guest appearances. The show had no costume designer or wardrobe department, so the cast assembled their own outfits and guests and extras came in their own clothes. While not intended to be about style, *Almost Live!* ended up telling a story about how grunge looked on the ground—both on real members of the scene and in parody form.

As with many countercultural fashion movements, the lines defining grunge are blurry. Was it a subset of punk and heavy metal style, or was it distinct? Were features like plaid flannels and Doc Martens truly an essential part of the look or a caricature that solidified later? How much of what was called grunge style was specific to the music scene, and how much was just common casual clothing in the Pacific Northwest? As a weekly comedy show dissecting Seattle life before, during, and after the height of grunge, *Almost Live!* serves as a surprisingly intriguing window to explore these questions. The presentation will combine scholarship with some 90s nostalgia and a few laughs.

**Bibliography**


Uptight Alien Queens Wear Wet Leather: Fetish Clothing in Science Fiction Costuming

Aly Renee Amidei, University of Wisconsin-Madison

Costuming characters for science fiction entertainment often results in wildly creative interpretations of dress. When considering the future fashion of distant worlds, designers can blend any element from the history of clothing or invent entirely original looks. Despite being limited only by their imaginations (and budgets), designers frequently return to styles and details that are easily recognizable in order to play on the collective cultural knowledge that surround those garments.

*Star Wars* (1977) dressed its macho outlaw scoundrel character, Han Solo, in clothing reminiscent of the American Wild West. In *Blade Runner* (1982), the detective and femme fatale wear classic film noir styles and act out traditional gender roles; the disruptive “Blades” wear futuristic punk and aggressively reject their assigned roles within this world. These are just a few examples of the choices costume designers make to create not only a visual shorthand to be interpreted by the media consumer, but also to confirm or subvert existing notions around gender and sexuality as it relates to clothing. This contributes to the visual world-building that is essential to the speculative fictional worlds of science-fiction and fantasy entertainment.

A common thread shared between these fictional worlds is in the hyper-sexualization of female-presenting characters. The costumes for women in sci-fi and fantasy regularly emphasize and reveal the feminine form even when it is illogical: belly baring garments and stiletto heels for warrior women. Fetish clothing, like tight fitting wet-leather latex “dominatrix-style” garments, have been a staple in speculative fiction costuming from its infancy. Valerie Steele notes that it is the “single most important fetish costume” and it has “exerted the greatest influence on contemporary fashion.” (Steele 1996,169). The way the subversive dominatrix costume has become readily associated with the genre provides a fascinating exploration for the manner in which science fiction uses costumes, gender, and sexuality to tell a story.

Using a cultural studies approach and my experience as a theatrical costume designer, I will conduct a social and contextual analysis of the use of fetish inspired ‘dominatrix’ costuming in character costume designs from keystone genre properties from the last seventy years including *Devil Girl from Mars* (1954), *The Avengers* (1961-69), *Star Trek: First Contact* (1996), and the *Hellraiser* films (1987-2022). Additionally, a historical analysis of existing interviews and scholarship about these costume choices will further clarify the intended impact on storytelling and the resulting reception. By examining the use of fetish inspired “dominatrix” clothing as a storytelling device in science fiction media, we can illuminate the evolution of gender roles within these distant worlds and our own.

Bibliography


Gray Sweatpants and the #Challenge of Recuperation

Brian Centrone, SUNY/Westchester Community College

The social media-based #GraySweatpantsChallenge called for men to don a pair of gray sweatpants and share photos of how well the garment showed off their endowments. The accessibility and current social acceptance of sweatpants as a stylized garment allowed men of all races and classes to participate in the challenge. The Black men who participated received significant amounts of likes, shares and comments from female spectators who openly expressed their appreciation of the images on social media. This garnered the attention of predominantly White men who quickly co-opted the challenge by posting self-images with absurdly large objects shoved into their gray sweatpants.

Although many people found these photos to be amusing, the takeover can be viewed as an extension of the scopic dismemberment of the Black penis that is connected to lynching photographs in the 19th century and to the myth of the “big Black dick.” Part fear and part fantasy, this myth is responsible for the continued fetishization and symbolic castration of the Black penis which can be seen in the creation of art; photography; and racialized gay pornography. The #GraySweatpantsChallenge photos, however, do provide an opportunity for Black men to attempt a recuperation of the penises that had been literally and symbolically stolen from them for three centuries.

Bibliography


Fancy Feet: Development of the Irish Dance Hard Shoe

Deirdre Morgan, Fashion Institute of Technology

My research aims to explore the development of different materials used to make Irish dance hard shoes, considering the progression of Irish dance from the 18th century to present day. Using extant images and video from the 20th century, and conducting oral histories with competitive dancers and shoemakers, this paper will provide a brief history of Irish dance, examining the changes in hard shoes worn over time, ultimately expanding on the known history of these dance shoes.

The contemporary style of Irish dance can be directly tied to dances developed during the 18th and 19th centuries taught by dance masters, who traveled around Ireland teaching dance. Descriptions of shoes worn for dancing during this time are scarce, though writings by Patrick Kennedy describe a dancing master wearing turn-pumps, a type of leather shoe with a small heel typically worn by the middle and upper class (Kennedy 1867). It was not until the 1930s and 40s, after the creation of An Comisiún Le Rincí Gaelacha, The Commission of Irish Dance, that the shoes worn for competition were regulated (Hall 2008). Today hard shoes are made of soft leather making the shoes flexible for dancers, with added fiberglass tips and heels to produce the tapping sound (RTE 2011).

The oral histories I conducted are vital to expanding on the previous research done by Dr. John P. Cullinane, Breandan Breathnach, Catherine E. Foley and other historians who have developed a written history of Irish dance. While the current written history predominantly focuses on the developments of dances and the costumes, few give direct attention to the shoes worn. Interviewing shoemakers and dancers who witnessed the changes during the twentieth century gives a greater understanding of the circumstances that led to the current materials used. Many of these interviews also give context to historical documents thanks to their own personal histories with Irish dance.

Bibliography
John. P. Cullinane, email message to author, April 21, 2022.
Mounting a Full Uniform: Cost Effective Dressing Solutions to a Complex Ensemble

Josée Chartrand, MacEwan University
Anne Bissonnette, PhD, University of Alberta

The “Red Serge” of the Royal Canadian Mounted Police (RCMP) is a globally recognized symbol of Canada. As such, it can be a powerful coded artifact in an exhibition. However, such a uniform has been extremely difficult to display because of its inherent mounting challenges: the breeches must be tucked into tall boots, prohibiting the use of mannequins with a bum or leg post, and the uniform is incomplete without its hat and gloves, thereby requiring its mannequin to have a head, arms and hands. This presentation will discuss the mounting strategies made to overcome these challenges, which may provide insights to fellow curators, preparators, and conservators in their own practice.

A composite display was developed to problem-solve the full uniform’s mounting requirements. A child’s torso hanging from the neck was covered with a custom sculpted Fosshape® head, adult flat chested upper body, upper thigh section, and arms. The head was high enough to have the brim of the RCMP hat rest above the metal bar supporting the torso. This accommodated the bar’s entry through the back of the head. The head was then covered in linen to match the aesthetic of the rest of the dress forms in the exhibition. As the torso was also quite small, it was covered in a larger Fosshape® shell before being padded with nylon pantyhose and polyester batting to cater to the size of the uniform and body of its wearer. Arms and legs, similarly developed using Fosshape®, were secured over the existing torso.

These additions meant that the size of the initial mannequin did not matter, and allowed us to mount the ensemble without jeopardizing the integrity of the accessioned uniform (i.e. by drilling through the sole of the boot or opening the seams of the breeches). While time-intensive, our method was ultimately successful and allowed the fully dressed uniform to be displayed for the first time since its accessioning.

Additional Fosshape® solutions were used in other parts of our exhibition since the selected dress forms are only sculpted to slightly below the groin. Some of those methods will also be shared.
Dress, Power, and Identity in Italian Renaissance Portraiture

Ginger D. Stanciel, Independent Scholar
Kelly L. Reddy-Best, PhD, Iowa State University

Dress and fashion as a means of communicating identity was heightened amongst the upper classes during the European Renaissance in response to the rise of the merchant class. Women of the aristocracy, in particular, had numerous motivations for subtle forms of identity expression ranging from declaring political affiliations to national allegiances. Declaring national allegiances was a frequent practice by aristocratic women who entered cross-cultural political marriages, forcing them to adopt the cultural norms of their husbands’ home. Utilizing Mida’s portrait analysis, we analyzed period portraiture of influential 16th century women that were Italian born or married. The portraiture study included 21 portraits of nine women including: Caterina Sforza, Bianca Maria Sforza, Cecilia Gallerani, Giulia Farnese, Isabella d’Este, Lucrezia Borgia, Margherita Paleologo, Eleonora di Toledo, and Bianca Cappello.

