Fashioning the Early Modern: Creativity and Innovation in Europe: 1500-1800

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Acronym: Fashioning the Early Modern

Final Report
Period: 1 June 2010 – 31 May 2013

Project Leader: Professor Evelyn Welch, Queen Mary, University of London
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1. Final Publishable Report

1.1. Summary

Over the three year period from 2010 to 2013, we have worked to create a new interdisciplinary European community of academics, museum curators and fashion and design professionals to debate issues concerning early modern fashion and its relevance to contemporary questions of creativity and innovation. We have used our networks and knowledge to support a wider public understanding of European creativity and innovation, both past and present, through our collaborations with museums such as the Victoria and Albert Museum (UK), the Royal Armouries (Sweden), the National Museum of Denmark including the Open Air Museum (Denmark) and the events and exchanges that we have had with copyright and IP lawyers and with the design communities in the UK and Scandinavia. The results of our research have fed into the work that is underway to create the new European Galleries, 1600-1800 at the Victoria and Albert Museum which will open in 2014; into museum collections in Denmark and Sweden and into programmes dealing with European copyright and design both in the past and the present. We have been able to bring together curators from across Europe to discuss the challenges and opportunities of new ways of displaying fashion and textiles to the public while we have also worked closely with Danish designers and artists to explore their responses to early modern fashion. At the close of the project we will have published almost 60 outputs including two major edited collections of essays. In addition, supporting the next generation of researchers lay at the heart of our work. Over the three years, forty-two early career scholars joined our project; we were able to support the development of Marie Curie fellowships gaining a total of additional 450,000 Euros for early career development.

1.1.1. Summary Description of CRP Objectives and Activities:

Fashioning the Early Modern: Creativity and Innovation in Europe, 1500-1800 had central research questions which focused on the ways in which fashion functions, how the reputation of desirable textiles or goods was disseminated across time, space and social groups and how objects which may now seem unusual or even absurd: wigs, full-face masks for women, beauty patches, etc first became fashionable and then even commonplace. To do this, we explored a selection of fashionable goods such as different types of printed and woven textiles, fans, banyans, mantuas and ruffs. We collectively traced their spread, and the terminology associated with these objects across Europe, looking to see if they appear in similar ways and with similar users in cities such as London, Paris, Lyons, Siena, Mantua, Florence, Stockholm, Copenhagen and Malmö. We then
explored how ideas about early modern fashion could be displayed in European museums and galleries and how they could inspire today’s fashion and textile designers.

As part of its collective work, the CRP held one workshop in 2010, three workshops in 2011, a workshop and a conference in 2012 and two workshops and an editorial away-day in 2013:

- **Our first workshop** on “Fashion and Innovation” took place at the V&A, London in November 2010 and analysed how we define change and novelty in the early modern period, particularly when we focus on goods which are usually outside fashion history such as knitted stockings.

- **Our second workshop**, “Social Groups and the Circulation of Fashion” (9 -10 March 2011) was organised by Dr Paula Hohti in Helsinki. It involved discussions on how goods moved across social boundaries. In addition to presenting and responding to papers on transmission between and across artisans and elites, the team, including PhD students and visiting curators, visited the museum in Porvoo, where we were able to learn from and provide advice to the local staff on the textiles and dress within their collection. We also held a meeting with the chief designer of Marimekko, the leading Finnish textile design company; this allowed us to discuss the importance of reputation and branding, past and present, and the construction of design mythologies alongside considerations of technological innovation.

- **Our third workshop** took place in Copenhagen (6-7 October 2011) and was organised by Marie-Louise Nosch (Centre for Textile Research, University of Copenhagen), Maj Ringgaard (National Museum of Denmark) and Tove Engelhardt Matthiassen (The Old Town Museum, Aarhus). Twenty-eight participants from Denmark, Sweden, United Kingdom, Finland, France, Italy, Germany and Australia met to consider Early Modern textile production. The event was designed to coincide with the main conference of the Centre Internationale d'Etudes des Textiles Anciennes (CIETA), enabling us to work with a wide range of participants from all over Europe and to discuss the collections of the Rosenborg Castle conservation department with international experts. We also visited the Brede Manor House and held a session in the study rooms of the National Museum’s Store Rooms where, under Dr Ringgaard’s direction, the team and the local curators explored selected textiles and knitted garments from NMD’s collections. We went on to Aarhus to with meet with the Old Town Museum curatorial staff and view selected items from their textile collections.

- **Our fourth workshop** (30 November – 1 December 2011) took place in Stockholm and focused on the spread of ideas about fashion in print as well as in practice – and their interrelationships for the new readers of the eighteenth century. On the first day of the workshop participants were able to gain access to collections from a number of museums (the Nordic Museum, the National Museum of Fine Arts and the Royal Armoury / Livrustkammaren), bringing together international textile curators and conservators from the project and invited guests. We benefited from our collaboration with the Centre for Fashion Studies who funded a one-day symposium on Fashion in Translation that followed on immediately from our HERA workshop. This symposium asked the broad question: Is
fashion truly global? How are its terms are subject to cultural difference? The day centered on the argument that fashion in translation has had a long set of histories that are little understood; by bringing together international scholars to debate the meanings of fashion through subjects ranging from Renaissance feather fans to Soviet style, Indian outsourcing to fashion at war, the event provided an opportunity to connect the HERA CRP work to broader issues of fashion studies and practice.

- **Our fifth workshop** (13-14 June 2012) took place at the Carlsberg Academy, Copenhagen, Denmark and explored the question of past and present in terms of contemporary fashion design practice. Carefully brokered by Kirsten Toftegaard, Dr Maj G Ringgard and Prof. Marie-Louise Nosch as a two-day workshop event, it used Toftegaard’s concurrent exhibition *Rokokomania* (Designmuseum Danmark 2012) to structure a series of conversations between thirty (30) participants from many backgrounds and countries. A group of three fashion and textile designers (all women) had been commissioned to create design ‘interventions’ that were integrated in the space of the Rococo show. They had been briefed concerning the curatorial intent and had had considerable time to work on the commissions, due to a delay in the timetabling of the show. This allowed the unusual possibility of much reflection, as well as their considered reaction to the exhibition in the context of the HERA FEM Workshop. Smaller groups of FEM participants sat down for one hour with each designer to discuss and debate their design process and outcomes, providing an invaluable opportunity to test on this occasion if designers might make ‘use of (live) historians’ rather than general ‘uses of history’. On Day 2 we had the privilege to meet experts and designers of contemporary knitting, who also indicated the ‘uses of history’ for their practice.

- **Our Final Conference**, “Fashioning the Early Modern: Innovation and Creativity in Europe, 1500-1800” took place at the Victoria and Albert Museum, London on 14-15 September 2012. It focused on three themes: innovation, dissemination and reputation. This was designed to provide preliminary answers to the main questions we were addressing: how and why certain goods become successful while others failed; how far these goods travelled; and how they were transmitted across linguistic, social and geographic borders. The conference provided the opportunity for our Principal Investigators, Associated Partners and postdoctoral researchers to come together and present research undertaken as part of the Fashioning the Early Modern partnership. Over the two days, conference participants heard fourteen papers presented ranging in date from the sixteenth to the nineteenth centuries, spanning mainland Europe, Scandinavia and as far afield as Greenland, and covering topics as diverse as Italian artisan dress, Swedish fashion imagery, early modern knitting and the selling of textiles in Revolutionary Paris. This event was open to the public and had 80 attendees, including many overseas dress and textile curators, conservators as well as interested members of the public.

- **Copyright Workshop**: On 20 February 2013 we held a half-day conference jointly with the Centre for Commercial Law Studies at Queen Mary, University of London. The four speakers at ‘Fashion and Intellectual Property Rights: Past and Present’ explored contemporary policy, practice and research issues concerning the protection of Intellectual Property in the fashion
industry. The keynote address was delivered by a law professor who is actively engaged in efforts to bring greater legal protection to fashion designs in the United States of America. Her insights into the global issues of intellectual property highlighted the importance of the convergence of the two fields of study: law and fashion. This conference was the result of an important and successful partnership with the Centre for Commercial Law Studies where issues of how the law considers product designs were discussed alongside notions of trademarks and innovation from the early-modern period to the present day. These areas of discussion were evidence of how our project can inform current practice and policy, with regards to protecting the intellectual property of fashion.

- **Workshop for Curatorial Staff, Bowes Museum**: the final workshop of the project was held at the Bowes Museum, Barnard Castle on 26 April 2013. This brought together curators from across Europe, many of whom had attended the final conference and had brought their own perspectives to the discussion. The workshop allowed us to consider and debate new ways of incorporating early modern dress and textiles and their interpretation within museum and gallery displays. The venue was chosen as it has one of the UK’s most recent new fashion and textiles galleries, which have received much acclaim for their innovative approaches to display and storage. We were fortunate in hearing from one of the designers of the galleries, as well as the curator, also Keeper of Fashion & Textiles at the Bowes Museum about how their initial ideas were implemented. We later heard from colleagues about the planning of fashion and textile galleries at the Design Museum, Denmark and a project to develop a museum of fashion in Stockholm. Insights from V&A colleagues in the afternoon were followed by a panel discussion and responses from workshop participants. A key discussion point was how to show, or make accessible, early modern fashion, while simultaneously respecting and protecting the original garments and engaging modern audiences. Wider issues, such as the influence of institutional histories and policies were raised alongside concerns over external pressures to collect and display only high fashion and whether a shift will occur within museums, making fashion unfashionable.

