**Lindsey Davis** has been writing historical novels for over 30 years. Her fist love is the English Civil War, but she is best known for writing about the imperial Roman period. She has written standalone novels and novellas, but most famously created Marcus Didius Falco, the Roman detective, whose adopted daughter, Flavia Albia, is the protagonist of her latest series.

**Dr Joanne Gooding MA(RCA/V&A)** studied Design History at the Royal College of Art and Victoria and Albert museum. She has worked in museums sector and also taught historical and contextual studies to design students at a variety of institutions and most recently was a lecturer in Design History at Northumbria University. Her doctoral research charted the development of the discipline of Design History within academia and considered how histories of design are written and taught. Jo is very interested in disciplinary boundaries in academia and the networks and connections between different group of academics, designers, collectors, antiques dealers, and the museums sector.

Jo is currently working on publications from her PhD and her MA on the design of National Health Service spectacles. An article on the government influence on the design of these has recently been published in the Science Museum Group’s online journal. She hopes to develop her research on NHS glasses to explore their role in constructing identity and explore how a once-hated medical appliance has become a cult fashion item.

**Veronica Isaac** is a dress historian, with a particular specialism in the dress and theatre costume of the nineteenth and early twentieth century. This paper has emerged from her recently completed doctoral research into the actress, Ellen Terry (1847-1928), which was carried out at the University of Brighton, and in collaboration with the Department of Theatre and Performance, Victoria & Albert Museum, and the National Trust property, Smallhythe Place, (Terry’s former home.)'

**Lucy Johnston** is a freelance curator specialising in fashionable dress and rural worker’s clothing. She first discovered the Thomas Hardy archive when she moved to Dorset and has been fascinated ever since, working on a variety of projects to bring the collections to a wider audience. She is currently researching a major exhibition entitled Thomas Hardy: Fashion, Fact and Fiction highlighting how clothing in Hardy’s writing expresses the passion, drama and pathos of his characters.

Lucy is a former curator of nineteenth century costume and wedding dress at the Victoria and Albert Museum and publications includes Nineteenth Century Fashion in Detail (revised edition, Thames and Hudson/V&A, 2016), Shoes (revised edition, Thames and Hudson/V&A 2017).

**Susie Lau** (aka Susie Bubble) is one of the most successful fashion bloggers in the world. Susie is a writer and editor living and working in London. She started her blog, ‘Style Bubble’ in March 2006. It includes her widely read thoughts, personal experiences and observations on fashion with a focus on spotlighting young and unknown talent. Lau was editor of ‘Dazed Digital’, the website of *Dazed & Confused* magazine, from 2008-2010. Susie now works full-time on her blog and other freelance projects, including writing for *Elle*, *The Daily Rubbish* and ‘Dazed Digital’. Susie’s Twitter account has 277,500 followers. Her website is: stylebubble.co.uk.

**Dr. Alison Matthews David** is an Associate Professor in the School of Fashion and Graduate Program Director of the MA Fashion program, Ryerson University. She was awarded a doctorate from Stanford University and has published in journals such as *Victorian Studies*, *Fashion Theory*, and *Textile* and is proud to serve on the Editorial Board of *Costume*. Her most recent research project looked at how clothing physically harmed the health of its makers and wearers by transmitting contagious disease, leaching chemical toxins, and causing accidents, including entanglement and fire. The book *Fashion Victims* was published by Bloomsbury in 2015 and took the form of a major, co-curated exhibition at the Bata Shoe Museum in Toronto (June 2014-May 2018). That research led her to continue her literal historical sleuthing and her current book and exhibition project investigates the history of clothing and crime. She is also experimenting with historical reconstruction and film in her recent "Making History" project, which documented the research, creation and performance of an 1840s suit.

**Dr Luz Neira** is from São Paulo, Brazil. She studied Visual Arts and has a doctorate in Art History; the subject of her thesis was nationalism in Brazilian textile design and the British influence on it. Her research activities are focussed on ‘textiles: product design and history in Brazil’. Luz teaches graduate courses in Fashion Design at the Universidade Anhembi Morumbi in São Paulo.