We identified elements in the portraits that the women used dress to convey status, personal preferences, religious references and characteristics, and social and political allegiances with their birth families or their husbands’ families. For example, Bianca Cappello represented the ideal mistress when elevated to Grand Duchess of Tuscany following the death of her lover’s wife; her Allori (1580) and Allori (1584-1587) portraits feature a carnation flower, a symbol of love and marriage prominent in the period.

More overt indicators to the women’s heritage through dress appeared in the form of direct and indirect references to their birth families. This emerged when the artist depicted dress styles invented or popularized by a family member, incorporating the family name or motto in one element of dress, and through utilizing an object or animal as a symbolic reference to their family. Bianca Maria Sforza wore the dress of the Milanese court in her De’ Predis (1493) and (1493-1495) portraiture despite being at the Habsburg court.

Religious symbols also appeared in several of the portraits, with direct allegorical references, indirect symbolism, and political references to Catholicism and the Catholic Church. In Sandro Botticelli’s Portrait of a Lady (ca. 1475), Caterina Sforza was depicted with St. Catherine of Alexandria dress and iconography.

Each of the nine women studied embodied many of the period expectations of mothers, wives, mistresses, and rulers. However, all of them found ways to communicate their personal identities through dress in their portraits, during their lifetimes.

Bibliography
Portait Youth is a participatory research project that uses dress and styling to explore everyday experiences of young people in North-west England, U.K. It positions dress as a participatory method and a language through which young people communicate. The project was influenced by David Gauntlett's creative methods (2007) and Erving Goffman's (1961) theory of 'identity kits', and the relevance of dress in the management of a 'personal front'. Participants bring their identity kits (clothing and artefacts representing their identities) to a creative styling workshop that concludes with a professional photoshoot and semi-structured interviews. The process creates a safe space for talking about identity where participants can style their narratives of self with confidence, extending the impact of the research beyond the workshops, into the participants' lived experience.

Addressing the gap in 'youth led' dress research. Since the first workshop in 2017, over a hundred young people between the ages of 14 and 24 have participated in the project resulting in a series of regional exhibitions. Aiming to be inclusive to all young people, the team have collaborated with different youth groups, including young people from diverse backgrounds, faith, gender, race, and neurodiversity. Findings from the project have extended previous research into young people's public and private experiences of dress (Miller-Spillman et al. 2017).

This presentation will focus on a collaboration with the Dandy Style exhibition at Manchester Art Gallery 2022-23. Dandy Style drew attention to men's fashion and image from the 18th century to the present-day, drawing contrasts and comparisons between fashion, art and photography. The Portrait Youth team carried out workshops exploring what menswear and masculinity mean to young people, including those who are trans, non-binary or questioning. The presentation will showcase the findings of this collaborative work, alongside the portraits of the young people, photographed by Richard Kelly, that were exhibited as part of the Dandy Style exhibition.

The Portrait Youth methodology has potential to articulate young people's perspectives in and across diverse global communities and can be of value for groups currently unrepresented in fashion research. In the Portrait Youth project, the physical act of dressing and self-styling proved an invaluable tool for exploring identity and experience with young people. Through the lens of menswear, it became apparent that young peoples' attitudes to, and choices of, dress fluctuate and adapt to reflect their developing selves, and sometimes the environments, or the company they find themselves in. Through dress, they were empowered to be who they want to be, and be seen as they want to be seen.

Bibliography
Robert Beverley of Virginia and his London Clothiers 1762-1775

Neal T. Hurst, Colonial Williamsburg

During the 18th century, wealthy Virginia planters primarily purchased their clothing directly from London. For decades, material culture historians have mined the letter books of Robert Beverley of Blandfield, a wealthy planter in Essex County, Virginia, but have largely ignored his letters dealing with his clothing. Beverley kept a lively and extremely descriptive correspondence for over a decade with a group of tradesmen who provided him clothing from London. The letters reveal his ever-changing need of garments, his disdain for poor workmanship, and the global trade connections made from rural Virginia to London, the center of English fashion. This paper will examine Robert Beverley as a typical wealthy global consumer of clothing through his surviving correspondence.

The over 3,000-mile distance and nearly six-to-eight-week travel time between Virginia and London, did not stop Beverley from ordering plain work-a-day clothing as well as fine and fancy coats, waistcoats, and breeches. The letters reveal a relationship between Beverley and London tailor, Christopher Scot, who worked in Stanhope Street near Clare Market, who made most of Beverley's clothing despite his constant bickering about quality. Beverley's letters also connect to many other tradesmen in London such a Peter Pope, a hosier in Threadneedle Street, and leather breeches maker Rice Jones in James Street who both shipped items back to Virginia for Beverley to wear.

Robert Beverley was an atypical Virginian, but lived a typical life as a member of the Virginia elite consuming globally produced goods through England. Beverley could have easily purchased the same clothing in Virginia, but ultimately London-made was far more fashionable than anything produced in tidewater Virginia.

Bibliography
Letterbook of Robert Beverley 1760-1800, Library of Congress, Manuscript Division, Washington, DC.
Exploring the Design of Functional Period Underwear for Transgender and Gender Non-conforming People

Jia Chloe Wu, University of Missouri-Columbia
Mackenzie L Miller, University of Missouri-Columbia

Transgender and gender non-conforming (TGNC) is an umbrella term for people whose gender identity differs from their sex at birth (Kennedy and Aydin 2013, 3). The TGNC community has over $3.7 trillion in global purchasing power (Fessler 2021); however, it can struggle to find intimate apparel that feels good and fits (Chapin 2015). Despite the potential market for adaptive intimate apparel, few design research studies explore intimate apparel and menstrual briefs for TGNC. Therefore, this study aims to (1) explore how underwear meets the TGNC users' needs and (2) provide designers with specific design references in meeting the intimate-apparel needs of the TGNC consumer.

An exploratory study was conducted using the FEA Consumer Needs Model (Lamb and Kallal 1992, 42-47) that argues that an individual's primary apparel needs are function, expression, and aesthetic oriented, and that the model center determines these needs (Orzada & Kallal 2021). The researchers used qualitative methods to ensure construct validity through data triangulation (Beverland and Lindgreen 2010, 57). First, the researchers gathered data about TGNC users' needs from secondary documents. Second, researchers recruited two participants; a 23-year-old Caucasian who self-identified as non-binary, and a 33-year-old Chinese interviewee whose physiological gender is female but identified as male. Each phone interview lasted approximately one hour. For data analysis, we coded the interview data for emergent themes using constant comparative analysis.

Two main themes emerged: (a) menstrual underwear supports the needs of the TGNC user, and (b) TGNC user satisfaction with the design of menstrual underwear. Textual and respondents explain that their "need for menstrual care is urgent". In addition, the result shows that there are many difficulties and challenges in meeting the menstrual underwear needs of TGNC users. They considered the choice of functional underwear and menstrual panties to be "extremely important" to their confidence level. They believed that they would feel socially marginalized if they did not dress "appropriately" and "comfortably" to reflect their "gender." This study can help the apparel industry, professionals, and scholars better understand the emerging TGNC market in the apparel industry.

Bibliography


The overarching theme of [De]Coded: Deciphering the Dialects of Dress pertains to dress codes and their impact on individuals, society, and everyday life. It was inspired by a 2021 New York Times article about Sophia Trevino, an 8th grader at Simpson Middle School, GA, who was sent home for wearing ripped jeans that infringed her school’s dress code and began sporting a “Dress Codes are Sexist, Racist, and Classist” T-shirt (Paz 2021). Her protest challenged institutionalized forms of discrimination in school dress codes. A similar T-shirt became the first object selected for the exhibition, catalyzing this research project.

To decode the aesthetic subtext of fashion and clothing, we must view what we wear as more than a simple expression of preference or taste. As a form of non-verbal communication, dress is a meaningful yet ambiguous language. Our clothes can speak about gender, class, and culture yet, much like the myriad dialects of a single language, dress is a subtle mode of expression influenced by various factors, including time and place. Sociologist Fred Davis argues that the nature of such visual statements can be complex as they differ according to contexts and audiences (Davis 1992). Even clothing that is meant to be unambiguous may harbour hidden subtext. The exhibition presents familiar garments, like the “Red Serge” uniform of the Royal Canadian Mounted Police, which is read by many as a symbol of Canadian identity, and juxtaposes it to lesser-known artifacts, like a First Nations Ribbon Dress, to invite viewers to reflect about the power of dress. Curators note how, for some Indigenous peoples the “Red Serge” can be representative of a colonial system where abuses of power have led to intergenerational trauma.¹

“[De]Coded” serves as a platform to discuss National, historical, cultural, social, and gendered identities, with examples of co-opted and protest garments actively advocating for their causes, or appropriating others, entirely through their appearance. By bringing together pieces representing diverse socio-cultural identities, we aim to stimulate reflection on our own biases and beliefs and to challenge the audience, and society at large, to do the same. It highlights the often invisible issues that reinforce oppressive systems of power and privilege.