- **Editorial Away-Day**: One major project output will be the publication of an edited, multi-authored volume. In preparation for this on 14-16 March 2013 ten authors of essays to be featured in the work met for an intensive, three-day editorial meeting at the Royal Society’s Kavli International Centre, Chicheley Hall. On the first day the authors each presented a summary of the key points to be discussed in their chapters. The authors were able to benefit from constructive comments from colleagues on how to develop their work. The second day involved discussions about the final edited volume and decisions began to be made on its format, structure, and intellectual scope. Time was then spent by authors working in groups to discuss works in-depth, followed by individual work. The three-day meeting concluded on the final day with an agreement of the next steps, in order to prepare the manuscript for submission to the publishers. This editorial meeting provided the rare opportunity for authors of an edited volume to benefit from comments from colleagues. It has helped the publication to develop organically, since all authors are fully aware of the scope of other essays and works within the volume.
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1.1.2. Results

Our research has produced multiple research results and a number of emerging core conclusions:

1. A range of different types of fashion innovation were prevalent in the early modern period, one of which could be understood as capital-intensive which resulted in new technologies for products such as textiles, ribbons and stockings. These were carefully monitored and supported by state interventions, particularly in France but also in Sweden and Denmark. The other was the much less capital-intensive forms of product-innovation which might result either in a new goods, the imitation of imported goods or simply in a new way of wearing such goods. Here the innovation might be something as simple as the creation of a new knitting stitch or a different way of wearing one’s hair. Both could have profound changes on the ways in which innovations were spread, adapted and made into essential parts of male and female wardrobes.

2. There are strong gender components to the two approaches to innovation, with the latter being far more open to women, more flexible in terms of its dissemination and more rapid in its appearance and disappearance.

3. Print was one of the most important process innovations for the spread of fashion, not simply in ensuring its dissemination but also in establishing a demand for novelty in a predictable time period. The appearance of early newspapers on a monthly and then weekly basis generated rolling but reliable moments when consumers would expect to update their wardrobes or be perceived as being ‘out of fashion’. Combined with material objects themselves, images and descriptions were a powerful mechanism for dissemination and adoption.

4. The key figures in this shift to a fashion ‘system’ that was based on periodicity were rarely amongst the highest social elites in Europe. Instead, they were often intermediaries such as merchants, diplomats, textile manufacturers and distributors. They were not simply transporters of goods, well-connected merchants and manufacturers also encouraged, explained and promoted fashion trends.

5. These trade networks were powerful mechanisms for ensuring the continued dissemination of novel fashions across confessional and diplomatic divides, ensuring that new fabrics or ‘looks’ spread despite continual warfare and religious

We have been able to provide collective documentation of the ways in which merchants in Scandinavia, Germany and England worked with Parisian shop-keepers and Lyons silk merchants to play a crucial role in the transmission and translation of key fashion items. For example, Corinne Thépaut-Cabasset, working in both the archives in Paris and Stockholm, has shown the crucial role played by a small number of elite merchants in ensuring court provision; Paula Hohti, looking at inventories in Italy and Sweden, has demonstrated the ubiquity of luxury items in artisan wardrobes and indicated that their purchase may have been made possible by credit and exchange; Maj Ringaard’s studies of knitted garments in Danish archaeological surveys has similarly shown the rapidity with which new forms (such as fringed gloves or ‘sugar-loaf hats), moved from one media
such as leather to another. The growth of our networks in Scandinavia have enabled us to incorporate other research projects at the Center for Textile Research such as work on Danish probate inventories which are confirming Hohti’s findings about transmission across social boundaries. Results that stem from a collective close examination of material goods and a knowledge of museum collections are a special feature of this project. For example, an important outcome of our visits to the Porvoo Museum in Porvoo (in workshop 2), the Nordiska Museet in Stockholm (workshop 4) and National Museum Denmark and Old Town Museum in Aarhus (in workshop 3) was the recognition of the increasing use and survival in Scandinavia of the glazed worsted fabric, calimanco which was made in Norwich for export in the eighteenth century. While very few garments are extant in England, there are substantial numbers in Sweden, Finland and Denmark which we may be able to connect to the surviving Norwich textile sample books held in the V&A. The CRP was able to bring the curator responsible for the Old Town Museum Textile collection in Aarhus, Tove Engelhardt Matthiassen, to London in 2012 to undertake further investigation and analysis to provide concrete evidence of transmission. Matthiassen is now running a textile blog about her work in Aarhus.

Training the next generation has been another crucial part of our programme. We have funded 23 bursaries for the attendance of these workshops (another 16 bursaries were given out for the attendance of the final conference). Students and early career curators have come from Finland, Estonia, Italy, Sweden and Denmark, Scotland and England. In return, they have been able to present their work in an informal, supportive setting and receive feedback from senior scholars and specialists; they have also been guided in how to approach material culture, textiles and archaeological finds in ways that will help develop skills for a new generation. The project has also fed into the teaching undertaken by project members, particularly Patrik Steorn’s undergraduate and Masters-level teaching of fashion imagery at the Centre for Fashion Studies, Stockholm University and Paula Hohti’s creation of a new course on fashion and material culture for the University of Helsinki.

1.1.3. Impact and Knowledge Exchange

The project’s impact and Knowledge Exchange strategy has focused on working with three communities: museum curators; design professionals and copyright and intellectual property lawyers interested in how we protect contemporary fashion innovations. Our project was established from the start as a mutual collaboration with museum professionals and included curators from National Museums as either PIs or Associate Partners. The first exhibition undertaken by a project member, Patrik Steorn’s Woven Dreams of Fashion. From Ripsa to New York opened at Hallwylska Museum, Stockholm in 2011. With the collaboration of curator, Mikkel Venborg Pederson, the Danish National Museum will draw on the project’s eighteenth-century materials to support its on-going programme of research on Danish colonialism. Our input into the V&A’s plans for the new Europe, 1600-1800 galleries will result in the inclusion of fashionable textiles and dress within thematic displays (such as Rococo or Shopping) and a series of podcasts; displays dedicated to
some aspect of fashion and pertinent to the chronology of each large gallery (Male Adornment, 1660-1720, Silk and Fashion, 1720-80, and Revolution to Empire, 1780-1815); and the inclusion of fashion in one of the Activity Areas where the focus is on the final years of the ancien régime. This space will involve a dressing-up activity and will be adjacent to a display of fashion plates and caricatures; the digital interpretation in the galleries will use research materials investigated during the project including a web trail/app explaining, through eight key objects, the significance of silk in this period and the development of the fashion textile system in France from the 1670s onwards; a contribution to the Trades Interactive which explores a single object – a yellow satin embroidered waistcoat - through the plates and text in Diderot’s Encyclopédie. Finally, the gallery publication, The Arts of Living will include a section on Fashion and Dress, built around double and quadruple page spreads relating to the gallery content, authored by the PI, Post-doc and other V&A colleagues who have been involved in the HERA project. The final curatorial workshop at Bowes Museum, County Durham brought together curators from across Europe to consider and debate new ways of displaying dress and textiles while other workshops introduced professional practice in fashion and textile history, analysis of material culture and trends in historical research, introducing PhD students to a wider network of scholars and to collections-based study.

1.1.3.1. Three Danish designers working with our Associate Partner, Kirsten Toftegaard at the Design Museum, Denmark, have been responding to the collection’s eighteenth century materials and had extensive dialogue with FEM members in 2012.

1.1.3.2. We collaborated with the HERA programme CULTIVATE in a number of ways throughout the project, holding events in London and Oxford to explore questions of copyright and the arts in conjunction with Welch’s AHRC-funded, Beyond Text programme. In 2013, we held a workshop in collaboration with the Centre for Commercial Law Studies on ‘Fashion and Intellectual Property Rights: Past and Present’ during London Fashion week, attracting both fashion and legal professionals.

1.1.3.3. Finally, the CRP has been very successful in extending its network and creating new international connections. The Finnish, Swedish and Danish PIs have created their own local groups who are contributing their resources and materials to the project and we have created associate partnerships with colleagues in Belgium, Germany, Spain and Italy. To date, we have 186 members in 13 European countries.

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1.2. CRP Objectives

These were our following overall objectives — while some have been modified, they have all been achieved.

1. To support HERA’s JRP objectives by creating a new interdisciplinary European community of academics, museum curators and fashion and design professionals to debate issues concerning early modern fashion and its relevance to contemporary questions of innovation and creativity.

2. To support Hera’s JRP objectives to create capacity and develop future research in this area by developing an early career network for new academics, museum assistants, and fashion and design students.

3. To provide new knowledge and materials to inform the redesign of the Europe, 1600-1800 galleries, Victoria and Albert Museum, London (V&A).

4. To provide new knowledge and materials to inform the Rococo exhibition, Museum of Art and Design, Copenhagen and for ongoing collections research at the Museum of Art and Design and the Open Air and National Museums, Denmark.

5. To provide new knowledge and materials to support ongoing collections research at the Nordiska Museet, Stockholm and the Royal Armouries, Stockholm.

6. To create a common set of data and resources drawn from objects in museum collections, newspaper and trade-card collections, and appropriate libraries, print-rooms and archives in Denmark, Sweden, England, France and Italy that will be of value to the academic, museum and design communities.

7. To produce key scholarly texts (monographs, edited volumes, articles).

8. To disseminate these resources, and debates they raise via a dedicated website, discussion board, web-trails and e-publications.

9. To work with appropriate schools of fashion and design to provide fashion designers and policy makers concerned with fostering creative communities examples of past practice in the early modern period that might challenge and inform current ideas in this field.

10. To work in conjunction with the QM Centre for Commercial Law studies to investigate how past practices in terms of copyright, patent and trademark protection can inform and challenge current understanding of these issues.
1.3. Achievements of the CRP

1.3.1 Progress beyond the state-of-the-art: What would you highlight as the most innovative/original scientific contribution(s) of this CRP to the field of research?

