



Costume
THE
Society

Conference 2022 #CosSoc22

‘Clothes Maketh the Man’: Men’s Clothing and Concepts of Masculinities Expressed through Appearance



The Costume Society is the UK’s largest and longest running fashion and dress history network. This year our online conference runs across 4 sessions in October and November 2022.

Session 1 - Saturday 22nd October 2022 14.00-17.00 BST

Session 2 - Wednesday 26th October 2022 19.00 - 20.30 BST

Session 3 - Saturday 29th October 2022 14.00 - 17.00 BST

Session 4 - Wednesday 2nd November 2022 19.00 - 20.30 GMT

The Costume Society’s 2022 online Conference ‘Clothes Maketh the Man’ provides a thought-provoking platform for exploring men’s dress and how concepts of masculinity are expressed through male appearances. The Conference showcases and celebrates the unique characteristics, influences, manufacture, methods of communication and inspiration involved in clothes for men, and those who identify as male, through keynotes and a series of short paper presentations.

Our two keynote speakers, [Nicole Dee-Collins](#) and [Dr Shaun Cole](#), take us from the caricatures of the Regency Dandy to the sartorial choices made by gay men today. Please book via [Eventbrite](#)



Conference Schedule

Session 1 Saturday 22nd October 14:00-17:00 BST

Keynote 1 Nicole Dee-Collins “Depicting and Demystifying the Regency Dandy: an analysis of dandy caricatures and the masculinity ‘crisis’ post-Waterloo”

Paper 1 Stefan Žarić - English Menswear and the Fashioning of Early Modern Masculinity in the Late 18th and the Early 19th Century Serbia

Paper 2 Neal Hurst – Robert Beverley of Virginia and his London Clothiers 1762-1775

Paper 3 Chloe Chapin - The Measure of a Man: tailoring and masculine subjectivity in early nineteenth-century America

Session 2 Wednesday 26th October 19:00-20:30 BST

Paper 1 Dr Ann Buermann Wass - “The People’s Cloth”: Clothing the Enslaved Men at Rose Hill Plantation

Paper 2 Maarten Saelaert - Donning Japanese modernity: Men’s fashion during the Meiji Era

Session 3 Saturday 29th October 14:00-17:00 BST

Keynote 2 Dr Shaun Cole “Constructing Gay Men’s Wardrobes in the 21st Century”

Paper 1 Dr Alison Toplis - Mechanic, Artisan, Workman: Representations of male ‘working wear’ in late 19th century Britain

Paper 2 Dr Rachel Neal - Patriotism, White Feathers and Standardised Suits: civilian men and the lived experience of everyday dress during the First World War

Paper 3 Brian Centrone – The Cunning Wrinkle of Newness: 19th-Century Origins, Implications, and Adoptions of the Trouser Crease

Session 4 Wednesday 2nd November 19:00-20:30 GMT

Paper 1 Professor Diane Maglio - The Gray Flannel Suit: A Tale of Two T[h]oms

Paper 2 Dr Sarah Goldsmith and Miss Gill Macgregor - ‘Can’t walk, can’t talk and has no face to speak of’: Visualising Henry Poole & Co’s nineteenth-century tailoring methods and the absent historical body