¹ Consultations were conducted with the RCMP uniform donor and the Ribbon Dress lender to ensure both were informed on the narrative these garments were being used to visually impart. For the colonial impacts of the “Red Serge,” see An Overview and The Survivors Speak, pp. 15, 28-30.

Bibliography
Trans YouTubers and DIY Undergarments: Influences, Identity, and Community Building

Kelly L. Reddy-Best, PhD, Iowa State University
Kyra G. Streck, Iowa State University

In our research we explore how DIY gender-affirming undergarments worn around or on the lower torso are made and distributed, and the broader context of these objects in relation to influencer identity, trans experiences, activism and personal storytelling on YouTube in the 21st century. To engage in action-oriented research as part of our approach, we also developed a corresponding mounted fashion exhibition co-curated with three of the YouTubers featured in the research. To achieve our purpose, we analyzed YouTube videos using a comparative method, conducted oral histories with the YouTube content creators, and engaged in a curatorial process to produce a co-curated fashion exhibition with the oral history interviewees.

After the influencer completed an oral history, they then used the garment tutorial methods on their YouTube channels to create custom DIY gender-affirming undergarments for the mounted exhibition. As they made the garments, we worked with them to co-curate the exhibition for public consumption, and drew upon the YouTube video content and the oral history data to contextualize the objects. Through the collaboration the YouTubers assisted in editing and approving the exhibition text and in how the objects would be displayed. We centred working with trans-community members to co-curate the exhibition, because it is an important aspect of centring justice and marginalized voices in research and public spaces. With that said, we did not want to request their important contributions to their co-knowledge creation/curation as free labour and thus made sure we found ways to pay them for their intellectual engagements on this multi-faceted project.

The YouTubers used the videos both as a vehicle for themselves to engage with DIY gender-affirming undergarments and as a means to support others, subtly blurring the development of the self-and-others. The videos acted as a tool for self-reflection and self-discovery simultaneously with/and for others. While YouTube videos can be monetized through advertisements, the YouTubers made the videos with the sole purpose of sharing knowledge (ease of making the garments and the ease of findings materials), not to influence viewers to purchase the garments. They did sometimes sell branded products such as T-shirts or scar-cream, yet when making the DIY gender-affirming undergarments, none had even thought about selling them, as they were aiming to make the garments and making processes accessible, because they understood the importance of these garments for queer and trans community members.

The trans YouTubers in our research engaged in what we refer to as *queer-and-trans-world-making-and-sharing*. That is, there was an overarching emphasis on making DIY tutorial videos via YouTube and the actual garments for themselves, but then also creating and sharing this knowledge with others so they, too, could experience and access happiness and joy in how they fashion their identity through dress.

**Bibliography**

Two Classes, One Exhibition: An Investigation of Twentieth-Century Designer Labels

Linda M. Welters, PhD, University of Rhode Island
Rebecca Kelly, MS, University of Rhode Island
Susan J. Jerome, MS, University of Rhode Island

In 2021 two graduate-level courses offered students the opportunity to research, design, and mount an exhibition in the university’s textile gallery. The first course focused on object-based research and the second explored curatorial process and exhibition installation.

The work of 20th-century fashion designers had been neglected in the graduate curriculum, resulting in the offering of a topics course. The research process began by applying material culture methodology to the study of 20th-century designer fashions. The university’s collection houses designer creations from France, England, Italy, Japan, and the United States, with the majority being French and American. Students identified the garments, evaluated their authenticity, compared them to similar objects, placed the designer’s work in the culture of its time, and provided interpretation. Validity of sources was emphasized.

Identification of garments as having been created by specific designers came from accession records and from the garments’ labels. Since fake labels were common in the early twentieth century (Adams 1978), students learned how to authenticate labels, particularly French labels. A second issue concerned donor records claiming that an outfit was made by an international designer, with the label being removed to avoid paying duty.

Students delved into the social history of the garments wondering who could afford them. Some owners were wealthy women for whom the price of couture was not a hindrance. Others were involved in politics and needed special occasion outfits. Still other owners were themselves employed by designers. Some middle-class donors simply enjoyed wearing designer ready-to-wear clothing. When the course concluded, research files for 30 garments had been completed.

The team in the second course organized the exhibition chronologically. Leslie Bedford’s (2001) suggesting that museum artifacts exist as stories worth being told (33) resonated with the students. Fashion photographs, advertisements, and quotes from primary sources assisted in telling such stories. In making final selections, students wanted to celebrate designers such as Lucien Lelong and Frankie Welch, whose legacies are little known outside of fashion studies. Welch’s Cherokee heritage was a factor for her work to be included.

Students designed a promotional poster, and wrote introductory text and object labels. Using various guides, they settled on succinct label texts in active voice and considerate of the primary audience. Then the students began writing condition reports and deciding on display techniques. The exhibition included dressed mannequins and forms, flat-mounted textiles, and accessories. Students worked to a professional standard using archival materials to fabricate all mounts and build custom display forms. The exhibition opened in 2022 with short presentations and student-led tours. Student papers along with images were uploaded to the collection’s website.

Bibliography
In the 1930s, Ms. Dantzie, a middle-class American woman, carefully saved her daughter's infant's garments in a box from the Hutzler Brothers Department store in Baltimore. Two copies of her daughter's birth announcement from March 22, 1930, were tucked into this box containing the carefully folded baby girl's clothing and accessories. Many of these little garments are hand embroidered or handmade, including a blue and white infant's "creeper", the common term for a simple infants' garment that buttons between the legs much like the onsie sold in stores today. This store-bought baby's garment is almost entirely hand-sewn, with traditional embellishments such as pintucks, embroidery, and hemstitching around the neckline. The industry label advertises "handmade" and "imported".

This paper will focus on the blue and white creeper as a case study of the persistence of the handmade aesthetic during a period of rapid industrialization in America. In particular, it will investigate why this store-bought garment is handmade in a time when sewing machines were widely used in both industry and home sewing. The visible hand stitching and other tell-tell signs on this infants' creeper appear anachronistic, yet they resonate with the ideals of the American Arts and Crafts movement which touted the handmade qualities in an item as the marks of good craftsmanship and, therefore, superior quality. Gustav Stickley, publisher of The Craftsman magazine (1901-1916), promoted the hand-made aesthetic associated with the British Art and Crafts movement in America as a way to market his own products. Stickley's furniture combined elements of traditional handcraft with efficient models of modern production such as the use of industrial machinery. This hybrid assembly process allowed Stickley to deliver his products to the American middle-class consumers who wanted quality goods but at affordable prices.

This presentation will explore the significance of the handmade aesthetic in the changing American culture of the early 20th century by investigating the American Arts and Crafts Movement, Stickley's production process, and the garment industry in the 1930s. By examining the stitching and design details of this garment, analyzing advertisements for infant's garments in Sears catalogs, and reviewing contemporary literary sources on the psychology of dress, the aim of this research is to provide a new understanding of the cultural climate and traditions that fostered appreciation and demand for handmade garments in the context of mass production.

Bibliography
Inspired by History: Apparel Design Students' Use of Extant Artifacts to Inspire Contemporary Design

Kylin Flothe, PhD, University of Nebraska-Lincoln
Mary Alice Casto, PhD, University of Nebraska-Lincoln
Sandra Starky, PhD, University of Nebraska-Lincoln

Existing research is highly suggestive of a more dynamic pedagogical relationship between material culture and apparel design, but falls short of documenting classroom successes or best practices. Specifically, the use of historic garments to inform new apparel design outcomes is missing from the literature. The following snapshot of research comes from the context of a larger interpretive multiple case study regarding the reciprocal relationship of design pedagogy and material culture scholarship. Within this context, two experiential learning interventions were used to achieve established goals of apparel design pedagogy while simultaneously introducing students to extant artifacts as contemporary design inspiration.

Each intervention consisted of an in-class design process and outcome; the first requiring the use of an extant hat as inspiration, and the second requiring the use of an extant garment as inspiration. In both interventions, students were required to use provided material culture research questions (Mida & Kim 2015) in their design inspiration process. Data was collected via questionnaires, interviews, participant observation, peer critique, and designer documentation. Furthermore, a link was established between student designs and the inspiring extant artifacts by documenting elicited responses a la Woodward (2016). Individual and across-case analysis of the data utilized categorization of inspirational types (Eckert and Stacey 2003) as well as measurements of creativity (Guilford 1947). Findings revealed that 1) students are most likely to engage in literal inspiration from an artifact garment when designing, 2) outside influences and personal aesthetics are equally as important to the design process and outcome as inspirational sources, and 3) integration of material culture into design pedagogy promotes design skill acquisition, increased creativity, and habits of design research.