**Caroline Ness** began researching the couturier Jo Mattli for her MA at the Textile Conservation Centre Winchester in 2008. Further research into the contribution of the couturier to London fashion mid-twentieth century formed the main theme of her PhD thesis with which she graduated from the University of Glasgow in 2014. An independent scholar and researcher, Caroline works as a consultant in museum collections management and curatorial research. She has recently undertaken projects with the Fashion Museum Bath and is writing a book based on her PhD research. Plans are in progress for a post-doctoral research project with the University of Glasgow Centre for Textile Conservation that will identity the fibres used in the production of mid-twentieth century couture fabric.

**Dr Claire Nicholson. Course Director, Cambridge University Institute of Continuing Education**

Claire is a member of the Executive Council of the Virginia Woolf Society of Great Britain and teaches at the University of Cambridge.  She has lectured on Virginia Woolf and the Bloomsbury Group in a wide variety of contexts, including the British Library, the National Portrait Gallery, the National Trust and various universities and art galleries. She has published journal articles and reviews on various topics relating to Woolf. Her doctoral thesis, entitled ‘In Woolf’s Clothing’ is currently being prepared for publication. She has also co-edited a collection of essays to celebrate the centenary of The Voyage Out(Woolf’s first novel) and her most recent publication is Volume 1 of The Women Aesthetes,a collection of essays and poetry by nineteenth century women, which she co-edited with Professor Mary Joannou. Claire has been a member of the Costume Society for almost thirty years.

**Charlotte Nicklas** is Senior Lecturer in History of Art and Design at the University of Brighton, specializing in the history of dress and textiles of the nineteenth and early twentieth centuries. She is co-editor (with Annebella Pollen) of *Dress History: New Directions in Theory and Practice* (Bloomsbury, 2015). She also has an article on hats in fiction in the current issue of the Costume Society's journal *Costume.*

**Aileen Ribeiro** read history at King’s College, London, followed by postgraduate study, MA (1971) and Ph.D (1975) at the Courtauld Institute of Art. She was Head of the History of Dress Section at the Courtauld Institute from 1975 to 2009; appointed Professor in the History of Art at the University of London in 2000, she is now Professor Emeritus. She has published many books and articles on various aspects of the history of dress, and lectures widely in Great Britain, Europe and North America. She has acted as costume consultant to many major exhibitions and contributed to numerous exhibition catalogues. Aileen’s latest book is *Clothing Art: The Visual Culture of Fashion, 1600-1914* (Yale University Press, 2017).

**Agnes Rocamora** is reader in Social and Cultural Studies at the London College of Fashion specialising in digital culture, fashion media, fashion blogs and cultural mediation. Her many publications include *Fashioning the City: Paris, Fashion and the Media* (2009), articles in *Journalism Practice*, *Fashion Theory: The Journal of Dress*, *Body and Culture* and *Sociologie et Sociétés*, and chapters in *Thinking Through Fashion: A Guide to Key Theorists* and *The Handbook of Fashion Studies*.

**Rebecca Shawcross is** now the Senior Shoe Curator at Northampton Museum and Art Gallery and has worked with the shoe collection since 1998. She is responsible for the Designated Shoe Collection, which includes collections management, exhibitions, research and enquiries, talks and advising other museums and the media. She has published various articles including “I Stand Corrected? New Perspectives on Orthopaedic Footwear,” a research paper for the publication Re-thinking Disability Representation in Museums & Galleries, edited by The Research Centre for Museums and Galleries, Leicester and ‘High Heels’ for the Encyclopaedia of Clothing and Fashion, edited by Valerie Steele. In November 2014 her book Shoes: An Illustrated History was published by Bloomsbury.

**Elizabeth Way** is an assistant curator at The Museum at the Fashion Institute of Technology. She co-curated the exhibitions, Global Fashion Capitals in 2015 and Black Fashion Designers in 2016. She has published in MFIT exhibition books, as well as in *Fashion Theory: The Journal of Dress*, *Body and Culture*. Way’s research focuses on the intersection of African American culture and fashion