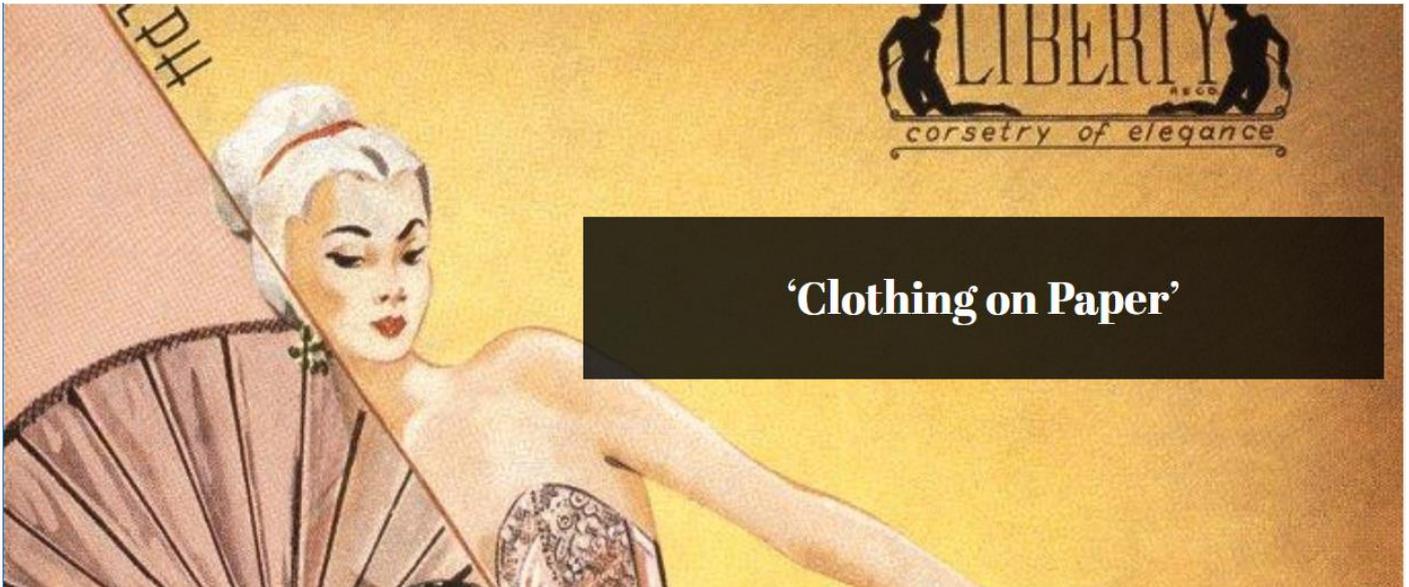




## Conference 2021: Clothing on Paper



The Costume Society is the UK's largest and longest running fashion and dress history network. This year our conference will be exclusively online and running across 5 sessions in June and July.

Session 1 - Saturday 26th June 2021 14.00-17.00 BST

Session 2 - Wednesday 30th June 2021 19.00 - 20.30 BST

Session 3 - Saturday 3rd July 2021 14.00 - 17.00 BST

Session 4 - Wednesday 7th July 2021 19.00 - 20.30 BST

Session 5- Wednesday 21st July 19.00 - 20.00 BST

The theme of the 2021 conference pays tribute to **Ann Saunders MBE FSA** (1931-2019), former Editor of **Costume** and celebrates the huge contribution she made to The Costume Society. The conference explores the relationship between clothing and paper whether it be in the context of designing and making, communicating ideas or as sources for developing a further understanding of the history of clothes.

Leading academics, creatives and industry professionals will share their research, thoughts and experiences giving us a chance to explore the multiple ways paper connects with the world of fashion. Split across five sessions the conference features Keynote speakers **Hormazd Narielwalla** and **Babette Radclyffe-Thomas**.