Additional conclusions of note include overall positive student reactions to the use of artifacts as inspiration, but differing creative processes when the extant artifact is a hat versus when it is a garment or ensemble. For example, when working with the hats, students were more likely to push themselves outside of their previously established design aesthetics and showed greater levels of elaboration and originality on Guildford's (1947) scale of creativity. By documenting and examining how apparel design students use academic resources such as extant artifacts, instructors can be more effective in their pedagogy and more purposeful in their acquisition of resources. Further, this research serves to provide documentation of a successful classroom integration between university held historic collections and the teaching of apparel design, contributing to the overall justification of academic dress collections within the university setting.

Bibliography
The Ideal Body in Museum Exhibitions: A Call for Change

Kenna Libes, Bard Graduate Center

In an era in which museums have begun to uncover the dress of people of color and diverse sexualities in collections and include them in new exhibitions, few have challenged another pervasive social and fashion norm: the thin ideal. Fat people rarely see themselves acknowledged as participants in or as consumers of fashion in exhibitions of historical or contemporary dress. Museums are not neutral entities; their atmosphere of authority influences the way visitors think and behave (Museums 2019). By distilling a comprehensive survey of primary and secondary sources from museum publications, journal articles, and the popular media, this presentation will examine the ways that collections and exhibitions of dress often unconsciously replicate and reinforce ideals of thinness. In-depth interviews with a broad range of current and former museum professionals and antiques dealers were crucial to this research, as was quantitative data obtained from digital collections. The results of this survey are unequivocal: larger garments exist in considerable quantities inside and outside of museum collections and are worth displaying. So why are they not being exhibited?

Collections are restricted by both survival bias and the preferences of those doing the collecting. The consistent display of small, luxurious clothing on white mannequins suggests to visitors that these are the only stories worth telling. The average American woman and her 38.7” waist are excluded by institutions that only exhibit clothing that fits standard museum mannequins with 20-23” waists. Yet interviews with museum staff reveal that their collections each likely hold hundreds of garments above a 30” waist, and museums and dealers alike own gowns and stays that measure 40” to 46” at the waist, more than twice the size of the standard Kyoto mannequins used in fashion exhibits. The surface reasoning given against exhibiting larger sizes is often a dearth of resources, primarily the cost and availability of larger mannequins, but also the skill involved in building them.

While the allocation of resources is always a difficult issue to weigh in museums with limited budgets, I argue that focusing on developing dress exhibitions involving a diversity of bodies is essential to creating more diverse and empathetic exhibitions. It is often noted that one of fashion's greatest merits as museum object is that visitors can relate to it easily. Museums may never find a more approachable way to represent their historic populations and modern audiences than diverging from 20-23” waist mannequins and the garments that most easily fit that shape. The research presented here will provide institutions the framework with which to reexamine the composition of their collections of dress, make more effective and equitable use of their larger-sized clothing, and seek out strong additions to attract new audiences.

Bibliography
From the mid-19th to mid-20th century international exhibitions and world's fairs were prominent venues for displaying contemporary fashion. Central to ideas of collective identity, tethered to industry, and symbolic of metropolitan progress, fashion corresponds perfectly to the imperialist and nationalist ideology of world's fairs. Responding to the general gap in literature about fashion at these events, this paper illuminates a case study that, despite its relative obscurity, reveals disciplinary networks, structures, and practices at the core of fashion education and exhibition.

Burdened by debt, corruption, and low attendance, the Sesquicentennial Exhibition, held in Philadelphia in 1926, is unlikely to be included amongst a list of “great” world’s fairs. The Sesquicentennial was the first world’s fair in the United States to be mostly financed by corporations. This commercial ethos was reflected in the largest pavilion planned for the site: the Palace of Fashion. The immense octagonal structure was designed to unite diverse components of the textile industry. Information about the pavilion was surprisingly difficult to access. Through archival research, I eventually determined that—contrary to a brief account published in the mid-1990s—the Palace of Fashion was never built. Nevertheless, architectural plans and promotional accounts detail a utopian dreamworld worthy of investigation.

Archival records of the Palace of Fashion reveal a surprising network of actors and disciplines, including Stewart Culin, Curator of Ethnology at the Brooklyn Museum, and Morris de Camp Crawford, research editor for Women’s Wear Daily. Prior to their involvement with the Palace of Fashion, Culin and Crawford co-organized exhibitions in department stores, thus establishing an alliance between museums and manufacturers that remains prevalent in fashion education and curatorial practice today. Culin's insistence that the Brooklyn Museum's archive be accessible to designers and students resonates with the premise of institutional study collections. His curatorial work deployed “things of the past” as creative fuel for the future. Forging connections between disparate objects, Culin spoke “the language of things” (Jacknis 1991, 29). This practice can be connected to his disciplinary background, as well as to formalist approaches to curating and collecting dress wherein objects are stripped of their context and re-presented as “fine art” (DeGregorio 2018; Clifford 1988, 224).

This paper presents a case study of archival research in which initial obstacles ultimately led to unexpected paths and connections. In this case, the elaborate plans for the failed Palace of Fashion illuminate the historical development of certain practices, disciplinary foundations, and limitations at the heart of our field.

Bibliography
This panel brings together three chapters from the upcoming edited volume by the same name. The presenters are authors of chapters from each of the three main sections that comprise the book, representing the breadth and diversity of content within the volume. "Fashion and Motherhood" assembles work using a wide range of methods and sources to offer nuanced insights into the parallels and connections between motherhood and fashion, two inherently gendered practices both intimately personal and subject to public scrutiny. Wishing to contribute to the small but gathering body of scholarship that considers the role of motherhood in historical and contemporary dress and media, the book (and thereby this panel) aims to recognize how both fashion and motherhood are determined by structures of power and can disrupt patriarchal narratives.

The volume is divided in three sections that follow from Adrienne Rich's seminal text in motherhood studies, Of Woman Born: Motherhood as Experience and Institution. In our book, backed by fashion studies scholarship, ‘experience’ and ‘institution’ are mapped onto the categories of Image (examining how the visual representation of both real and fictional mothers in media institutionalize expectations for how mothers should appear), Material (interrogating how the physical, embodied experience of wearing clothing while pregnant or mothering has been and continues to be defined by many of the same forces), and Identity (exploring how, surrounded by images of the idealized mother and constrained by the material realities of life with children and the body that changes to meet them, a mother’s sense of herself as a subject is acted upon by multiple, countervailing forces). This panel encapsulates the arguments of the book more broadly and brings together three scholars working with visual, literary, and discourse analysis methods to ask how motherhood can be more deeply integrated into studies of dress and gender, age, size, class, race, and other intersecting categories.

Darnell-Jamal Lisby takes as his subject the onstage costumes and visual world-making of Beyoncé as evidence of the star's embracing of motherhood, and Black motherhood in particular, as a source of cultural power. Lisby explores how Beyoncé communicates this reverence for motherhood through image and performance by analyzing the carefully chosen art historical references woven into her self-presentation.

Lauren Downing Peters addresses the material history of ready-to-wear clothing designed specifically for the pregnant form, which bears surprising overlaps with the history of “stoutwear,” or what has come to be known as plus-size clothing. Using late-nineteenth-century design patents from Lane Bryant and other manufacturers of the time, this presentation considers the relationship between pregnant and fat bodies and how design has treated both as liminal, unruly, and temporary and sought to control and contain them.

Holly Kent analyzes twenty-first-century fashion advice guides for expectant and new mothers and finds them falling far short of their claims to empower mothers, instead utilizing shame to reinforce stealthily conservative, heteronormative, fatphobic norms, representing the ways in which expectations of mothers remain frustratingly unchanged despite ostensible progress.
Mona Jahani will present her research, rendering, and execution process in producing the costume design for the play *Monsieur d'Eon is a Woman* as presented at Michigan State University. This play is a fictionalized depiction of a real historical figure's life, the title character d'Eon, and the design explored the central question that society within the world of the play is asking d'eon, "are you a man or a woman?" She will show how the intersection of traditional historical garment research and modern reinterpretations of period styles informed the visual world of the play's costume design.
Racial Diversity and Creativity for Sustainable Fashion

Paige E. Tomfohrde, Cornell University

Groups of diverse individuals naturally ideate more creative solutions than homogenous groups by virtue of their varied experiences (Page 2007). To solve the problems of anthropogenic climate change, the creative power of diversity must be embraced in all industries. However, one of the most significant contributors to climate change, the fashion industry, has not embraced diversity (Hoskins 2014). Environmental Deprivation Theory asserts that the exposure racial minorities face to environmental harm may be the very thing that causes increased support for environmental protections and concern about environmental issues (Pearson et al. 2017). This research examines how these exposures impact apparel environmental attitudes and creativity to uncover how racially and geographically diverse voices creatively contribute to the sustainable fashion conversation.