Clothes Maketh the Man: Conference Abstracts

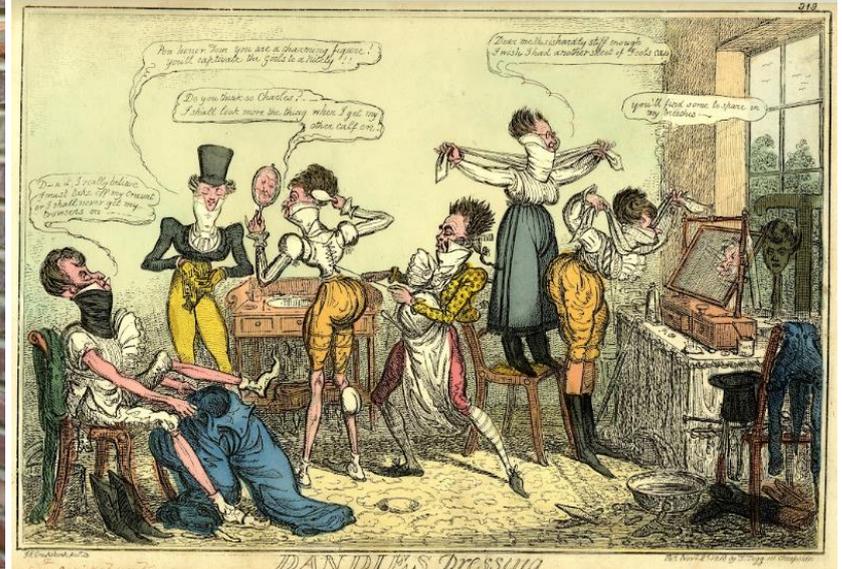


Image 1: Nicole Dee-Collins

Image 2: Dandies Dressing, Cruickshank, 1818.

Session 1 Saturday 22nd October 14:00-17:00 BST

Keynote 1 Nicole Dee-Collins “Depicting and Demystifying the Regency Dandy: an analysis of dandy caricatures and the masculinity ‘crisis’ post-Waterloo”

Nicole Dee-Collins is an emerging professional in the field of Dress History, specializing in the history of men’s fashion. She is an alumna of the University of Rhode Island’s undergraduate program and received her Master’s Degree in Decorative Arts, Design History, and Material Culture from Bard Graduate Center in May 2020. Her thesis explored the upheaval in men’s fashions c.1770-1840 in conjunction with the distortion of the Regency Dandy through visual and written caricatures. Nicole is incredibly proud to have played a small role in the Victoria and Albert Museum’s exhibition Fashioning Masculinities as a Research Intern in 2019.

Caricature prints were a powerful method of communication and entertainment in eighteenth and nineteenth century Britain. None are as memorable as the rash of prints produced in the 1810s on the dandies. In this paper, Nicole explores the origins of this satirical fad and how they expressed an underlying societal anxiety about masculinity. Using satirical prints, contemporary newspaper articles, and extant garments, Nicole examines how the concept of ideal masculinity changed in Britain in the aftermath of the Napoleonic Wars. We can still feel the effects of this shift today in the modern concept of “toxic masculinity.”



Paper 1 Stefan Žarić, English Menswear and the Fashioning of Early Modern Masculinity in the Late 18th and the Early 19th Century Serbia.



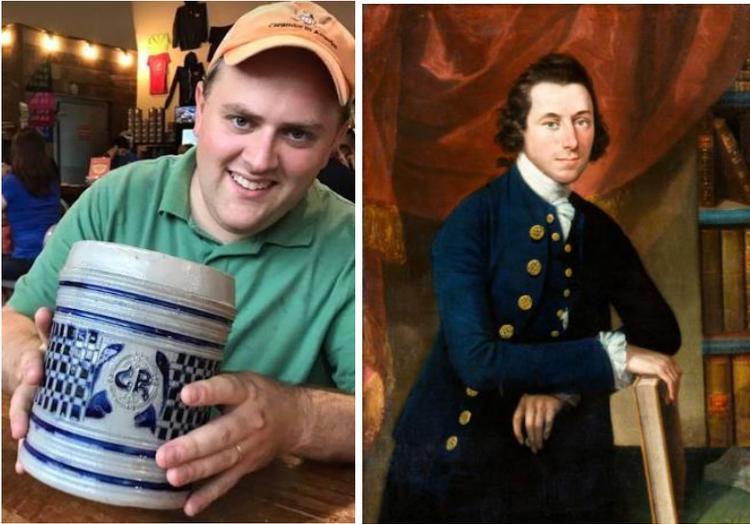
Images: Stefan Žarić. Suit 1775-1785, England V&A Museum. Rudlof Valdec, Sketch for monument, Museum of Vuk & Dositej.