When our application was first assessed in 2009, one of the reviewers argued that all the major issues about how fashion worked had already been answered – elites invented new ways of wearing clothing which were then imitated by those lower down the social chain. A major contribution of our CRP to the fields of fashion, material culture and innovation studies has been to challenge and complicate this assertion. By working together and moving outside the normal discussions which generally explored fashion exchanges between Paris, London and Rome to those between Stockholm, Paris and Hamburg or London and Copenhagen, we have developed a new narrative for the ways in which information, novelty, production and consumption were closely inter-related. In addition, we have been able to highlight the very distinctive ways in which Nordic fashion was both connected to, and distinctive from, continental European and British and Scottish fashion in the early modern period.

Our research has produced multiple research results and a number of emerging core conclusions:

1. The first is that we need to understand a range of different types of fashion innovations that were prevalent in the early modern period, one of which could be understood as capital-intensive. These resulted in new technologies for products such as textiles, ribbons and stockings. Investments on this scale were carefully monitored and supported by state interventions, particularly in France but also in Sweden and Denmark. The other was the much less capital-intensive forms of product-innovation which might result either in a new goods, the imitation of imported goods or simply in a new way of wearing such goods. Here the innovation might be something as simple as the creation of a new knitting stitch or a different way of wearing one’s hair. Both could have profound changes on the ways in which innovations were spread, adapted and made into essential parts of male and female wardrobes.

2. There are strong gender components to the two approaches to innovation, with the latter being far more open to women, more flexible in terms of its dissemination and more rapid in its appearance and disappearance.

3. Print was one of the most important process innovations for the spread of fashion, not simply in ensuring its dissemination but also in establishing a demand for novelty in a predictable time period. The appearance of early newspapers on a monthly and then weekly basis generated rolling but reliable moments when consumers would expect to update their wardrobes or be perceived as being ‘out of fashion’. Combined with material objects themselves, images and descriptions were a powerful mechanism for dissemination and adoption.

4. The key figures in this shift to a fashion ‘system’ that was based on periodicity were rarely amongst the highest social elites in Europe. More often they were intermediaries such as merchants, diplomats, textile manufacturers and distributors.

5. Trade networks were powerful mechanisms for ensuring the continued dissemination of novel fashions across confessional and diplomatic divides, ensuring that new fabrics or ‘looks’ spread despite continual warfare and religious conflict.
We have, for example, been able to provide collective documentation of the ways in which merchants in Scandinavia, Germany and England worked with Parisian shop-keepers and Lyons silk merchants to play a crucial role in the transmission and translation of key fashion items. For example, Corinne Thépaut-Cabasset, working in both the archives in Paris and Stockholm, has shown the crucial role played by a small number of elite merchants in ensuring court provision; Paula Hohti, looking at inventories in Italy and Sweden, has demonstrated the ubiquity of luxury items in artisan wardrobes and indicated that their purchase may have been made possible by credit and exchange; Maj Ringaard’s studies of knitted garments in Danish archaeological surveys has similarly shown the rapidity with which new forms (such as fringed gloves or ‘sugar-loaf hats), moved from one media such as leather to another. The growth of our networks in Scandinavia have enabled us to incorporate other research projects at the Center for Textile Research such as work on Danish probate inventories which is confirming Hohti’s findings about transmission across social boundaries. Results that stem from a collective close examination of material goods and a knowledge of museum collections are a special feature of this project. For example, an important outcome of our visits to the Porvoo Museum (in workshop 2), the Nordiska Museum in Stockholm (workshop 4) and Danish National Museum and Old Town Museum Aarhus (in workshop 3) was the recognition of the increasing use and survival in Scandinavia of the glazed worsted fabric, calimanco which was made in Norwich for export in the eighteenth century. While very few garments are extant in England, there are substantial numbers in Sweden, Finland and Denmark which we may be able to connect to the surviving Norwich textile sample books held in the V&A. The CRP was able to bring the curator responsible for the Old Town Museum Textile collection in Aarhus, Tove Engelhardt Matthiassen, to London in 2012 to undertake further investigation and analysis to provide concrete evidence of transmission. Matthiassen is now running a textile blog about her work in Aarhus.

1.3.2 Relevance to the Call: Among the achievements of this CRP, what is in your opinion the most relevant to the HERA JRP Programme Call for Proposals?

Our CRP was part of the strand on the ‘Humanities as a Source of Creativity and Innovation’ which aimed to bring ‘our own research to a better understanding of what it means to link creativity to innovation – culturally, socially and economically.’ It was also expected to provide a new opportunity for European researchers to collaborate across countries and across disciplines and facilitate exchange of knowledge and expertise; generate new knowledge and develop new perspectives on creativity and innovation research and make a significant international impact in the field. We have focused on producing research that has helped to answer one significant set of questions posed by the HERA JRP Programme Call for Proposals under the theme of Creating Value which asked the following questions:

- What is the relationship between market values and creative values?
- What is the relationship between creative values and systems of intellectual property?
- Under what conditions does creativity lead to innovation and what are the barriers?

We have been able to use the historical examples of early modern England, France, Spain and Scandinavia to frame a very different type of debate than is usually put forward for contemporary Europe. Our research has shown a close connection between market values and creative values before 1800; indeed in the Early Modern period, there was more suspicion about creativity and
innovation than about the market itself – the former represented change, frivolity and potentially a frivolous and ungodly desire for worldly goods while the latter was supposed to support the fair exchange of goods. Work by our group and our members of our external advisory board such as Giorgio Riello and John Styles have challenged the notion that state intervention suppresses innovation, focusing on the ways in which the French system of royal manufactures, deliberate intervention to promote purchases of Lyons silk and the mechanisms (such as monopolies, patents and sumptuary laws) designed to protect local production. These, along with new print mechanism, were often highly successful in encouraging the take-up of new textile fashions and styles.

We have also contributed the theme of *Creativity and Innovation in Practice* specifically around the issues of:

- Contributing to public awareness of a specific issues in the field of arts and humanities
- Making research useful in a commercial and cultural project or in regional, national or international initiative

Throughout the three years we have used our networks and knowledge to support a wider public understanding of European creativity and innovation, both past and present, through our collaborations with museums such as the Victoria and Albert Museum (UK), the Royal Armouries (Sweden), the National Museum of Denmark including the Old Town Open Air Museum (Denmark) and the events and exchanges that we have had with copyright and IP lawyers and with the design communities in the UK and Scandinavia. The results of our research have fed into the work that is underway to create the new European Galleries, 1600-1800 at the Victoria and Albert Museum which will open in 2014; into museum collections in Denmark and Sweden and into programmes dealing with European copyright and design both in the past and the present. We have been able to bring together curators from across Europe to discuss the challenges and opportunities of new ways of displaying fashion and textiles to the public while we have also worked closely with Danish designers and artists to explore their responses to early modern fashion. We have used our web materials, public presentations (the V&A conference attracted a very wide range of attendees from different sectors including the general public while the workshop Arhus was followed by a showcase specifically aimed at the visitors to the Old Town Museum) and through our many interventions in the museum and gallery sectors.

In addition we contributed to the JRP’s overall objectives by training the next generation. We have provided 23 bursaries for the attendance of these workshops (and another 14 bursaries were offered for the attendance of the final conference). Students and early career curators have come from Finland, Estonia, Italy, Sweden and Denmark, Scotland and England. In return, they have been able to present their work in an informal, supportive setting and receive feedback from senior scholars and specialists; they have also been guided in how to approach material culture, textiles and archaeological finds in ways that will help develop skills for a new generation. The project has also fed into the teaching undertaken by project members, particularly Patrik Steorn’s undergraduate and Masters-level teaching of fashion imagery at the Centre for Fashion Studies, Stockholm University and Paula Hohti’s creation of a new course on fashion and material culture for the University of Helsinki.
## 1.3.3 CRP Outputs

Below is shown the list of all completed outputs:

<table>
<thead>
<tr>
<th>Output no.</th>
<th>Output name</th>
<th>Lead partner</th>
<th>Planned Delivery date (as per Annex II)</th>
<th>Delivered Yes/No</th>
<th>Actual/Forecast delivery date*</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Project Management Committee meetings 1 – 8</td>
<td>Queen Mary</td>
<td>Months 1-36</td>
<td>YES</td>
<td>Actual: Month 1 (June 2010), Month 6 (November 2010), Month 10 (March 2011), Month 17 (October 2011), Month 19 (December 2011), Month 25 (June 2012), Month 33 (March 2013)</td>
<td>7 instead of 8 PMC meetings have taken place.</td>
</tr>
<tr>
<td>2</td>
<td>New Methodologies</td>
<td>Queen Mary</td>
<td>Month 3</td>
<td>YES</td>
<td>Actual: June 2012</td>
<td>This output has been modified. Principal investigator 01 and Associated partner Paul Ormerod explored mathematical modelling methodology but were unable to find sufficiently robust data points. Instead PI 01 is collaborating with Peter Andreas Toft, National Museum Denmark who does have the requisite data for the late eighteenth century to undertake trend analysis. The results will</td>
</tr>
<tr>
<td></td>
<td>Advisory Committee Input: meeting 1 – 4</td>
<td>Queen Mary</td>
<td>Month 1, 13,25, 36</td>
<td>YES</td>
<td>Actual: EAC meeting 1: September 2010, EAC meeting 2: December 2011; EAC meeting 3: September 2012.</td>
<td>Three instead of four meetings of the External Advisory Committee have taken place.</td>
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<tr>
<td>3</td>
<td>Database materials</td>
<td>HCAS, University of Helsinki</td>
<td>Month 36 (February 2013)</td>
<td>YES</td>
<td>Actual: Month 32 (March 2013)</td>
<td>The forecast date for the completion of this task has been amended from Month 36 to Month 32 to allow for collective data source entry. The work on this output started in January 2011 and is ongoing. It relates to the work of PI 04: fieldwork and database collection. The work is now completed and has been used to support the individual WPs.</td>
</tr>
<tr>
<td>4</td>
<td>Database materials (the first listing of objects and terms for discussion and inputting)</td>
<td>V &amp; A</td>
<td>Month 33 (Nov 2012)</td>
<td>YES</td>
<td>Actual: Month 32 (March 2012)</td>
<td>The forecast date for the completion of this task has been amended from Month 36 to Month 32 to allow for collective data source entry. The work on this output started in November 2010 and is ongoing. It relates to the work of post-doctoral researcher for IP 02. This work is now complete.</td>
</tr>
<tr>
<td>5</td>
<td>Dissemination of the first stage of research to international audience of textile researchers; Museum workshop and early career training, theme 5</td>
<td>University of Copenhagen</td>
<td>Month 4 (June 2010)</td>
<td>YES</td>
<td>Actual: Month 17 (October 2011)</td>
<td>17</td>
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<tr>
<td></td>
<td>Description</td>
<td>Institution</td>
<td>Month</td>
<td>Status</td>
<td>Notes</td>
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<tr>
<td>7</td>
<td>Database materials (1) / Feed into the rococo exhibition (2) / Danish Open Air Museum Collections (3)</td>
<td>University of Copenhagen</td>
<td>Month 21 (Nov 2011)</td>
<td>YES</td>
<td>Actual (1) &amp; (3): Month 17 (October 2011) &amp; Month 20 (January 2012); The work on this output started in January 2011. The first set of database materials was submitted in Jan 2012. The Danish Open Air collections were viewed in Oct 2011. The Rococo exhibition that was delayed opened in 2012. The work with the Danish Designers involved with the exhibition has taken place as planned as part of the 5th project workshop in Copenhagen on 13-14 June 2012.</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Website</td>
<td>Queen Mary</td>
<td>Month 5 (July 2010)</td>
<td>YES</td>
<td>Actual: Month 6 (Nov 2010); This output relates to the completion of the website. The output “Website and Database” has been divided into two separate outputs.</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Database</td>
<td>Queen Mary</td>
<td>Month 6 (August 2010)</td>
<td>YES</td>
<td>Actual: Month 8 (Jan 2011); This output relates to the construction and set up of the collective data source.</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Feed into V &amp; A gallery design planning / Early career training in objects as sources of information and reputation</td>
<td>V &amp; A</td>
<td>Month 7 (Sept 2010)</td>
<td>YES</td>
<td>Actual delivery:  Month 6 (November 2010); Queen Mary and V &amp; A co-organised the 1st workshop on project themes 1 and 2 (title: “Innovation in Fashion, Fashion past and present”). The integration into the V &amp; A gallery design planning is currently ongoing.</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Branding, trademarks &amp; patents session</td>
<td>Queen Mary, University of London</td>
<td>Month 11 (Jan 2011)</td>
<td>YES</td>
<td>Actual: Feb 2013; This output was combined with two workshops on copyright that are part of the “Beyond Text” project (Programme Director: Evelyn Welch). Partners from two other HERA projects on copyright have participated and given a presentation. The copyright workshop finally took place in</td>
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<tr>
<td><strong>12</strong></td>
<td><strong>Database materials</strong></td>
<td>University of Stockholm</td>
<td>Month 24 (Feb 2012)</td>
<td>YES</td>
<td>Actual: Month 18 (Nov 2011)</td>
<td>The post-doc started the work earlier (in Sept 2010) and has finished earlier than planned.</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td><strong>Impact on Finnish fashion and design communities: early career training, sessions with museum professionals</strong></td>
<td>HCAS, University of Helsinki</td>
<td>Month 13 (March 2011)</td>
<td>YES</td>
<td>Actual: Month 10 (March 2011)</td>
<td></td>
</tr>
<tr>
<td><strong>14</strong></td>
<td><strong>Paula Hohti monograph proposal submitted to a British publisher</strong></td>
<td>HCAS, University of Helsinki</td>
<td>Months 20 &amp; 32 (December 2011 &amp; December 2012)</td>
<td>YES (Modified output)</td>
<td>Actual: Month 36 (May 2013)</td>
<td>Paula Hohti has produced 2 articles; the monograph will be finished in December 2013.</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td><strong>Early career training Sweden / Feed into the Nordiska Museet collections</strong></td>
<td>University of Stockholm</td>
<td>Month 16</td>
<td>YES</td>
<td>Actual: Month 19 (December 2011)</td>
<td></td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><strong>Conference Proceedings from the CIETA conference</strong></td>
<td>University of Copenhagen</td>
<td>Month 22</td>
<td>YES (Modified output)</td>
<td>Actual: 2013</td>
<td>Instead of producing conference proceedings from the CIETA Conference, MLN has produced the anthology <em>Fashionable Encounters: Perspectives and trends in textile and dress in the Early Modern Nordic World</em>, (edited by Engelhardt Mathiassen, Nosch, Ringgaard, Toftegaard and Venborg Pedersen). The anthology has been submitted for print and is to be published in 2013 in the Ancient Textiles Series, Oxbow Books, Oxford. The manuscript is now going into the production phase.</td>
</tr>
<tr>
<td>ID</td>
<td>Output</td>
<td>Responsible Author</td>
<td>Institution</td>
<td>Start Date</td>
<td>Summary</td>
<td>Deliverable Date (Actual)</td>
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<tr>
<td>17</td>
<td>Evelyn Welch paper on trademarks and fashion to be submitted to journal</td>
<td>Evelyn Welch</td>
<td>Queen Mary</td>
<td>Month 22 (December 2011)</td>
<td>In Progress (Modified output)</td>
<td>Actual (1): Nov 2011 &amp; Forecast (2): Nov 2012</td>
</tr>
<tr>
<td>18</td>
<td>Paula Hohti Paper on Italian material to be submitted to journal</td>
<td>Paula Hohti</td>
<td>HCAS, University of Helsinki</td>
<td>Month 22 (Dec 2011)</td>
<td>NO (Modified output)</td>
<td>Actual: 2013</td>
</tr>
<tr>
<td>19</td>
<td>Database input (1) / web-trails design (2)</td>
<td></td>
<td>Queen Mary</td>
<td>Month 22 (Dec 2011)</td>
<td>YES</td>
<td>Actual (1): January 2012 &amp; Actual (2): between February 2011 &amp; February 2012</td>
</tr>
<tr>
<td>20</td>
<td>Presentation of findings to the V &amp; A Gallery team and Research Department</td>
<td></td>
<td>V &amp; A</td>
<td>Month 20</td>
<td>YES</td>
<td>Actual: between January 2012 and July 2012</td>
</tr>
<tr>
<td>21</td>
<td>Post-doc essay for collected volume</td>
<td></td>
<td>Stockholm University</td>
<td>Month 24</td>
<td>YES</td>
<td>Actual: February 2013</td>
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<tr>
<td>21</td>
<td>the <em>Fashionable Encounters</em> volume &amp; he will submit a third essay in a special issue of <em>Konsthistorisk tidskrift</em> (with Martin Ohlin) on Early Modern Print Culture.</td>
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<tr>
<td>22</td>
<td>Workshop 5: Fashion Designers Session, themes 4 &amp; 5: creative communities &amp; print culture and attack on fashion</td>
<td>Copenhagen University</td>
<td>Month 25</td>
<td>YES</td>
<td>Actual: Month 25 (June 2012)</td>
<td>The workshop with 6 fashion designers explored theme 4 with subthemes on rococo and knitting.</td>
</tr>
<tr>
<td>25</td>
<td>Final Conference</td>
<td>V &amp; A</td>
<td>Sept 2012</td>
<td>YES</td>
<td>Actual: Month 28 (Sept 12)</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Editing of Web-trails</td>
<td>QMUL</td>
<td>Nov 12 – Jan 13</td>
<td>YES</td>
<td>Actual: Month 36 (May 2013)</td>
<td>The web-trails have been edited in form of Object in Focus series on the project website.</td>
</tr>
<tr>
<td>29</td>
<td>FEM project edited volume</td>
<td>QMUL</td>
<td>Jan 13</td>
<td>YES</td>
<td>Actual: Year 2013</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Project conclusion and final PMC meeting</td>
<td>QMUL</td>
<td>Apr 13</td>
<td>YES</td>
<td>Actual: March 13</td>
<td>The final PMC was combined with the Editing meeting (14-16 March 2013, Chicheley Hall, Milton Keynes, UK) for the FEM project edited volume.</td>
</tr>
</tbody>
</table>
1.4. Achievements of the Individual Projects

1.4.1 Individual project 01

*Fashion networks, technologies, patents and protection (PI: Evelyn Welch, UK)*

**Overview of the Work Completed and Significant Results to Date:** There are two aspects to this IP’s responsibilities: CRP management to ensure that the individual projects come together to meet our overall aims and objectives and specific research questions on fashion networks, technologies, patents and protection.