The Componential Theory of Creativity (Amabile 2012) and the Socially Responsible Consumption Behavior Model (Butler and Francis 1997) were combined to investigate creativity in sustainable fashion solution generation. Crossover was found between the models that allowed them to be examined as a single model, shown in Figure 1. In Survey 1, participants recruited through Prolific (n=118) completed a series of tasks that evaluated attitudes, knowledge, behaviors, and general creativity. Participants also responded to two of four possible environmental fashion case studies adapted from Bloomsbury Fashion Business Cases (n.d). Demographic information was collected to determine the relationship between environmental condition, race, and solutions generated. In Survey 2, professional judges (n=93) scored the creativity of case study responses using a Likert scale. Data was analyzed using PLS-SEM and thematic and inductive qualitative analyses.

Quantitative results showed that apparel environmental creativity was predicted by apparel environmental attitude. Attitude plays a larger role in generating creative sustainability solutions than environmental knowledge or general creative ability. Qualitative analysis pointed to marketing, social networks, and reappropriation of corporate financial resources as key ways that greater sustainability can be achieved in the fashion industry.

While quantitative results indicated that creative ideation was statistically equivalent across demographics, qualitative analysis revealed that race-based knowledge and experience were evident in the solutions. Ultimately, each individual's positionality contributes to a unique solution, confirming that diversity in sustainable fashion matters, particularly when solving problems for a non-homogenous society.

Bibliography


This Uniform Doesn’t Mean Anything”: Black World War II Soldiers, Uniforms, and Racial Discrimination in the United States

Ginger D. Stanciel, Independent Scholar
Kelly L. Reddy-Best, PhD, Iowa State University

Over 1.2 million Black men served in all-Black units throughout World War II. Many of these Black soldiers explained that they witnessed much racial equity while on tour in Europe, which they had hoped would transfer to the United States; however, this was not true ("World War II: The African American Experience"). Additionally, Black soldiers’ accomplishments, struggles, and commendations have been infrequently documented throughout history. When they are documented, it was frequently by white-appearing soldiers and historians, contributing to white-washing history. In this work, we examined Black American WWII soldiers’ experiences in their uniforms while in the United States with heightened attention to race and racial justice. We analyzed oral histories found in the University of Kansas's “World War II: The African American Experience” project; interviewees included John H. Adams, Harvey Bayless, Charles S. Ellington, J.L. Gooch, Harry Gumby, Robert Reed, Leroy Rolfe, William Tarlton, and Frederick C. Temple, and a personal family oral history from John Jones.

Using a qualitative content analysis approach, we analyzed previously documented oral history transcripts of Black WWII soldiers that included content related to dress, the uniform, and identity. We drew upon key tenets of critical race theory, specifically, counter storytelling. Counter storytelling acts as a method for writers and historians to challenge preconceived racial narratives and beliefs.

The Black veterans frequently experienced disrespect and racism in the United States while in uniform throughout World War II. Regardless of rank that was communicated via uniform elements, many experienced violent and non-violent racism while on U.S. soil. For example, Rolfe and Tarlton experienced a “race riot” between themselves, other Black uniformed soldiers, and white civilians. While in uniform and returning home on leave, Gooch had a physical altercation with a white bus driver when the driver asked him to move to the back of the bus. Adams, who wore a lieutenant’s uniform, described experiencing non-violent harassment while off, where two white-appearing soldiers approached him and said, “here comes the nigger lieutenant, let’s salute him” (Adams 2011).

These men’s uniform stories highlight the on-going racism, despite the uniform’s visual representations of patriotism, leadership, and service to America. These Black soldiers’ narratives serve as counter storytelling to the mainstream hero-worship of WWII soldiers. Our work can inform society members and foster discussion of the longstanding disparities between soldiers of color and white soldiers.

Bibliography
This study explored church dress of African American women through an oral history approach where ten participants from the Houston metropolitan area, ranging in age from 70 to 100 years old, provided narratives that revealed major influences on their personal styles and what they have worn throughout their life spans. The purpose of this study was to explore the reasons why African American women adapted and continue to wear church dress and the significance of this mode of dress. The study explored the women’s experiences related to dress within the African American church and how the church played an important role in the lives of the community providing social, political, and educational support. Each participant was interviewed individually in their homes that also allowed family portraits and historical pictures to show them dressed up for special occasions, including church. Data gathered from the participants also disclosed enlightening facts about how garments were acquired and the attachment of status to the methods of acquisition. Symbolic interactionist theory helped in understanding the meanings behind the women’s methods of assembly, which included hair, makeup, and accessories. In addition, further exploration of the topic revealed that slavery possibly had some influence on church dress thereby explaining how church dress evolved in the Black church.

Analysis was conducted by open coding and axial coding of oral narratives to identify emergent themes. Quantitative data were summarized to look at location, childhood traditions, careers, and religion. Evaluation of the data revealed that intersectionalities such as social status, education level, and geographical location along with church denomination did not play as important a role for the participants in this study as was expected. Their stories further revealed very strong opinions about post-modern church dress and how society influences what is considered proper dress for church. The stories told by these women of their lives through dress explained how their clothing was symbolic of strong religious beliefs as well as a way of life for what they considered “proper women” and disclosed meanings about their self-concept related to dress. Age seemed to be the most significant theme that linked the ideas of church dress. It is important that this study be documented because church dress has not been closely examined for this group of women and unless these stories are told, the tradition of church dress may very well disappear without ever understanding its importance in our culture, not only for African American women, but many groups of church-going women in our society. There are implications for further studies with regard to various religions and geographical locations.

Bibliography

Illustration
Sister Tigner dressed for church
For generations fashion depicted in artworks (portraits, genre paintings, photography) has been utilized as propaganda. Yet how does this theory hold up if the audience cannot see the image? The blind and low vision community has long been at a deficit when it comes to appreciating art, whether examining portraiture or extant garments. Fashion history encapsulated in art is set at a higher deficiency due to multiple factors, including shortage of interpretive staff, lack of training for staff, and a separation between what fashion portraiture displays and comprehension of the portrayed meaning.

Utilizing groundbreaking technology, one organization seeks to rectify this inequality. Creating tactile, self-interpreting renditions of artworks for museums, Tactile Images works in partnership with the community they serve to level the playing field for the blind community. This past year they integrated fashion interpretation to their creations to better immerse the viewer.

This advancement in technology have been implemented on the organizations new traveling exhibit “The Seven Art Movements.” Displaying seven famous works of European Art, this exhibit interprets artistic styles and fashions with equality. Utilizing the research undertaken for this project, this paper will investigate new interpretive methods of art history for the blind and low vision communities.

Utilizing pre-existing research along with personal interviews, and a new study of interpretive techniques, this paper will examine interpretation for the blind and visually impaired, investigating how art and fashion are experienced. A portion of this research will explore the current methods utilized in museums and educational centers for art interpretation for the blind community. This paper will continue by probing the innovative technology utilized in The Seven Art Movements, its workings and its reception by the community it serves. This holistic approach will provide a deeper understanding of the experience the blind and low vision communities face when it comes to fashion history, the current methods used to alleviate these challenges and how utilizing innovative technology can literally change lives.

Bibliography
Plateau Beaded Bags: Fashion, History, and Museum Collaboration

Jenise Irene Sileo, Independent Scholar

The Plateau beaded bags are hand-made fashion accessories that reflect the social, economic, and cultural changes experienced by the Yakama women during the late nineteenth and early twentieth century. This paper examines the impact of the bags on the Yakima Valley Museum (YVM) and how they inspire future Yakama women artists. Plateau beaded bags consist of a front and back panel, fabric lining and binding and have two buckskin handles. Each one is decorated with a one-of-a-kind colorful beadwork patterns, making each one unique. For this paper, I combined object analysis of 150 bags in the YVM collection with critical observations made from other local museum exhibits, and I conducted personal interviews with Native American artisan, HollyAnna CougarTracks DeCoteau LittleBull, who added context to the bags with her personal stories, her beaded bags, and with her background knowledge.

For the analysis, I built an Excel spreadsheet where each line represented an individual bag and documented the donor, geographical origin, manufacture date, and any provenance history from the museum’s database. I included the statistical analysis of the fabrics and noted any additional decorations such as fringe, shells, or brass tacks. The memorabilia found inside the bags defined their intrinsic value for the Yakama women as gifts, raffles, and prizes. The women used these bags for monetary purposes during community events and traditional games of chance. The Hudson Bay Company store marketed them in their storefronts for profit. I defined what is a signature bead and highlighted their contribution to what LittleBull calls, “cultural noise,” the culture of making things (Sileo 2021).