When Stefan first travelled to London armed with a Burberry coat and American accent, customs told him he does not look like a 'typical Serb'. As a fashion historian, he wondered how Serbian masculinity is perceived through fashion in the West. The same might have occurred to Dositej Obradović, finding himself in London in 1784. Seminal to Serbian Enlightenment and education reform, Obradović fashioned early modern masculinity in Serbia not after the East but the West. Analysing the presence of English menswear in early modern Serbia, Stefan proposes a new reading of the 'Serbian male' beyond its 'typical' appearance.

Stefan Žarić is a Serbia-based fashion historian and fashion curator. He has authored the first study on fashion museology in Serbia and has as well curated the first haute couture exhibition (Jean-Paul Gaultier) in the country. After studying Comparative Literature and Art History in Serbia, USA and Estonia, Stefan is currently a PhD candidate in English at the University of Novi Sad, specializing in fashion history and William Shakespeare. His doctoral thesis concerns medieval, Renaissance and early modern women's fashion in Shakespeare's Great Tragedies and their representations in haute couture.



Paper 2 Neal Hurst Robert Beverley of Virginia and his London Clothiers 1762-1775.



Images: Neal Hurst. Portrait of Thomas Bolling, The Colonial Williamsburg Foundation.

Neal Hurst is the Associate Curator of Costume and Textiles at the Colonial Williamsburg Foundation. He worked for seven years in Williamsburg's Historic Trades Department earning his Journeyman's Papers as a tailor. He received his BA in history from the College of William and Mary and his MA from the Winterthur Program in American Material Culture. Hurst was the assistant curator for the inaugural exhibition for the Museum of the American Revolution in Philadelphia and in 2016 returned to Colonial Williamsburg.

During the eighteenth century, wealthy Virginia planters primarily purchased their clothing directly from London. Robert Beverley of Blandfield, a wealthy planter in Essex County, Virginia 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. Beverley could have easily purchased the same clothing in Virginia, but ultimately London made was far more fashionable than anything produced in tidewater Virginia.



Paper 3 Chloe Chapin The Measure of a Man: tailoring and masculine subjectivity in early nineteenth-century America



Image: Chloe Chapin

In early nineteenth century America, technological innovations in measuring devices interacted with the increasingly scientific engineering of patternmaking. Tailors learned to measure (and therefore see) their clients in new ways, and created suits (and therefore men) in this new image. In this paper, Chloe thinks about styles of dressing, technologies of seeing, and ways of thinking about masculinity. Ideas of “portraiture” and “the male gaze” have been considered in the context of painting, photography, film, and gender theory: what happens if we consider tailoring as a homosocial form of portraiture?

Chloe Chapin is a former professional costume designer, currently a PhD candidate in American Studies at Harvard University. She holds an MFA in Design from the Yale School of Drama, an MA in Fashion and Textile Studies from the Fashion Institute of Technology, and an MA in History from Harvard. Chloe has taught at FIT, Parsons, and Reed College, and has published articles in Dress and Fashion Theory. She has been a Fulbright Scholar and a predoctoral fellow at the Smithsonian American Art Museum. Her dissertation is about the related histories of men’s suits and masculinity in the early American republic.



Session 2 Wednesday 26th October 19:00-20:30 BST

Paper 1 Dr Ann Buermann Wass “The People’s Cloth”: Clothing the Enslaved Men at Rose Hill Plantation



Images: Dr Ann Buermann Wass. Recreated white linen shirt (to simulate tow cloth). Made by Ann Wass.

Martha Ogle Forman, the mistress of Rose Hill Plantation in Maryland, USA, kept a diary that includes extensive entries about the provision of clothing for the plantation’s enslaved people. These provide details that supplement the usually brief and general information on the clothing of enslaved men in the United States during the first half of the nineteenth century. In this presentation, Ann illustrates Mrs. Forman’s entries with contemporaneous visual sources, newspaper advertisements, and extant garments from museum collections. Ann adds her own recreated garments and drawings to form a picture of the clothing of enslaved men over three decades.