The conference theme **Clothing on Paper** has a natural affinity with the Costume Society's Patterns of Fashion and Patterns for Performance **Awards** and the conference includes an exclusive event where this year's finalists will be revealed. Please book via **Eventbrite**



## **Conference Schedule**

### **Session 1 Saturday 26th June 14:00-17:00 BST**

**Keynote 1 “The Artistic Interpretation of Paper Patterns - A walkthrough with artist Hormazd Narielwalla”**

**Paper 1 Pat Poppy** - Lost in transcription and other pitfalls of written clothing records (1603-1715)

**Paper 2 Lauren Martin** – Hats and the headlines: Using newspaper archives to learn about the 19<sup>th</sup> century millinery industry

**Paper 3 Marcelo Marino** - Fast fashion: English and French fashion plates in early 19th century South America

### **Session 2 Wednesday 30th June 19:00-20:30 BST**

**Paper 4 Susan Brown** - From page to stage: A mantua-maker's journal and the reconstruction of an 18th century theatrical workshop

**Paper 5 Joanna Jarvis** - Mrs. Frances Abington, actress (1737-1815): The construction of an actress as fashion icon through the newly accessible art of engravings

### **Session 3 Saturday 3rd July 14:00-17:00 BST**

**Keynote 2 Babette Radclyffe-Thomas “From Karl Marx to Karl Lagerfeld: Behind the pages of Vogue China”**

**Paper 6 Stamos Fafalios and Myrsini Pichou** - The ATOPOS cvc Paper Garment Collection: Where East meets West

**Paper 7 Fiona Jardine** - Muriel Spark's drycleaning

**Paper 8 Guest Speaker Verity Wilson** – “The most satisfactory material”: Crepe paper and fancy dress

### **Session 4 Wednesday 7th July 19:00-20:30 BST**

**Paper 9 Guest Speaker Hannah Wroe** - Couture or commerce? Following the paper trail to identify the House of Isobel

**Paper 10 Felice McDowell** - P.S. from Jill and Sally: Patterns for fashion and young female selfhood in the early pages of Petticoat magazine

### **Session 5 Wednesday 21st July 19:00-20:00 BST**

**Exclusive Event: Finals of The Costume Society's Patterns of Fashion and Patterns for Performance**



## Clothing on Paper: Conference Abstracts



Image: Hormazd Narielwalla with his Dancing Blocks commission for Roberto Cavalli Interiors, Photo: Hannah Broughton.  
Image: Hormazd Narielwalla, Floral Leap.

### **Session 1 Saturday 26th June 14:00-17:00 BST**

#### **Keynote 1 Hormazd Narielwalla “The Artistic Interpretation of Paper Patterns - A walkthrough with artist Hormazd Narielwalla”**

London-based artist **Dr. Hormazd Narielwalla** takes us on a walk through his studio, talking about and showing some of his stunning work, primarily in the medium of collage, but also original prints, artist books and sculpture. Paper patterns in one way or another have been the starting point of his work ever since a conversation with a Savile Row tailor inspired a desire to rescue a set of patterns which would have otherwise been destroyed - they were the inspiration for his first artist book *Dead Man's Patterns* in 2008.

Since gaining his doctorate from the University of the Arts London in 2014, Hormazd has developed his practice around using found materials, particularly Savile Row and European antique tailoring patterns. The result is a unique body of work; but however abstracted, the exploration of ideas around the human form and how we clothe it remain apparent. Hormazd has received numerous commissions, exhibited his work internationally and published several books.



**Paper 1 Pat Poppy** Lost in transcription and other pitfalls of written clothing records (1603-1715).



Image: Pat Poppy.

Laroon basket seller.

Mat seller c.1610

Searching through English 17<sup>th</sup> century wills, probate and household inventories and accounts, court cases and contracts for the provision of clothing, Pat Poppy has extracted 21,000 records referring to clothing. This vast survey gives an incredible insight into the world of 17<sup>th</sup> century clothing revealing who wore what and where, fabrics available for use, ownership and occupation. Pat also raises questions and alerts us to a need to tread carefully when using historical sources. For example, watching out for transcription errors and transcribers not always understanding clothing terms.