For Mike Siebol, the museum director, these artifacts document the creative spirit of the Yakama women and contribute to the town’s history. At the same time, Siebol acknowledges their impact on the education, curation, and preservation practices. The bags on display speak to the collection practices and the ones in the back are stored inside archival units designed to protect them from light, dust, and insects. LittleBull utilizes the collection for inspiration for her pieces of art, which confirms what Sherry Farrell-Racette said, “many artists use museum collections as a means to reconnect with their artistic legacy, and there they find objects that have preserved artistic principles, aesthetic standards and skilled techniques” (Farrell-Racette 2009).

This paper was for my graduate work; however, the process I used could be pivotal for continued research on Native American fashions and how they impact local museum practices.

Note
1 Spelling Note: “Yakima” means the geographic location and “Yakama” refers to the Yakama Tribal Indians (http://www.critfc.org accessed September 14, 2022).

Bibliography
We WILL Be Represented Properly: Native Fashion in the Met’s “In America” Exhibitions

Echo Lorraine Malleo, Kent State University

In September of 2021, The Metropolitan Museum of Art debuted that year's fashion exhibition: “In America: A Lexicon of Fashion,” which aimed to showcase diversity in the American fashion industry. Only one Indigenous participant was included, Korina Emmerich, a descendant of the Puyallup Nation. Emmerich’s piece in the exhibition, the Cascade ensemble, has special meaning for the designer relating to her personal and cultural history. However, due to decisions made by the Met's curatorial team, that meaning was somewhat lost in display. Emmerich had originally asked for an artist's statement to be included which fully explained her piece, but the final presentation reduced that statement to only a few sentences. The ensemble's location within the exhibition also raised some questions. We can see why the Met made some of these decisions, but the end result diminished the impact of Emmerich's work. Having only one Native designer also placed Emmerich in the position of being token representation for a group of peoples who vary greatly in their cultures and experiences.

“A Lexicon of Fashion” is part one of a two part “In America” exhibition series. Part two, “An Anthology of Fashion,” opened in May 2022, while “A Lexicon of Fashion” received a mid-year refresh. Both of these updates featured additional Native designers, including Lloyd Kiva New and Jamie Okuma. In addition to explaining how “In America: A Lexicon of Fashion” failed to represent the diversity of America with its Native representation when it opened, this paper will analyze the Met's increase in Indigenous voices in both the update to part one and the part two exhibition.

The Met is to be commended for including Native designers, an often over looked group, in this exhibition series, but the final presentation does show that there is still work to be done for many museums to truly honor designers from marginalized groups. As museums continue to engage in efforts of decolonization and decentralization, the Met can be seen as an example of how museums can move forward.

Bibliography


Spotlighting Hildegarde: Rediscovering an Incomparable Treasure

Amanda Cacich, Mount Mary University

She was once dubbed “the most famous supper club entertainer who ever lived” by Liberace, but chances are you haven’t heard of her. Hildegarde Loretta Sell was born in Adell, Wisconsin in 1906 and spent much of her early life in Milwaukee. By the 1940s, “The Incomparable Hildegarde” was a sensation, drawing huge crowds at supper clubs and cafes across America and Europe. The chanteuse continued to perform well into her 80s, passing away at the age of 99 in 2005. Highlighting the lasting influence of this forgotten showbiz paragon seemed important.

Throughout the 1970s and 80s, Hildegarde donated a large collection of her personal and performance wardrobe to Mount Mary University, a small all-women’s Catholic institution in Milwaukee. Spanning multiple decades, the garments are a physical narrative of an icon of a bygone era. Hildegarde’s wardrobe played a huge role in her “brand” and her distinctive image provided inspiration for future performers. Many of her hallmarks as a performer were sartorial: elbow length gloves, couture gowns from the most prestigious designers, and a handkerchief carried in one hand. She got her money’s worth out of these garments, often wearing the same styles for many years. Showcasing her clothing was Mount Mary’s unique avenue to re-tell her story.

In 2021, Mount Mary University was finally in a position to share these treasures with a wider audience. Mount Mary was the recipient of a substantial two-year Council on Library and Information Resources grant to digitize part of its 10,000-piece Fashion Archive. Hildegarde’s wardrobe was fully photographed with high-definition 360-degree imaging and shared on the Digital Fashion Archive website created for the project. Many of the images are styled with long evening gloves in homage to Hildegarde’s definitive look. Information from Mount Mary’s archives such as letters and photographs appear in a small biography introducing the collection.

As preparation for digitization began, a fascinating story started to emerge. Hildegarde was undoubtedly an unusual woman of her time. She never married or had children, had a thriving career, and was in a same-sex relationship for twenty years during her peak popularity. Unlike the typical American woman who was expected to behave a certain way, Hildegarde crafted a deliberate public identity, allowing her more autonomy in her life choices. Through her expensive couture wardrobe and European mannerisms, she cultivated sophistication and mystique.

As a result of this project, the Fashion Archive has seen increased engagement with its Hildegarde collection from outside researchers, Mount Mary students, and the community.

Bibliography
The Evidence of a Love and Hate Sisterhood: Clues of Memory Interwoven into Mandy Wong’s Tartan Vivienne Westwood Handbag

Ho Yin Man, New York University

Mandy Wong, a friend of the author, was born with high expectations from her mother, as well as the constant reminder and comparison of her sister, Ying Wong. Growing up under pressure from her mother, Mandy was overwhelmed with mixed love and hate feelings towards her sister. As a stylish young girl and lover of Japanese culture, Ying became a fan of Vivienne Westwood under the influence of Japanese manga series *NANA*. Written and illustrated by Ai Yazawa, *NANA* follows the story of two teenage girls, both named Nana, and explores teenage friendships, rebellion, free will, and battling of past traumas. Vivienne Westwood’s involvement in the punk movement made her an explicit voice of teenage rebellion. The iconic English fashion designer’s fashion items that appear within the series became a connection and common language between the Wong sisters in their self-exploration.

A tartan Vivienne Westwood handbag gifted by Mandy’s mother to Mandy after Ying passed away in an accident has come to embody Mandy’s memorial not only to her sister, but also her own personal growth. Without a proper farewell, there is an uncompleted conversation between the Wong sisters. However, the story between the sisters did not end in Ying’s absence—the endless cycle of “twinning” style continues with the style and influence of Westwood. The Vivienne Westwood items collected by the sisters were the medium of imitation and expectation in Mandy’s adolescence, a footprint of her tracing the steps of her older sister to keep alive the memory of Ying. Fashion and clothing becomes the medium and a form of everyday resistance for a woman to fight back for herself, the medium in which we witness a young lady’s growth into an independent woman free from the expectations of older generations.

Reading the Vivienne Westwood handbag as a container of multicultural experience, a dialogue on cultural exchanges among British fashion, Japanese popular culture and animation can be pulled out. Considering the handbag as a testimony of these experiences, we can witness the process of how a Hong Kong teenage-girl constructed her adult identity and feminine independence. Taking a material culture approach and drawing on the theory of material culture as well as fashion and popular culture, this object-based research illustrates the journey of persona that has lead to the study of a tartan Vivienne Westwood handbag to fill the gaps in the incomplete conversation between the sisters, a testimony of a love-hate sisterhood, and the relationship dynamics between the women in Wong’s family. And to rethink the possibilities of objects as mediations and embodiments for researchers to intervene in other people's stories, not only as an academic practice but self-care for the owners of the objects.

Bibliography
Uniforms are the most public type of clothing. They immediately identify the rank or social role of the wearer, conveying authority, virtue, expertise, responsibility, or obedience. Uniforms are the public face of an institution, mandated by those in power. This research project examines one type of uniform – that worn by prison inmates. Based on a qualitative study of the records of the Kingston (Ontario) Federal Penitentiary from the late-1800s to 1920, my approach to the primary material evidence is two-fold. Firstly, I trace the embodied coercion that the prison authorities placed on male prisoners. The prison is a total institution: Erving Goffman introduced the term ‘total institution’ as a closed social system in which life is organized by strict behaviors, rules, and schedules, dictated by the authorities, and enforced by staff.¹ When prisoners arrived at the Kingston Penitentiary, the prison guards stripped the men of their personal clothing, forced them to wash, and cropped their hair. The incarcerated men had to don a prison uniform and have their portrait taken (mug shot) dressed up in either their uniforms or compulsory ill-fitting suits and awkward neckties provided by the prison system (images 1 and 2).