1. A key part of the Project Leader’s role to date has been to ensure that the project gains value from its partnerships, draws on the expertise of the wide range of specialists in museum, academic and legal settings who are part of the FEM consortium and engages both professionals and the wider public in its research processes and its findings. Having undertaken overall supervision of seven workshops, this IP has also been responsible for organizing the final conference and volume that will result from the project, managed the collective resources that the team have assembled for analysis and provided oversight of the website and its development. Day-to-day management of the project has been undertaken by the co-ordinator, Jasmina Bolfek-Radovani (JBR). Alongside her financial and project management role, JBR has acted the website editor, placing regular news updates, writing a project blog (which has had over 4530 viewings) and a regular project bulletin. JBR also co-ordinates the “Object in Focus” series published on the website and manages the organisation and systematisation of the data collected by the partners (IP01, IP02, IP03, IP04, IP05). In 2012-13, JBR moved to a .2 role within the project to enable her to develop her own career by taking on a new EU-funded creative industries project, London – Digital – Creative – Fusion. In the final year of Fashioning the Early Modern she has overseen two part-time postdoctoral researchers, Natasha Awais-Dean and Juliet Claxton, who have dealt with the day-to-day management of the website, event organisation and research co-ordination under her supervision.

2. In undertaking her own research, Welch has been focusing on accessories which fall outside traditional guild regulations, including perfumed jewellery, objects to carry scented tobacco and snuff, masks and visards, muff, fans, and *zibellini* or sable tippets. In tracking the ways in which these were sold, marketed, outlawed through sumptuary laws as well as protected by patents, she has been able to argue for the ways in which legal constraints encouraged creativity as well as creating problems for enforcement. This work has fed into both her own on-going monograph on Fashionable Europe, 1500-1700 (to be published by Yale University Press) and into the Fashioning the Early Modern volume of collected essays (now in manuscript form and accepted for publication by Oxford University Press’s Pasold Foundation Series). The latter tracks the popularity of three fashion innovations which spread to varying degrees across European centres between 1500-1700, black thread tied around the wrist; sable furs worn from a belt at the waist (so-called *zibellini*) and folding fans.

Over the three years, Welch has published three essays related to the project including: ‘Sites of Consumption in Early Modern Europe’, in *The Oxford History of Consumption*, ed. Frank Trentmann, Oxford University Press, Oxford, 2012; ‘Scented Gloves and Perfumed Buttons: Smelling Things in Renaissance Italy’, in *Ornamentalism: Accessories in Renaissance Europe*, ed. Bella Mirabella, University of Michigan Press, 2012 and has a forthcoming chapter on ‘Senses in the Marketplace’ to the Berg History of the Senses. In addition her PhD students who were involved in workshops and other project events have submitted their dissertations including, Dr Natasha Awais-Dean, (UK) AHRC Collaborative Doctoral Award with the British Museum, *Bejewelled: Men and Jewellery in Early*
Dissemination and Knowledge Exchange:

Welch has edited the main core output of the project, a multi-authored eponymous volume, *Fashioning the Early Modern: Fashion, Textiles and Innovation in Europe, 1500-1800*. This will include 15 chapters divided between the themes of: Innovation; Reputation; Dissemination and will also feature many of the ‘objects in focus’ from the website as drop-in features. The volume has been accepted by the Pasold Foundation for its Oxford University Press series on textile history. The edited collection benefited from an editorial conference where the authors gathered together to read and comment on each other’s work.

During the three year project, Welch has presented HERA results of her own Individual project work and that of the wider community at events in Italy, Sweden, Denmark, Spain, Germany, USA and within the UK. The IP’s KE has benefited from co-ordination with other HERA projects and work with the AHRC funded work on copyright through the PI, Evelyn Welch’s AHRC-funded Programme, ‘Beyond Text: Performances, Sounds, Images, Objects’. On 8 March 2011, PIs from two other HERA projects: CULTIVATE and OOR (Of Authorship and Originality), joined Welch and Beyond Text PIs, legal professionals and representatives from creative industry enterprises for a day-long interactive discussion on ‘Beyond Copyright’. Held in conjunction with Queen Mary’s Centre for Commercial Law Studies, it resulted in a practical programme of requirements for the forthcoming AHRC-funded Centre for Copyright and New Business Models in the Creative Economy. CULTIVATE members also took part in a further two-day workshop on 14-15 September 2011: Beyond Copyright: Visual Dimensions. This collaboration has now resulted in a planned volume on Dürer’s prints and copyright which will be edited by the CULTIVATE PI, Hella Porsdam. Finally, in February 2013, Welch worked with Professor Spyros Maniatis from the QM Centre for Commercial Law Studies to run a workshop during London Fashion Week on *Fashion and Intellectual Property: Past & Present* that attracted over 80 attendees from the fashion, legal and academic communities.

In addition, Evelyn Welch undertook a number of public lectures and dissemination events (see the section on Knowledge Transfer in this report). She was elected an honorary senior research fellow at the V&A in 2010 and awarded the Theo Crosby Fellowship, The Globe Theatre, 2011. She is now a Trustee of the Victoria & Albert Museum and an advisor to the Pasold Foundation Charity. In June 2013, she was awarded an MBE for services to Higher Education and the Creative Economy.
1.4.2 Individual Project 02, PI: Lesley Miller

1.4.2.1. Overview of the work completed and significant results

This part of the project focused on developing Gallery content and on interpretative materials for the V&A gallery project, Europe, 1600-1800. In addition, the PI and Postdoc provided documentation for the collective documentary database that allowed us to identify the highly ephemeral nature of many seventeenth and eighteenth century French fashion terms. They also contributed ‘Objects in Focus’, chapters to our collective volume, other publications and presentations as well as organising and hosting HERA workshops and conferences. The first tranche of the Postdoc’s work focussed on the creation of a Glossary of French textile and fashion terms which was made available to all partners. Her work tied up with the Danish network Textilnet which brought new perspectives in research and collaborative projects. This glossary was helpful to PI in her exploration of the textiles in the V&A sample book. Some terms were not found in the dictionaries consulted, which suggests that some fashion terms were ephemeral, like fashion itself, new terms being assimilated and then dropped before they might enter the standard vocabulary of products.

The main research focus of this IP was to understand how French fashion innovations reached, shared and were assimilated into or were rejected by other European cultures, materially and linguistically. The Post-doctoral researcher (PDoc) and PI pursued two interlocking research projects in archives and museums in Paris and Lyon, in archives and museums in Stockholm, and museums in London. Their findings demonstrate the mechanisms through which French fashion was spread in this period and the reputations that certain players held in national and wider European consciousness. The period under review was the late 17th to the late 18th century. The role of print culture was clearly crucial, but the use of material culture to carry fashion intelligence was also significant, and increasingly systematic in this period. Networks – formal and informal, diplomatic and commercial – were also revealed through the investigation of individual biographies. For the end of the 17th century during Louis XIV’s reign, the PDoc mapped the major textile merchants and retailers active in Paris. Until now, all work on this sector in the economy has related to the 18th century. She then focussed on exploring the reputation of a key figure: Gaultier through his inventory which showed the international customer base of a major Parisian retailer of this period, the circumstances in which he worked, the family networks that contributed to his ascent and influence. This work tied in with an unforeseen exploration of diplomats’ papers in the archives in Stockholm as a source for understanding the role of different intermediaries in the circulation of French fashion beyond France. In contrast, the PI focused on silk manufacturers, the suppliers of the merchandise carried by Gaultier and his peers and the producers of what is often seen as the beginnings of the fashion system. The objective was to explore innovation in design and in marketing, and the circulation of fashion intelligence. She was able to identify the men considered pioneers in the development of seasonal changes in silk design, born in the decades immediately following Louis XIV’s encouragement of the silk industry. None of them evidently came from a silk manufacturing background, most came into manufacturing through design, and all were presented as skilled designers of flowers in subsequent 18th-century accounts. This material raises questions about the creative vision of outsiders in the success of textiles that continued to be made by traditional means but sold for their innovations. Both projects reveal the importance of biographical research in investigating fashion and textile networks of this period.

1.4.2.2. Dissemination and Knowledge Exchange:

V&A contributions to web content on FEM website all focus on objects that are or will be displayed in the Museum’s galleries and whose on-line catalogue entries now include a link to the HERA website: the court mantua and robe à l’anglaise are in the newly refurbished Fashion Gallery (2012); the miniature suit, Polish sash and Balloonmania printed handkerchief will be in the Europe 1600-1800 Galleries (due to open in 2014); and the shoe in a forthcoming temporary exhibition on Shoes
for the Fashion Gallery (2015). They gave the opportunity to disseminate more widely research on particular objects, offered the opportunity to ‘new’ researchers (post MA) to work with the gallery team and to hone their skills in presenting material in this form. They also resulted from unexpected research synergies with other scholars who were partners in the HERA project or became valued participants in different workshops or events (e.g. Tove Engelhardt-Mathiassen from Aarhus related our Norwich stuffs collections to garments in her museum, while Johannes Pietsch related our robe à l’anglaise to fashion prints of the 1770s). All were edited by the PI.

**Gallery content**

Research for the HERA project provided new knowledge and materials that inform the redesign of the Europe 1600-1800 galleries and the publications that accompany the opening of those galleries in several ways. All aim to inform both specialist and non-specialist audiences. First, the galleries will include certain displays devoted to fashion: *Male Adornment, 1660-1720; Silk and Fashion, 1720-1780; Fashion: from Revolution to Empire, 1780-1815*. Online catalogue entries will be available from the ‘Search the Collections’ on the V&A website. Second, the digital interpretation will use research materials investigated during the project: a web trail/app explaining, through eight key objects, the significance of silk in this period and the development of the fashion textile system in France from the 1670s onwards; a contribution to the Trades Interactive which explores a single object – a yellow satin embroidered waistcoat - through the plates and text in Diderot’s *Encyclopédie*. Third, the gallery publication, *The Arts of Living*, eds Elizabeth Miller and Hilary Young, will include a section on Fashion and Dress, built around double and quadruple page spreads relating to the gallery content, authored by the PI, Post-doc and other V&A colleagues involved with the HERA programme. A series of professionally produced pod-casts delivered by HERA members will accompany the gallery website.