Ann Buermann Wass has a Ph.D. in costume and textile history from the University of Maryland. She retired after two decades as a historian at Riversdale, a historic house museum in Maryland, USA. One of her research interests was the lives of the plantation’s African Americans, enslaved and free, and she shared her findings in exhibits and public programs. Ann also researched the dress of African Americans for her 2010 book on Federal era clothing. As an independent scholar, she researches, writes, and lectures on clothing of the Federal/Regency era. She also constructs clothing for living history interpretation.



Paper 2 Maarten Saelaert Donning Japanese modernity: Men's fashion during the Meiji Era



Images: Maarten Saelaert. Mizuno Toshikata (1890), Japaaan Magazine.

This paper takes a closer look at the ambiguous meaning of masculinity during the Meiji-period (1868-1912). This was a politically turbulent era in Japanese history, the government and new Emperor implemented a daily newspaper, constructed a railway system, and imposed the Gregorian calendar which led to the rapid transformation of Japanese society. Men's fashion also changed: politicians and the elite were expected to wear Western attire and the military received new Western-inspired uniforms. Some opposed these sudden sartorial changes and a more hybrid sense of fashion was born. This paper will explore how Japanese men adopted the Western attire and what they defined as masculine fashion.

Maarten Saelaert is a graduate from the department of East-Asian studies at Ghent University in Belgium. His master's dissertation inspired his professors to organize an exhibition based on his themes and results. He will be starting a PhD at Ghent University with Prof. dr. Maude Bass-Krueger, in which he will investigate the relationship between the fashion of the company 'Takashimaya' and Orientalism in the West between 1888 and 1920.



Session 3 Saturday 29th October 14:00-17:00 BST

Keynote 2 Dr Shaun Cole “Constructing Gay Men’s Wardrobes in the 21st Century”



Image 1: Dr Shaun Cole. Image 2: Dex as Chanukah Lewinsky, London, 2017. Photograph by Tali Wolf.

This talk considers the variety of ways in which gay men create their personal collections of clothes or wardrobe. Based on interviews conducted between 2012-2018 it addresses the ways in which gay men have considered the collection of clothes and accessories that they have amassed and how the choices they made in combining elements in a quotidian fashion constitute the wardrobe as a manifestation of their own personal aesthetic. The paper will explore the ways in which gay men build their wardrobes or collection of clothes and how they might pull together particular outfits or ensembles of smart, casual or sportswear garments based on different occasions and contexts. It also considers their choices of patterns and print over plain colours, fondness for particular colours and how regulatory dress codes impact upon the way they dress and understand their own place in the world.

Shaun Cole is Associate Professor in Fashion at Winchester School of Art, with research interests in sexuality and dressed appearance. His research examines the dressed male body and the ways in which the sexual subject can be understood as historically and spatially contingent and formed in relation to terms of gender, class and ethnicity. He has lectured and spoken widely on television and radio about sexuality, masculinities and representation in visual and popular culture. He curated numerous exhibitions while a curator at the Victoria and Albert Museum and has recently co-edited the book *Dandy Style: 250 Years of British Men's Fashion* (2021), which accompanies the Dandy Style exhibition at Manchester Art Gallery (8 October 2022- 1 May 2023).



Paper 1 Dr Alison Toplis - Mechanic, Artisan, Workman: Representations of male 'working wear' in late 19th century Britain



Image: Dr Alison Toplis. Image: Labourers.

This paper will explore representations of male manual workers in the UK through their 'working wear', from 1860 until the outbreak of the First World War. It will discuss how such working men were portrayed in publications including *Punch* and the *British Workman*, alongside the opportunities for self-representation through the medium of photography. The paper will conclude by examining the resonances of such clothing into the 20th century as garments such as the donkey jacket and dungarees became popularised and taken up into general wear.