Pat Poppy is a retired academic librarian with a master's degree in Early Modern English History. Her research interests are in the clothing of the early modern period. She has previously published articles in *Costume*, and her forthcoming paper "The Clothing Accessory Choices of Rachel, Countess of Bath, and Other Mid-Seventeenth-Century Women" was published in volume 54 (1).

**Paper 2 Lauren Martin** Hats and the Headlines: Using newspaper archives to learn about the 19th century millinery industry.



Image: Lauren Martin

June 1836 World of Fashion.

Newspaper clipping

Digitisation has opened the doors to many historical archives and resources enabling easier access for researchers to investigate them. In her research Lauren Martin has been working through the British Newspaper Archive with a focus on 1830's millinery in England. In addition to the newspaper's monthly summaries of 'what's in fashion' there are less obvious snippets of information hidden away which reveal details about millinery, as well as providing an insight into the lives and working habits of the milliners themselves. Comparing these findings with other online resources, for example Old Bailey Online and Census Records, brought up some interesting and unexpected results about the millinery profession in early Victorian England.

Lauren Martin is a milliner and costume maker, she has worked chiefly in couture fashion millinery and theatre costume since 2002. She is currently lecturing on the Costume Design and Making course at Nottingham Trent University and working on an MA in millinery and headwear at the University of Huddersfield.

**Paper 3 Marcelo Marino** Fast fashion: English and French fashion plates in early 19th century South America



Image: Journal des dames et des modes 1838. Image: Marcelo Marino. Image: Traje de verano

In the early 19<sup>th</sup> century South America contended with imported fashion magazines from rival nations along with its own magazines. *Les Modes Parisiennes*, *The Penny Magazine* and *The Instructor* (printed in London in Spanish to be distributed in South America) were vying competition with local versions, for example *El Museo Americano*, *Trages y Costumbres*. Marcelo Marino focuses on the context of political relations between countries and the impact of importing fashions from rival nations. He discusses how printed images of fashion developed from a rulebook for



**Costume**  
THE  
**Society**

court wear to regional styles both real and imagined. The 18th and 19th centuries challenged the way fashion was presented and a sense of fast and random appropriation and consumption of fashion in Latin America became apparent.

Marcelo Marino lives and works in Bristol as an independent researcher and collaborates in the display of costumes in exhibitions at the Theatre Collection and the Bristol Old Vic. He has taught, researched, published and curated major exhibitions within the fields of Art History, Visual Culture, Fashion Theory and Fashion History.

## **Session 2 Wednesday 30th June 19:00-20:30 BST**

**Paper 4 Susan Brown** From page to stage: A mantua-maker's journal and the reconstruction of an 18th century theatrical workshop

Mary Rein's surviving workshop journal from the 1803-04 season is a rare record of the skills – artisanal, fiscal, and managerial – central to the production and design of theatrical costume. She served as Drury Lane Theatre's mantua-maker from 1780 -1815, and is considered by many to be the first known female professional English costumer, supervising the women's wardrobe from 1794 through to 1815. In this paper, Susan Brown draws on this rare archival journal to address the challenges of reconstructing period theatrical costumes as well as the physical labour of performing in these costumes taking us from page to stage.

Susan Brown is Associate Professor in the Department of History at the University of Prince Edward Island, Canada. Her research interests include the role of women in eighteenth-century theatre production, and the relationship between theatres and urban trade. Her current research investigates the use of legal records as a source for the economic and material history of the theatre.



**Paper 5 Joanna Jarvis** Mrs. Frances Abington, actress (1737-1815): The construction of an actress as fashion icon through the newly accessible art of engravings

Mrs Frances Abington saw herself not only as a popular comic actress, but also as a woman of fashion. She understood the power of the visual image and to this end took full advantage of the growing popularity for affordable prints. In this paper, Joanna uses the many printed images produced of Mrs Abington to examine how Frances Abington used print to raise her social position. Joanna explores the subtle relationship between stage costume and the culture it inhabited, as well as the relationship between fashionable dress and stage costume.

Joanna Jarvis lectures in Design for Performance at Birmingham City University. She is a practicing designer and maker of period costume for Renaissance and Baroque dance. A recent joint paper with researcher and choreographer Mary Collins about eighteenth century choreography and costume for dance was published in *Costume* in 2016. Joanna's doctoral thesis examines the relationship between costume for dance on the stage, the women in the audience, and fashionable dress, in the late eighteenth century.