**Opportunities for curatorial development**

The availability of backfill to cover PI’s contract for six hours per week offered opportunities for early career scholars to experience the mundane administrative tasks associated with a large museum project, the movement of objects and devising of displays, and also research on individual objects which provided content for the HERA website and the gallery website.

1. Joanna Norman till May 2012. She subsequently became full-time Project Manager Curator on Europe Galleries project.
2. Loraine Long across the duration of the project. Administrative duties, involvement in development of curatorial mock-ups, object-based research.
3. Noreen McGuire for last year: opportunity to gain knowledge and experience relevant to building a career in the museum sector; practical experience of what is required in the day-to-day management of collections, the development of a major museum project, and research around an object.

**Networking opportunities**

- Modern Monarchy Conference, Kensington Palace
- Study day on Innovation at the Labelsoie, Festival de la Soie, Musées Gadagne, Lyon (November 2013)
- Membership of scientific committee for and attendance at the *Le Commerce de Luxe et le Luxe du Commerce* conference, Musées Gadagne, Université de Lyon II (November 2013)
1.4.3 Individual Project 03, PI: Peter McNeil

1.4.3.1. Overview of the Work Completed and Significant Results

IP3 interrogated the mechanisms through which print (as news, trade-cards, visual and satirical images) supported or undermined the spread of fashions. A secondary aim of the research was to break down the dominant Anglo-French nature that characterises much of fashion history and to allow other European cross-cultural narratives to emerge. The data generated allowed us to model more precisely the transmission of this visual form of fashion information and innovation between England, France and Scandinavia. The programme of research, which included an international symposium and a public conference, as well as numerous web trails, publications, public lectures and conference papers, allowed us to question the model of uni-dimensional fashion generation in the ‘long eighteenth century’.

This portfolio within the larger HERA FEM responds to the project brief, ‘how and why did certain goods become fashionable in early modern Europe while others failed?’ The 2011 Stockholm Symposium contributed to this central theme by addressing, through a series of closely-argued case studies, how the transmission of ideas concerning fashion in print worked in practice. In so doing, it also contributed to the central question our research team poses within the project, that is, how are ideas about innovation and creativity in fashion transmitted across linguistic, social and geographic borders? Scholar-speakers gathered from a wide range of disciplinary backgrounds including art history, textile history, conservation, museology, economic and design history. In coming together, working across a variety of sources from extant fashion to prints, paintings, sculpture, inventories, pattern books, even funeral trappings and funerary monuments, we experienced a genuinely interdisciplinary dialogue across ideas and artefacts. Speakers noted the immediacy and cross-cultural contact between the societies revolving around fashion goods and images.

The research proceeded with both individual outputs generated by PI3 McNeil and the Post-doctoral researcher Steorn as well as their collaborations with higher-degree students and other post-doctoral researchers to present at the symposium and to submit papers to a special issue of Konsthistorisk tidskrift (in press, 2013). Engagement with material held at Swedish institutions including the Nordiska Museet, the Royal Armoury and the National Museum Stockholm resulted in scientific publications in the latter journal based on parts of their holdings (Steorn [Uni. Stockholm]; Chia-hua Yeh [Taiwan]; Cecila Candreus [Uni. Uppsala]). McNeil and Steorn contributed 5 ‘Object in Focus’ webtrails and 3 web reports regarding International conferences and symposia. Post-doctoral researcher Patrik Steorn also contributed to webtrails including the glossary of fashionable terms. He chiefly collected data on fashion prints 1500-1800 from the following Swedish museums: National Museum (Stockholm), Royal Library (Stockholm), National archives (Stockholm), National Museum of Fine Arts (Stockholm), Nordic Museum (Stockholm) and Kulturen (Lund). 126 objects were made available for study to the FEM team. During the period of the project, Peter McNeil published 10 book chapters and 3 special issues of a journal. In addition, the 2nd edition of his best-selling Shoes: A History from Sandals to Sneakers (with Giorgio Riello) [Oxford and NY] appeared in 2011. Contracted are an edited book including several HERA FEM partners – Dr Mikkel Venberg Peddersen and Tove Engelhardt Mathiassen (A Cultural History of Dress and Fashion – the 18th century: Bloomsbury), as well as two co-authored books (Writing Fashion and Criticism with Sanda Miller; Luxury – A Rich History with Giorgio Riello). McNeil also has under consideration a monograph with Yale University Press based on his HERA FEM research. Steorn contributed chapters to the Danish and the HERA FEM anthologies as well as the special scientific issue of Konsthistorisk tidskrift on fashion and print.
1.4.3.2 Dissemination and Knowledge Exchange

Symposia and conferences

In addition to the events specifically organised as part of the overall HERA programme, McNeil led a series of international conferences and workshops. He was the co-director (with Profs. Klas Nyberg, Giorgio Riello, HERA FEM Advisory Board Members) of the international conference: *Innovation before the Modern, Cloth and Clothing in the Early Modern World*, the second Pasold Research Institute Conference to leave the UK (27-29 Sept 2012, Nordiska Museet, Stockholm, co-sponsor Centre for Fashion Studies, Stockholm University)

The third HERA FEM workshop, ‘Print Culture and Fashion Products’ was held in Stockholm from the 30 November to 1 December 2011 was followed by the associated event, the Fourth International Symposium of the Centre for Fashion Studies, Stockholm University, 2 December 2011, which took as its theme ‘Fashion in Translation’. Nine papers were presented at this Workshop by scholars including early-career and senior researchers from Sweden, Germany, United Kingdom, Denmark, Norway, Australia and the United States of America. The Centre for Fashion Studies Symposium was conducted at ABF House (‘House of the Workers’ Educational Association’), was free and open to the public, and attracted a crowd of approximately one hundred, who attended eight lectures by Swedish, British, Australian and Italian scholars. In total PI3 McNeil presented 16 conference papers and 17 public lectures in the USA, Germany, Italy, Belgium, the UK and Australia during the three year HERA period.

1.4.3.4. Networking activities

1-9 December 2012 Professor Peter McNeil was the first participant in the ‘Visiting Scholar Project’, Graduate Institutes for Studies in Visual Culture, National Yang-Ming University. He presented seminars and lectures at National Taiwan University (Department of Foreign Language and Literature) and National Central University (Graduate Institute of Art Studies), one on Richard Cosway and 18th-century fashion, and gave the key-note address on ‘Fashion and Visual Culture’ at an all-day seminar at National Yang-Ming University. The visit was supported by the University System of Taiwan. As a result of the visit students were encouraged to enrol in Visual Culture studies connected with fashion and parts of McNeil’s HERA FEM findings were published in Chinese.

2013 McNeil was invited as a keynote speaker to the ‘Writing Fashion’ conference at HED Geneva (Haute Ecole d’art et de Design Genève), 24 May 2013. He used the opportunity to develop a new research collaboration with Dr Elisabeth Fischer concerning jewellery and the fashionable body. In September 2013 he will present at the ‘Politeness and Prurience: 18th-century Sexualities Conference’ at Edinburgh University, focussing on his research on the 18th-century theatre, fashion and print culture.

**New research network established – Leverhulme Network Grant 2012-2014.**

In addition to delivering the outcomes expected from the project, the connections formed through HERA lead to a successful application for a Leverhulme Network Grant: Luxury and the Manipulation of Desire: Historical Perspectives for Contemporary Debates, led by Peter McNeil and Giorgio Riello along with Maria Giuseppina Muzzarelli (Bologna) and Catherine Kovesi (Melbourne)

**Consultancy**

PI3 McNeil has been retained by the Los Angeles County Museum of Art (USA) to write the catalogue *Reigning Men, from Macaroni to Metrosexual*, a major international touring exhibition of men’s fashion c1700-2000, Los Angeles and Europe, due 2016. He workshoped the exhibition with the curatorial team in 2012 and 2013 as a part of his HERA FEM activities.
1.4.4 Individual Project 04, PI: Paula Hohti

1.4.4.1. Overview of the Work Completed and Significant Results
This IP covered the theme of ‘Social Groups and the Circulation of Fashion’. As a postdoctoral researcher funded through a grant from the Finnish Collegium of Advanced Studies, Hohti was an Early Career participant in the project. Her individual project took up the question of how dress fashions were disseminated in social and cultural space. Investigating both individual items of dress as well as broad trends in sixteenth and early seventeenth century Italian fashions, the aim was not only to study how the ‘ordinary’ Italians’ dress changed during the late sixteenth and early seventeenth centuries, but also to explore the question of whether dress fashions were driven at the lower social levels by the same concepts of novelty and innovation deployed by the elites. Paying also close attention to the question of ‘trickle down’—the enduring model in historical scholarship that the elites, usually the court, set the fashions which then proceeded down the social hierarchy, this project tried to offer a more nuanced, comparative discussion of fashion than one that simply sees dissemination as a form of direct imitation in a new consumer economy.

In order to carry out the research, Hohti spent six months in the archives of Siena, Lucca and Florence in 2011. During the period she identified a significant number of previously unidentified documents that concern early modern dress and textiles, including a large collection of household inventories, conserved in the files of the Curia del Placito (Office of the Wards) of the state archives of Siena; she located 129 new household inventories of local Sienese artisans or shopkeepers from the years 1587-1637. The same archival fondo contained also sales records, listing the household goods that were sold at public auctions years 1591-1639. The second important set of sources consisted of various types of sumptuary law records, including statutes, court cases and clothing licences. This material, most of which was reproduced on digital camera, provided a wealth of documentation concerning dress, fashion, textiles, and their circulation in the 16th- and 17th.-centuries, and enabled her to carry out individual research as well as providing an extensive number of entries for our common data set.