Alison Toplis is currently an honorary research fellow at the University of Wolverhampton. She worked for several years as a dress and textiles specialist at Christie's Auctioneers before completing her doctorate in the area of nineteenth-century working-class dress. She has since lectured and published widely, including her book *The Clothing Trade in Provincial England 1800-1850* in 2011. Her second book, *The Hidden History of the Smock Frock*, was published, was published by Bloomsbury in May 2021.



Paper 2 Dr Rachel Neal - Patriotism, White Feathers and Standardised Suits: civilian men and the lived experience of everyday dress during the First World War



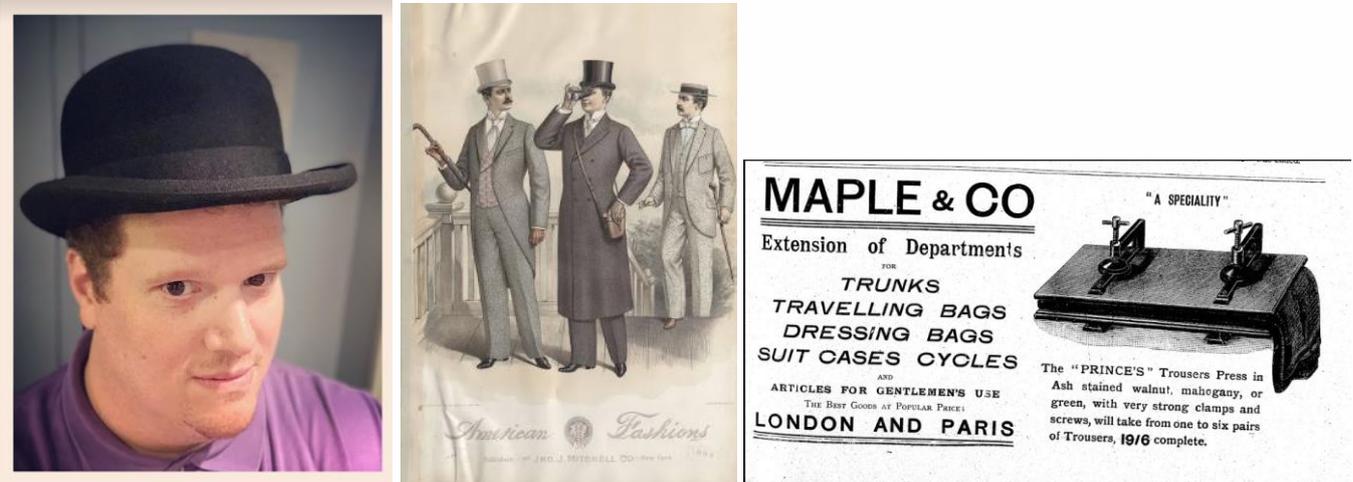
In August, 1914, the outbreak of the First World War triggered a deluge of recruitment campaign posters displaying images of soldiers dressed in khaki that elevated the identity of the soldier into the most important archetype of wartime masculinity. This paper explores the impact the First World War had on civilian men and their relationship with everyday dress.

The themes explored will include identities, the sense of self and the representation of men's everyday dress by journeying through the social anxieties felt around the possibility of being branded a 'shirker', the fear of the white feather, to patriotic consumer practices and the bearing of wartime shortages and rising prices.

Rachel Neal has just completed her PhD research (summer 2022) at De Montfort University in Leicester. Her thesis explores the history of men's everyday dress, focusing on the First World War and the following interwar years of 1918 to 1929. Rachel's research looks at the impact of war on men's dress and how menswear cultures developed in the first part of the interwar period with a focus on the lived experience of dress. Rachel's approach is shaped by her ten years of experience as a menswear designer, using object-based research to engage with the materiality of surviving objects of dress.