## Session 3 Saturday 3rd July 14:00-17:00 BST

### Keynote 2 Babette Radclyffe-Thomas “From Karl Marx to Karl Lagerfeld: Behind the pages of Vogue China”



Images: Babette Radclyffe-Thomas. Vogue China October 2009. Behind-the-scenes photoshoot Vogue China 2008.

Over the last two decades, enormous changes in Chinese society have greatly impacted identity formation for Chinese women; in the words of Vogue China’s Editor-in-Chief “in a matter of 10 years, Chinese women have made the transition from Karl Marx to Karl Lagerfeld” (Cheung 2005). As a transnational fashion bible read by millions of Chinese women, Vogue China is one of China’s leading fashion magazines and continues to play a key role in representing ideal notions of Chinese fashion, design, aesthetics and state-sanctioned gender roles. This talk will draw upon Babette’s academic research and professional experiences to explore representations of Chinese identity in Vogue China and who the ideal woman constructed by Vogue is.

Babette Radclyffe-Thomas is an award-winning fashion journalist and academic who has worked at some of the most influential fashion and style publications in Asia and Europe. She obtained a Master's degree in Fashion Journalism with high distinction from the London College of Fashion and is currently undertaking a PhD at the University of Arts London analysing Chinese fashion media, specifically representations of identity in Vogue China. Babette is also a brand consultant and strategist working with a wide array of clients internationally, specifically advising on the Chinese fashion industry.



**Paper 6 Stamos Fafalios and Myrsini Pichou - The ATOPOS cvc Paper Garment Collection: Where East meets West**

Paper has been used for clothing across time and place. From the 'tapa' bark cloth of Equatorial countries or Chinese paper clothes, to old and rare Japanese Kamiko and Shifu processes to 19<sup>th</sup> century Western disposable paper collars and cuffs, World War I and present day clothes for the dead or American throw away paper dresses of the 1960s; it is this last group that makes up most of the ATOPOS cvc collection of about 500 items. This rich history of paper clothing has inspired contemporary designers such as Issey Miyake, Martin Margiela, Helmut Lang, Walter Van Bereindonck and Hussein Chalayan, amongst others, and their creations are represented in the ATOPOS cvc collection. Either made of paper or paper-like materials, the garments in this collection are evidence of human craftsmanship, creativity and socio-economic change in the history of both Western and Eastern cultures. At this point, where these two cultures meet, and with specific examples from the collection, Stamos Fafalios and Myrsini Pichou discuss issues of creativity, sustainability, identity and re-use.

Stamos Fafalios is Director of ATOPOS cvc, which he set up in 2003 with the costume curator, Vassilis Zidianakis. He spends his time between London and Athens working in the family business, practicing architecture in Athens and being very much involved with ATOPOS cvc. Myrsini Pichou, is Research Adviser for ATOPOS cvc and works at Athens University History Museum. As well as working with the ATOPOS cvc collection, she has published on various aspects of 20<sup>th</sup> century dress, the relationship between art and fashion and anti-fashion.

**Paper 7 Fiona Jardine - Muriel Spark's drycleaning**

Muriel Spark amassed an extensive archive of manuscripts, journals, letters and other ephemera, much of which has been acquired by the National Library of Scotland. Amongst these papers are bundles of receipts detailing expenses incurred by Spark in New York and Italy in the mid-1960s. Whilst the importance of fashion as a literary device in her fiction is noted, her expense accounts augment the picture of Spark herself as a fashion-conscious woman in her prime. The retail choices she made demonstrate her readiness to embrace her relatively new international status. To some extent her receipts can be cross-referenced with extant photographs and garments as well as diaries and fiction. They provide valuable insights into the nature of some of the less well-known businesses she patronised. Fiona focuses on records pertaining to Spark's relationship



with New York dressmakers and fabric shops, before analysing a highly descriptive bill Spark received from the 'exclusive' dry-cleaning firm of B.J. Denihan in May 1965.