A close analysis of the archival documents demonstrated that, like among the nobility, novelty and fashion in dress was a key to distinction also at the lower social levels, but it involved a process of selection, interpretation and modification. Hohti’s work argues, therefore, that rather than being direct imitation, the practice of fashion at the lower social levels was a highly creative act. By applying contemporary materials, colours, accessories, and decoration and putting them together in distinctive ways according to their own tastes and social and financial means, that lower social groups such as urban artisans created a sense of their own fashion and visual hierarchy, whose rules and social and cultural meanings were ultimately measured, negotiated and defined within their own framework: the guild, family, neighbourhood and the close peers. Her work argues, then, that high fashion did not necessarily simply ‘trickle’ down through the social layers; instead fashion leaders provided a pool of ideas which ordinary Italians could draw from, sometimes borrowing from the wealthy, and at other times drawing on and reworking the broad trends in fashion, and occasionally creating fashions that were in opposition to their richer counterparts. The point, however, is that whatever format they opted for ordinary Italians ended up with a version of fashion of their own rather than a pastiche or imitation.

1.4.4.2. Dissemination and Knowledge Exchange
Hohti’s work benefitted from a 6-month visiting research fellowship at the European University, Florence in 2011. She was able to develop collaborations with Prof. Giulia Calvi and prof. Luca Molà, both experts on dress and/or textile history. She was also able to participate in seminars at the Villa I Tatti, the Harvard Centre for Renaissance studies. In March 2011 she organised the second HERA workshop in Helsinki, focusing on the theme of Social Groups and the Circulation of Fashion. During the two-day event, we focused on fashion transmission across social groups in the early modern period, trying to answer the
larger question of whether creativity and innovation operated in similar ways in rural as well as urban environments, and in different social circumstances. Participants included archaeologists, cultural historians, art historians, historians, museum curators, conservators and students from Finland, Sweden, Denmark, Estonia, France and UK. The event included three visiting speakers, Professor John Styles, Dr. Marta Ajmar and Dr. Anu Lahtinen. The workshop also included visits to Porvoo museum and Marimekko headquarters. In addition to organising this workshop, Hohti participated in all other workshops organised by our CRP, held in London, Copenhagen and Stockholm.

Early Modern fashion studies have not been a major topic of investigation in Finland prior to this project and the HERA funding allowed its greater integration into the university curriculum. In March 2012 Hohti organised an MA-level student seminar course on early modern dress and fashion at the art history department, University of Helsinki. Later in the same year, she supervised two theses, one MA-thesis on costume design in late Renaissance England (submitted), and an on-going Ph.D. research on imported historical textiles in Finland. Both were carried out at Aalto University’s Department of Art, Design and Architecture. In the Autumn 2012, Hohti also received an invitation to teach and give lectures at the Centre for Fashion Studies, Stockholm. During the visit, she led a three-hour seminar for the institute’s MA-students, addressing the topic of the social meaning of historical clothing.

Dr Hohti has given several papers on her research in academic events in Helsinki, London, Copenhagen and Stockholm, including the Victoria and Albert Museum, the Centre for Fashion Studies, Stockholm, the National Museum in Helsinki, and the Centre for Textile Research, Copenhagen. The results of her work will be disseminated through two scientific articles, one of which is submitted at Costume, and the other which will be published in the collective volume of the HERA-funded Fashioning the Early Modern project.

One of the project’s major successes has been Dr Hohti’s own career development. In the Spring 2012, Hohti was invited by Prof. Marie-Louise Nosch (PI: Project 05) to work at the Centre for Textile Research, University of Copenhagen and, with the latter’s support was awarded a Marie Curie Intra-European fellowship in the autumn 2012. Dr Hohti started working at the Centre in March 2013.
1.4.5 Individual Project 05

PI 5 – Marie-Louise Nosch, Danish National Research Foundation’s Centre for Textile Research (CTR)

This project had two elements: the first was the work undertaken by the Postdoctoral Research Maj Ringgaard on early modern knitting and innovation, providing data on some 150 archaeological textiles for the collective research material. The second was the extensive networking with Danish researchers and curators to ensure that HERA results were integrated into research being undertaken in Danish collections and to create links with contemporary Danish designers as well as the career development of younger scholars and curators. The Danish National Museum has been a constant collaborator throughout the project period. Associated partner curator Mikkel Venborg Pedersen has expanded his curatorial responsibilities, as Mikkel Venborg Pedersen officially is now also responsible for the National Museums Modern Collection of Textiles. Project partner Tove Engelhardt Mathiassen. The project has led to career developments in terms of PhD and Post doc fellowships; The exhibition Rokokomania in Designmuseum Danmark, 2012, fulfills the project objective of exploring the link of creativity between past and present; Experimental archaeology research of craft knowledge and academic traditions has been carried out and the group was able to produce a very wide range of publications including a major collection of essays on Early Modern Nordic Fashion.

Overview of the Work Completed and Significant Results

1. Maj Ringgaard undertook research on knitting and its dissemination in Early Modern period, challenging our assumptions about innovation and technology. Focusing on the transitions made possible by the invention of the purl stitch in the sixteenth century as well as the stocking frame, Ringgaard investigated both the production of high quality fashion stockings and cheaper knitwear for broader consumption in Scandinavia. She concentrated on surviving archaeological textiles from Copenhagen city excavations dating from the late 16th, 17th and the first part of the 18th centuries. This material has been enlarged during the project period with new finds found during work on the city’s Metro. The archaeological finds from city dumps add to the understanding that Hohti is developing on the ways in which different social groups accessed fashion.

Some unique knitted items from the Copenhagen excavations as the knitted sugar-loaf-hat have been subject to detailed study which will be published in the final project publication. Ringgaard’s work has shown the rapidity with which new forms such as the sugar-loaf-hats referred to above or gloves with fringed cuffs moved from cities such as Antwerp or London to Copenhagen and moved from one media such as felt or leather to another. Work with archaeological specimens was supplemented by study of surviving materials in collections across Europe. Through close investigation and analysis it has been possible to identify objects of identical nature in distant towns for instance in Vienna and Copenhagen objects that may origin from same producers.

In addition to working with material goods, Ringgaard also explored documentary evidence, looking for changes in both types and terminology used for knitted items such as stockings, waistcoats, caps. This allowed us to determine if and when different social groups exchanged sewn hose for knitted stockings or if the two types of leg wear were used simultaneously. The work on extant garments will allow for identification of items mentioned in probate inventories and potentially lead to the identification of regional, or period differences in the use of terminology. Here, the linguistic study of nomenclature will prove particularly valuable allowing the group to see how French, German and Dutch terms for different items are used or reformed in Danish. Thus textile finds have been compared with documentary evidence on knitted objects from Danish probate inventories of the same period which were transcribed by MA student, Camilla Dahl. Probates in archives all over
Denmark, and to some extent areas in Norway and Sweden that belonged to the Danish-Norwegian kingdom, has been studied. Those mentioning garments, textiles and textile tools have now been published on the CTR/ Fashioning the Early Modern website and one has been published in full as an ‘Object in Focus’.

The archaeological knitted textile finds with supplementary objects of contemporary archaeological finds from other town and cities as Stockholm, Bergen, Groningen and London have led to the identification of different types of knitted garments. The written evidence has enabled us to identify the terms used for different qualities and link them to concrete items. In addition, the studies on the archaeological textiles have resulted in an analysis of their textile fibers and dyes, allowing us to consider the impact of the excavation, on the rinsing of the finds and on the conservation method used. To some extent the study has a special focus on the high-quality items that contradict the normal associations of knitting with lower social groups. A further part of this is study focuses on demonstrating that there were knitted garments that should be classed as luxury items, demonstrating the prevalence of costly silk knitted garments that were in use by in several European areas. Ringgaard has shown that there was a difference in the fashion in Scandinavia and a special type, the star-patterned silk waistcoat with a warm pile, was possibly a specific style produced elsewhere for the Nordic market; this study is published in the chapter ‘Knitted silk waistcoats- a 17th century fashion item.’ In the anthology, Fashionable Encounters: Perspectives and trends in textile and dress in the Early Modern Nordic World.

Dissemination and Knowledge Exchange:
Ringgaard’s many publications produced during the project are listed in our outputs. The anthology, Fashionable Encounters: Perspectives and trends in textile and dress in the Early Modern Nordic World, edited by Tove Engelhardt Mathiassen, Marie-Louise Nosch, Maj Ringgaard, Kirsten Toftegaard and Mikkel Venborg Pedersen has been submitted for print. The time-frame of the anthology is 1500-1800 and the geographical focus is the Scandinavian countries and their encounters with other parts of the world during this period. In this period the ruling countries in Scandinavia were Denmark and Sweden. Colonies and a wide-ranging trade with other parts of the world marked the consumption. Many exotic goods – i.e. textiles, accessories, spices, porcelain – played a crucial role in the cultural encounters that took place in the period. Thirteen proposed articles have been accepted. All projects partners in the Fashioning the Early Modern as well as a group of relevant Nordic scholars were invited to contribute to the anthology. The anthology is to be published in 2013 in the Ancient Textiles Series, Oxbow Books, Oxford. CTR is publishing the anthology Global Textile Encounters in English 2014 and Chinese 2015. A large part of the anthology is dedicated to the FEM objectives but reaching out for a Chinese and Indian perspective on textile trade, style and consumption. Associated partner Kirsten Toftegaard, The Danish Museum of Art & Design curated the exhibition Rokoko-mania at Designmuseum Danmark, Copenhagen, 3. May – 23. September 2012, a key part of our Knowledge Exchange. Ringgaard presented studies on ‘knitting traditions’, ‘impregnation’ and on ‘reuse of textiles’ at the Retrokoncepter project on workshops for a selection of Danish textile companies and designers.