¹: Library and Archives Canada, Kingston Penitentiary Inmate History and Description Ledger

Image 2: Library and Archives Canada, Kingston Penitentiary Inmate History and Description Ledger

My second approach to the primary sources was to search for prisoners’ expression of agency regarding their dress and embodied experiences. The idea of agency in cultural studies involves “the possibilities of action as interventions into the processes by which reality is continually being transformed and power enacted. That
is... how people make history in conditions not of their own making. Who gets to make history?" Certainly, total institutions allow for a very restricted possibility of agency, yet “Even in extreme situations, organizational actors discover or create spaces of (some) autonomy, in which they exercise their (even if highly regulated) freedom beyond the structure of the organisation.” At the Kingston Penitentiary, the incarcerated men could express some agency by donating their clothing to discharged inmates. The penitentiary records also document convicts' protests over the clothing assigned to them. Some challenged authority by striking defiant poses in resistance to having their portrait taken against their will (image 3). Their tattoos, although recorded along with the mug shots for the purpose of identifying repeat offenders, nevertheless expressed personal and community alliances for the wearers (image 4).

The records of the Kingston Penitentiary, founded in 1835, at Library and Archives Canada are a rich resource for the study of prison dress, especially for the years 1880 to 1920. Most significantly for my research, the archive contains close to two-thousand male prisoners’ intake mugshots with personal details of age, place of birth, ethnicity, and crime, along with distinguishing marks, such as disfigurements, wounds, and tattoos (images 1-4). The archive also contains tailor and clothing shop account books, intake records of clothing and other personal items surrendered by the incarcerated men, and clothing distribution account books.

To prepare for my study of the archive, I consulted the many histories of the Kingston Penitentiary, and other penal institutions in Canada and the United States. The Penitentiary archive has been studied from various points of view. Most useful for me, is a study of how the culture of the penitentiary resisted the “total institutional” model in terms of inmate behavior and agency. To provide context for the archive material, I read many published works by practitioners of the so-called sciences of physiognomy, phrenology, racial anthropologists, and eugenics that proliferated in the late-nineteenth century. The writers shared the belief
that the surface of the body, especially the face and head, bore the outward signs of inner character. They sought to codify various forms of deviance and criminality as they were written on the body, and photography became central to their efforts. The forensic mug shot was a practical outcome of this obsession with the “look” of the criminal. A seminal primary source for my study is the work of New York City Police Detective, Thomas Byrnes, who published Professional Criminals of America in 1882. The process of identifying criminals was standardized in the 1880s by Alphonse Bertillon, Clerk with the Paris Police, who developed a complex system to identify recidivist criminals, by combining photography and anthropometrics, the systematic study of the human body through precise measurements. His publications also provided context for my study of the Kingston Penitentiary records.

As a curator in history, I used qualitative historical research methods to interpret the records, combining primary sources and secondary contextual readings. This method “attempts to systematically recapture the complex nuances, the people, meanings, events, and even ideas of the past that have influenced and shaped the present.” To analyze the mug shots, I consulted theoretical and methodological overviews of visual and material culture, adapting the approach suggested by Gillian Rose, in her Visual Methodologies:

1. Look closely and critically with fresh eyes.
   Like so much of material culture, especially dress, prison uniforms defy simple interpretation. The Kingston Penitentiary uniforms had distinctive markings so that they would be immediately recognizable should the incarcerated person escape, thereby serving literally as surveillance on their bodies. But underlying that practical purpose, the uniforms also served to stigmatize and erase individuality and create docile institutional bodies.

2. Focus on details.
   For example, I noticed that for the first three-hundred mug shots, the incarcerated men were dressed up for the camera in three-piece suits.

3. Pay attention to complexity and contradictions.
   My interpretation of the suited portraits was that the prison authorities dressed the men in suits in the spirit of prison reform through the appearance of respectability—a notion belied by the clear evidence that only two or three ill-fitting suits and awkward neckties were used. Another example of contradiction is that the imprisoned men's tattoos, although recorded in the mug shot files for the authorities to identify repeat offenders, nevertheless expressed individuality and social belonging.

The concept of the uniform is covered in Nathan Joseph's 1986 study, Uniforms and NonUniforms and Jennifer Craik, Uniforms Exposed: From Conformity to Transgression. These approaches to the meanings of uniforms have been applied to various examples, including those found in nursing, school and concentration camps. My research draws on all these treatments of uniforms. But, despite this wealth of uniform study, there is limited published material on the history of the dress of incarcerated people. Craik touches on prison uniforms, but the only book devoted to the prison uniform is Dress Behind Bars: Prison Clothing as Criminality by Juliet Ash, Visiting Tutor at Royal College of Art, London, Ash covers changing forms of prison dress in Britain and Europe, the US, and Australasia, but with a concentration on the UK. My case study contributes to the scarce literature on prison uniforms and fills in the gap of the history of prison uniforms in Canada.

Much of my work is visual analysis, particularly regarding the mug shots. The history of the police and prison mug shot, and the Bertillon method of crime photography and documentation, has been intensely studied by scholars. Cultural criminologists and visual culturists use the visual evidence of crime critically to illuminate the power of images in shaping popular understandings of crime, deviance, and punishment. They
deconstruct the mug shot as a tool of control and resistance. These scholars are indeed interested in embodiment, the impact on the physical body wrought by social, cultural, and ideological influences. But for all their interest in the body, there is almost no discussion of the clothing of the arrested, the accused and the incarcerated. Yet the relationship between dress and the body is being explored more and more by scholars of dress. As we know from the works such as that of Joanne Entwhistle and Elizabeth Wilson, dress is a crucial aspect of embodiment, shaping the self physically and psychologically. My study addresses this gap in the literature.

According to Joanne Entwistle and Elizabeth Wilson, dress in its broadest sense includes any modification or supplement to the body, including, therefore, tattoos. The Kingston Penitentiary mug shots records include many descriptions and drawings of incarcerated persons' tattoos (image 4). Cultural studies of convict tattoos have burgeoned in the last few years. I have just begun to analyse the tattoos that are listed in the Kingston Penitentiary mug shot records by creating a typology of the designs and frequency. This is a project for further research.

Being a material culture researcher, I wish I could identify more prison uniforms to study. There are no extant Kingston Penitentiary uniforms that correspond to the records for my period of study. However, I have found examples for Australia, The United States, and other parts of Canada. Photographic portraits allow us to inhabit the dress, while the actual garments provide details of what cannot be seen in the photograph, and also provide a visceral understanding of the body/dress relationship. Ash, who has studied the prison uniforms collection at the Justice Museum, Nottingham, UK, maintains: “the touch of the cloth as well as its visual materiality brings us closer to the experience of the denial of sensuality and identity construction embodied in prisoners’ uniforms.” I hope to continue to search for uniforms since the relationship between the visual and the material is crucial.

In addition to the absence of penal uniforms for my period of study, another limitation for me is the absence of mug shots of women. Women were admitted to the Kingston Penitentiary, and their mug shot records include personal documentation, but no photographs. In a way, though, this is interesting in itself: perhaps reflected a paternalistic attitude of protecting criminalized women.

One of the problems of researching people, such as the incarcerated men at the Kingston Penitentiary, is that they have little trace in the archive, except what is written by their keepers. To access the experiences of marginalized people, it is necessary to read along the bias grain, “stretching the archival document, like a piece of linen fabric cut along a bias, which would make room for other interpretive possibilities” according to Marisa Fuentes in her seminal book, Dispossessed Lives: Enslaved Women, Violence, and the Archive. She uses archival fragments of enslaved women contained within official records to “make otherwise marginalized and silenced people visible in all their complicated forms of representation.” When read along the bias, the official records of the Kingston Penitentiary can show how the penal system controlled the bodies of their inmates, but also how the inmates took control of their bodies as best they could.

As a dress historian, I maintain that one critical way to approach how “total institutions” exercise their power is by examining how the prison authorities physically enforced their will on the bodies of the inmates by removing their clothing, photographing them against their will, and dressing them in conspicuous uniforms (image 2). The authorities knew that these acts had psychological and social implications as well: an erasure of individuality and enforced communal living according to the authorities' strict rules and punishments. “Who gets to make history?” It might seem that the authorities have complete power, yet, as I found, the imprisoned men took agency in expressing their sense of self in several ways.
As an interdisciplinary field, dress scholarship provides analysis across all ethnic and social strata. This case study of the Kingston Penitentiary contributes to this topic as well as to field of diversity by examining embodied restraint and resistance in the dress of people on the margins.