Paper 3 Brian Centrone – The Cunning Wrinkle of Newness: 19th-Century Origins, Implications, and Adoptions of the Trouser Crease



Images: Brian Centrone. June 1883 fashion plate. 1899 Maple & Co advertisement for the 'Prince's' Trousers Press.

Fashion historians have long claimed the center front and back trouser crease became a significant element of men's dress due to the advent of the trouser press in the 1890s. However, the story of how the crease came to be is complex. It's initial appearance in both Great Britain and America, about a decade earlier than thought, brought about apprehension from tailors, drew lines between classes and generations, and was portrayed as a joke in the press. This exploration of the trouser crease fills gaps in menswear history through the examination of the social, economic and political role the trouser crease played in defining both male identities and men's mainstream fashion at the end of the nineteenth century.

Brian Centrone is an emerging scholar, specializing in late nineteenth century American menswear. His research interests also include queer fashion and popular culture. His work has appeared in *Threads* magazine, the FIDM Museum Blog, and the FIT Fashion History Timeline, among others. He holds an MA in Costume Studies from New York University.



Session 4 Wednesday 2nd November 19:00-20:30 GMT

Paper 1 Professor Diane Maglio - The Gray Flannel Suit: A Tale of Two T[h]oms.



Images: Professor Diane Maglio, at work, Berkeley College, NYC. Gregory Peck as Tom Rath in the film *The Man in the Gray Flannel Suit*. Designer Thom Brown wearing hand tailored shrunken gray flannel suit. Photograph by Jason Schmidt.

“A Tale of Two T[h]oms” discusses the gray flannel suit as symbolic of shifting expressions of masculinity from the perspective of Tom Rath, the protagonist of the novel and film from the 1950s *The Man in the Gray Flannel Suit* mid-20th century and the evolution of the suit in shrunken proportions by Thom Browne in the early 21st century for a genderless audience.

After a career in the men’s upscale fashion industry, Diane Maglio is now applying her experience as Master Faculty teaching fashion in the Larry L. Luing School of Business. She researches, presents and publishes on her favorite subject: the clothing and culture of American menswear. She has contributed “Object Analysis and Adaptation for the Current Fashion Market” in *Teaching Fashion Studies*.



Paper 2 Dr Sarah Goldsmith and Miss Gill Macgregor - 'Can't walk, can't talk and has no face to speak of': Visualising Henry Poole & Co's nineteenth-century tailoring methods and the absent historical body



Images: Sarah Goldsmith. Henry Poole & Co tailors, 1944 IWM.

The famous actor-manager, Sir Henry Irving, was once said to declare 'For an actor who can't walk, can't talk, and has no face to speak of, I've done pretty well'. Examining written and visual records of Irving's body, surviving garments and his Henry Poole & Co tailoring measurements, this paper examines the intimate relationship between clothing, bespoke tailoring methods, customer's bodies and their assertions to masculinity in the late nineteenth century.

Sarah Goldsmith is a Chancellors Fellow in History at the University of Edinburgh. Her research explores the histories of masculinity, the body and travel in the eighteenth and nineteenth centuries. Her first monograph, *Masculinity and Danger on the Eighteenth-Century Grand Tour* was published in 2020. She is a AHRC/BBC 2018 New Generation Thinker and was an academic consultant for the V&A's 2021 *Fashioning Masculinities* exhibition.

Gill MacGregor is a freelance costume mounter, maker and researcher. Initially working in theatre for ten years, she gained a masters degree in Fashion Curation, before working extensively at the V&A. She has worked on numerous high profile exhibitions, most recently on the upcoming *Africa Fashion*, for which she contributed to the development and production of diverse mannequins. Her research interests include display solutions, forgotten dressmakers and the wardrobe of Lady Ottoline Morrell.

We hope you enjoy all our conference sessions. Follow The Costume Society on social media and tag us in any conference-related posts with #CosSoc22. To become a member and receive discounted rates and members-only benefits see our website.