Fiona Jardine teaches Design History & Theory at Glasgow School of Art. Her research focuses on twentieth-century Scottish art, design and culture, particularly on narratives of production and promotion in the textile industries. For several years, she has been engaged with studying Muriel Spark's life in dress through archival, biographical and fictional sources. She is a Trustee of the Bernat Klein Foundation and serves on the Arts & Heritage Committee at House for an Art Lover.

**Paper 8 Guest Speaker Verity Wilson – “The most satisfactory material”:** Crepe paper and fancy dress



Image: Verity Wilson.

Dennison's crepe paper.

The material most associated with fancy dress in the twentieth century is crepe paper. Its matte surface in a kaleidoscope of colours proved ideal for inexpensive costume making. In her paper Verity Wilson explores how the American firm Dennison kept their paper product in the public eye, offering demonstrations and face-to-face lessons on fashioning the raw material into wearable shapes by layering, pleating and fringing. Its eminent suitability for fancy dress was established in 1909 with a Dennison window display on the opening day of Harry Gordon Selfridge's grand Oxford Street department store. Photographs of partygoers from the late 1920s to the 1950s dressed in delightful crepe confections confirm the paper's wide utilization.

Verity Wilson was the co-editor of the journal *Costume* from 2009 – 2014. Prior to that she worked as curator in the Victoria and Albert Museum, London for 25 years.

## Session 4 Wednesday 7th July 19:00-20:30 BST

**Paper 9 Guest Speaker Hannah Wroe** - Couture or commerce? Following the paper trail to identify the House of Isobel



Image: Hannah Wroe.

Receipt from Isobel.

Isobel Nathan (1888-1973), a highly successful early 20th century designer, has largely been overlooked by historiographers of British fashion. A Russian immigrant, she rose to international prominence with her label Isobel as ‘the most London of all the Dress houses’ (American Vogue, 1929) in the interwar period, having premises both in London and Harrogate. Promoting her house as ‘British Designs, Made by British Workers, For British Women’ (The Sketch, 1922). Through the examination of a paper trail of contemporaneous fashion advertisements, newspaper and fashion editorials, and previously unpublished court records from the company’s liquidation proceedings, Hannah rediscovers this now-obscure British interwar dress house.

Hannah Wroe’s work explores the historical context of both garments and texts; reflecting on the social, technological, economic and political influences that have shaped twentieth century dress history. Her current research interests include the history of British fashion education, British dress house Isobel (1915-1950s), historical needlework and pattern cutting texts, home dressmaking, WWI dress economy practices, remaking practices and object-based approaches to dress history research.



**Paper 10 Felice McDowell - P.S. from Jill and Sally: Patterns for fashion and young female selfhood in the early pages of Petticoat magazine**

Petticoat magazine (1966-1975), a weekly British fashion title, was aimed specifically at a growing market of younger women who ranged from the teens to those in their early to mid-twenties. It gave advice on fashion, beauty, and careers, provided sewing patterns, and for a short time a feature entitled 'P.S from Jill & Sally' (September – December 1966). This encouraged another set of homemaking and craft skills, largely in the form of accessories making, with some sewing, knitting, sticking and customising involved. This D.I.Y fashion feature was arguably made more compelling by the voice of Jill and the face of Sally, the two self-proclaimed youngest members of Petticoat's fashion department. Felice discusses how their approach helped to provide readers with patterns for young modern female selfhood at this time.

Felice McDowell is an Associate Lecturer in Fashion History and Theory and Cultural and Historical Studies at the University of the Arts London. In addition to a number of recent publications that look at fashion, the creative industries, labour, production and consumption past and present, she is currently researching her forthcoming monograph *Fashion the Model Girl of 1960s Britain: Histories, Narratives, Lives and Memories* (Bloomsbury 2021).



Image: P.S. J&S Petticoat 22.10.66 & 31.12.66

**Session 5 Wednesday 21st July 19:00-20:00 BST**

**Exclusive Event: Finals of The Costume Society's Patterns of Fashion and Patterns for Performance**