Notes
6 Bruce L. Berg and Howard Lune, *Qualitative Research Methods for the Social Sciences* (Long Beach: California State University, 2012), 305.
The exhibition Made It | The Women Who Revolutionized Fashion was an adaptation for American audiences of the exhibition Femmes Fatales: Strong Women in Fashion originated and presented by the Kunstmuseum Den Haag (KMDH) in 2018. Made It consisted of 108 works, 60 of which were loans from the Kunstmuseum. PEM augmented that selection with 28 works from its own collection many of which were recent acquisitions as well as worked with private and public lenders to add the final selections. Made It focused on the stories of over 75 pioneering and contemporary female designers working in a variety of materials and genres. This ambitious project highlighted the work of well-known fashion trailblazers, such as Jeanne Lanvin, Callot Soeurs, and Elsa Schiaparelli, while also shining a light on underrepresented and underappreciated designers, like Elizabeth Hobbs Keckley and fashion outlets, like L. P. Hollander, who revolutionized fashion and significantly influenced the industry from the mid-1700s to the present. Examples of contemporary designers included were Vivienne Westwood, Iris Van Herpen, Mary Katrantzou, Kathleen Kye, Jamie Okuma (Luiseño/Shoshone- Bannock), Carla Fernández and Tracy Reese. The exhibition was on display at the Peabody Essex Museum from November 21, 2020 to March 14, 2021.
Ohcîwin is the Cree word for “the origin” or telling a story of where something originated. *Powwow! Ohcîwin the Origins* was created by Patrick and Marrisa Mitsuing, in partnership with the Red Deer Museum + Art Gallery (MAG). The exhibition features the complete Regalia and origin story of seven stories of the main dances of powwow. Together with Patrick and Marrisa, Kim Verrier, MAG Exhibitions Coordinator, will speak to the role of Truth and Reconciliation in building a foundation for this exhibition and resulting on-going partnership. We will also look at non-traditional ways of collecting and handling a contemporary Indigenous collection, and explore some of our triumphs and challenges in bringing this exhibition to life.
The Costume Society of America would like to recognize the CSA Endowment for the generous funding support of our 2023 Awards and Grants and to congratulate the awardees:

CSA Adele Filene Student Presenter Grants, plus 2023 travel stipend
*Senbazuru’s Recall: One Thousand Cranes for Peace*, Yee Lin Elaine Yuen, Kent State University
*Transforming Quilts into Garments: Designers’ Experiences with Upcycling*, Colleen Pokorny, University of Minnesota

CSA Angels Project
Heritage Museum of Layton, Layton, Utah

CSA Travel Research Grant
*The Art and Fashion of the Vest*, Dr. Ingrid Mida

CSA College and University Collection Care Grant
Pennsylvania State University School of Theatre Fashion Archive, University Park, Pennsylvania

CSA Small Museums Collection Care Grant
Gresham Historical Society, Gresham, Oregon

CSA Stella Blum Student Research Grant, plus 2025 travel stipend
*Louisiana Cowgirls, Cowboys and Cowthems: Negotiating Gender, Race and Appearance on the Trail*, Leigh Danielle Honeycutt Porche, Louisiana State University

CSA Betty Kirke Excellence in Research Award, plus 2023 travel stipend
*On the Margins: Convict Dress at the Kingston*, Tina Bates

CSA Costume Design Award, plus 2024 travel stipend
*The Merry Wives of Windsor*, Aly Amidei

CSA Millia Davenport Publications Award, plus 2024 travel stipend
*Frankie Welch’s Americana* by Ashley Callahan and LaDonna Harris, The University of Georgia Press
Honorable Mention: *Patrick Kelly: Runway of Love* by Laura L. Camerlengo and DILys E. Blum, Yale University Press

CSA Richard Martin Exhibition Award: Large Museum, plus 2024 travel stipend
*Parachute: Subversive Fashion of the ’80s*, Alexis Walker, McCord Stewart Museum, Montreal, Canada

CSA Richard Martin Exhibition Award: Small Museum, plus 2024 travel stipend
*Uncut Attire: How Weaving Informs Wearables*, Addison Nace, Center for Design and Material Culture at the University of Wisconsin-Madison
Commendation: *Venus & Diana: Fashioning the Jazz Age*, Clare Saura, Robert and Penny Fox Historic Costume Collection at Drexel University

CSA Howard Vincent Kurtz Emerging Theatre Artist Award, plus 2023 travel stipend
*Monsieur d’Eon is a Woman*, Mona Jahani, Michigan State University

One-day symposium registration for awardees to present papers and posters

We would also like to congratulate the following Awards and Honors winners:

Costume Society of America Fellow Honor
Abby Lilleythun, Teaneck, New Jersey

Mary D. Doering Guardian Honors
Susan J. Jerome, Stonington, Connecticut
Marie T. Schlag, Scituate, Massachusetts

Scholars’ Roundtable
Crossroads of Dress and Adornment: Creativity, Culture and Collaboration
Adam MacPhèrlain, Missouri Historical Society
Kelly L. Reddy-Best, Iowa State University
Petra Slinkard, Peabody Essex Museum
Leon Wiebers, Loyola Marymount University
2023 SYMPOSIUM SPONSORS

Thank you for your support!

SILVER LEVEL

Bloomsbury Academic
Margaret’s Couture Cleaners

BRONZE LEVEL

DittoForm LLC Michigan

2023 ANGELS PROJECT

University Products
Talas
Gaylord Archival
Archival Methods

KEYNOTE

The BYU Charles Redd Center for Western Studies

DESIGN EXHIBITION

Mannequin Rental Co., Salt Lake City
Attendee Sponsors

Capitol Reef National Park  $10.00
Margaret Geiss-Mooney
Nan Mutnick
Colleen Pokorny
Sara Wilcox

Canyonlands National Park  $25.00
Suzanne LeSar
Arlesa Shephard
Jennifer Tracz

Arches National Park  $50.00
Heidi Cochran
Judi Dawainis
Susan Hannel
Gayle Strege
Leon Wiebers

Bryce Canyon National Park  $100.00
Lalon Alexander
Theresa Alexander
June Bove'
Jacqueline Field Roberts
Michaele Haynes
Elizabeth Herridge
Adam MacPhàrlain
Elise Yvonne Morin-Rousseau
Margaret Ordonez
Susan Yanofsky

THANK YOU TO OUR MARKETPLACE PARTICIPANTS

Bloomsbury Academic
CSA Series at Kent State University Press
Fleurette Estes
Kotah Bear Jewelry
Margaret’s Couture Cleaners
DittoForm LLC Michigan
Margaret's the Couture Cleaner
Artisans Dedicated to the Care of Couture & Vintage Apparel

Proud Sponsor of the 49th Annual Symposium of the Costume Society of America

Margarets.com (866) 454-2375

Available Nationwide

BLOOMSBURY VISUAL ARTS

Visit our booth and discover new research in dress and costume history. Fairchild Books textbooks, meet the editors, and preview the Bloomsbury Dress and Costume Library

FOOD & FASHION
DRESSING & UNDRESSING: DUCHAMP
SHOES: AN ILLUSTRATED HISTORY
J.J. Pizzuto's FABRIC SCIENCE
THE DYNAMICS OF FASHION

bloomsbury.com

35% OFF SELECT BOOKS
CSA Annual Meetings and Symposia

2023 Salt Lake City, Utah
2022 Minneapolis/St. Paul, Minnesota
2021 CSA@Home
2020 Online
2019 Seattle, Washington
2018 Williamsburg, Virginia
2017 Portland, Maine
2016 Cleveland, Ohio
2015 San Antonio, Texas
2014 Baltimore, Maryland
2013 Las Vegas, Nevada
2012 Atlanta, Georgia
2011 Boston, Massachusetts
2010 Kansas City, Missouri
2009 Phoenix/Tempe, Arizona
2008 New Orleans, Louisiana
2007 San Diego, California
2006 Hartford, Connecticut
2005 Philadelphia, Pennsylvania
2004 Houston, Texas
2003 Charleston, South Carolina
2002 Chicago, Illinois
2001 Providence, Rhode Island
2000 Williamsburg, Virginia
1999 Santa Fe, New Mexico
1998 Pasadena, California
1997 Pittsburgh, Pennsylvania
1996 Atlanta, Georgia
1995 Dearborn/Detroit, Michigan
1994 Montreal, Quebec, Canada
1993 Seattle, Washington
1992 San Antonio, Texas
1991 Boston, Massachusetts
1990 Washington, DC
1989 Denver, Colorado
1988 Cincinnati, Ohio
1987 Richmond, Virginia
1986 Indianapolis, Indiana
1985 New York, New York
1984 St. Paul, Minnesota
1983 Los Angeles, California
1982 Oakland, California
1981 Cleveland, Ohio
1980 Atlanta, Georgia
1979 New York, New York
1978 Chicago, Illinois
1977 Phoenix, Arizona
1976 Palm Beach, Florida
1975 Los Angeles, California
Looking Forward, Reflecting Back
50th Annual Meeting & Symposium

Grand Hyatt Hotel, Washington, DC
May 21st – 25th, 2024