Networking activities:
The Danish project members have gained new knowledge and cooperation from taking part in the various events set up by the FEM project in general. Alongside events organized for HERA itself, this group ran and additional series of workshops including a meeting on 24. August 2011 a meeting was held in the Danish-Swedish project group at the Danish National Museum in Brøde. The meeting included a presentation of the exhibition “Dragt og forklædning” (“Clothes in Time”). The presentation was an opening to exchange opinions on ‘What can be considered as a fashionable encounter between Scandinavia and the rest of the world?’ followed by a presentation of the
anthology project *Fashionable Encounters 1500-1800 – Scandinavia and the world, creative communities* and questions to the elaborated ‘Call for abstract’. 15 Danish and Swedish scholars participated. Following a 10 day lecture and study tour to India in October 2012 CTR has set up collaboration with several Indian researchers and institutions. In Delhi CTR coordinated a one-day conference on *18th century textiles and the trade between India and Europe*, together with colleagues in the Centre for Historical Studies, School of Social Sciences, Jawarhalal Nehru University, Delhi. Plans for future collaboration have been set up for instance a conference on textile trade in Pondicherry in 2015. A formalized collaboration agreement has also been made with the Indian Council of Historical Research (ICHR) for 2012-2015.

**Early Career Development and associated projects:**

In the course of the project period two PhD scholars have started their research related to FEM: Vibe Maria Martens has gained a lot of contacts and knowledge by being part of the project having participated in several of the workshops and meetings. She initiated her PhD *Calicos, palampores & kashmir shawls. Trade, consumption & material culture of Indian textile in the Danish colonial era* at European University Institute in Florence in September 2012. A joint PhD fellowship on *Seventeenth and Eighteenth-Century Indian Cotton Textiles: A Comparison of the British Atlantic and the Nordic Countries* has been launched between University of Warwick and CTR, University of Copenhagen. The candidates were evaluated and Karolina Hutkova was chosen. She began her PhD November 2012. PI 5, Marie-Louise Nosch, has coordinated a Marie Curie master class in June 2012 with the participation of FEM member Paula Hohti. PI 4 Paula Hohti was successful in her grant application and will begin her Marie Curie fellowship at CTR in March 2013-2015. FEM member Corinne Thépaut-Cabasset is participating in CTR’s Marie Curie master class 2013. Thus, a total of additional 450.000 Euros have been generated by the FEM project for career development.

In addition, another major resource Textilnet.dk was launched during the project period to make a historical and contemporary digital dictionary or term base available on the internet from the website www.dragt.dk in order to preserve and communicate the cultural heritage of words and expressions for costumes and textiles. The user groups are defined as curators and registrars at museums worldwide, researchers who require knowledge of textile and costume terms, linguists, and the public as such. Research partner Tove Engelhardt Mathiassen, curator at Den Gamle By (The Old Town Museum) Aarhus, is the project leader of textilnet.dk. The project is funded by the Danish Heritage Board. In addition, together with Vibe Maria Martens and Lisbeth Green, Horsens Museum, Tove Engelhardt Mathiassen will be conducting research into sample books from archives all over Denmark of Danish and imported textiles. This will result in a joint publication, *Textile samples in Denmark 1700 to 1870*, in 2015.
1.5. CRP Management

Please use this section to summarise management of the CRP activities during the reporting period (5 pages max.).

1.5.1. List of scientific & technical personnel involved in each Individual Project (Name, position, contract start/end dates; estimated percentage of work time dedicated to the programme. For PhD candidates please indicate whether they achieved their PhD within the CRP duration). Please note changes in the consortium, if any. Please note any changes to the legal status of any of the partners.

**Individual Project 01**

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Start / End date</th>
<th>Estimated percentage of work dedicated to the programme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evelyn Welch</td>
<td>Project Leader &amp; Principal Investigator 1</td>
<td>1 June 2010 – 31 May 2013</td>
<td>Year 1 – 2: 16%; Year 3: 18%.</td>
</tr>
<tr>
<td>Jasmina Bolfek-Radovani</td>
<td>FEM Research Co-ordinator</td>
<td>1 June 2010 – 31 May 2013</td>
<td>Year 1 – 2 &amp; Year 3 (from 1 June 12 to 31 Sept 13: 100%; Year 3 (from 1 Oct 12 to 31 May 13): 20%</td>
</tr>
<tr>
<td>Juliet Claxton</td>
<td>Research Assistant (temporary)</td>
<td>1 Oct 2012 – 31 May 2103</td>
<td>Year 3 (from 1 Dec 12 to 31 May 13): 40%</td>
</tr>
<tr>
<td>Natasha Awais-Dean</td>
<td>Research Co-ordinator (temporary)</td>
<td>1 Oct 2012 – 31 May 2103</td>
<td>Year 3 (from 1 Dec 12 to 31 May 13): 40%</td>
</tr>
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**Individual Project 02**

<table>
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<th>Start / End date</th>
<th>Estimated percentage of work dedicated to the programme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lesley Miller</td>
<td>Principal Investigator 1</td>
<td>June 2010 – May 2013</td>
<td>Year 1 – 3: 16%.</td>
</tr>
<tr>
<td>Corinne Thépaut-Cabasset</td>
<td>Post-doctoral researcher</td>
<td>29 November 2010 – 31 May 2013 (2.5 years contract)</td>
<td>Year 1 – 3: 100%</td>
</tr>
<tr>
<td>Joanna Norman</td>
<td>Backfill for LM</td>
<td>1 June 2010 – May 2012</td>
<td>Year 1 – 2: 5.3%</td>
</tr>
<tr>
<td>Loraine Long</td>
<td>Backfill for LM</td>
<td>1 June 2010 – 31 May 2013</td>
<td>Year 1 -3: 5.3%</td>
</tr>
<tr>
<td>Noreen McGuire</td>
<td>Backfill position for LM</td>
<td>1 Feb 2012 – 31 May 2013</td>
<td>Year 3: 5.3%</td>
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### Individual Project 03

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<tr>
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<th>Start / End Date</th>
<th>Estimated percentage of work dedicated to the programme (100% = full time)</th>
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</thead>
<tbody>
<tr>
<td>Peter McNeil</td>
<td>Principal Investigator</td>
<td>1 June 2010 – 31 May 2013</td>
<td>Year 1: 10%; Year 2: 40%; Year 3: 10-20%</td>
</tr>
<tr>
<td>Patrik Steorn</td>
<td>Post-doctoral researcher</td>
<td>1 Sept 2010 – 1 February 2011</td>
<td>Year 1: 70%-100%; year 2: 100%</td>
</tr>
</tbody>
</table>

### Individual Project 04

<table>
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<tr>
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<th>Start / End Date</th>
<th>Estimated percentage of work dedicated to the programme</th>
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<tbody>
<tr>
<td>Paula Hohti</td>
<td>Principal Investigator 04</td>
<td>1 June 2010 – 31 May 2013</td>
<td>Year 1 &amp; 2: 95%; Year 3: 60%</td>
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### Individual Project 05

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<tbody>
<tr>
<td>Marie-Louise Nosch</td>
<td>Principal Investigator 05</td>
<td>1 June 2010 – 31 April 2013</td>
<td>Year 1: 10%; year 2: 30%; year 3: 20%</td>
</tr>
<tr>
<td>Maj Ringgaard</td>
<td>Post-doctoral researcher</td>
<td>1 Jan 2011 – 31 August 2012 (20 months contract)</td>
<td>Year 1 &amp; 2: 100%</td>
</tr>
<tr>
<td></td>
<td>and Principal Investigator 06</td>
<td></td>
<td><strong>Note:</strong> contract ended 31 August 12, not 1 July 12 as reported report 2.</td>
</tr>
</tbody>
</table>

### 1.5.2. Evaluation of collaboration and communication among the partners in this CRP: How have the partners in this CRP been working together? Please, describe the kind of exchanges among CRP members (ideas, technologies, tools, students), including joint publications (if any).

The collaboration and communication among the partners in the project has been excellent throughout the duration of the project. Different types of exchanges took place; the following are the most important examples of the types of collaboration among CRP members that have taken place:

- **Collaboration on the Collective Data Source:** A list of fashionable goods studied by the partners and a template for the development of the common data source on fashion objects were finalised in March 2011; the list was discussed and agreed at the 3rd PMC meeting, Helsinki, 8 March 2011. More than 1,000 material objects and a large number of visual and textual sources of the objects on the list have been collected by the partners (this can be seen when accessing our data source in the private area of the website). The data collected on fashionable goods were classified and regularly uploaded by the Research Co-ordinator in the partners’ private area. The collective data allowed us to track French words as they were, or were not, adopted by Nordic countries which often drew on Dutch or German variations.
• **Communication through Workshops and Final Conference**: seven workshops and one two-day conference have taken place during the project. The workshops have greatly facilitated the collaboration and communication between the partners through intense discussions around the questions of the project’s themes 1, 2, 3, 4, 5, as well as through the viewing of dress collections from the museum stores in Porvoo, Copenhagen, Aarhus and Stockholm. The workshops and the final conference included training activities for 39 bursary holders (postgraduate students and early career professionals).

• **Partner collaboration on the creation of web-trails for themes 1,2,3,4,5 – “Object in Focus” series**: Partners Paula Hohti, Lesley Miller, Patrik Steorn, Maj Ringgard and Peter McNeil have been collaborating with Evelyn Welch on the creation and production of short papers or web-trails that are part of the “Object in Focus” series that have been published on the website. The Object in Focus series is co-ordinated by the Research Co-ordinator, Jasmina Bolfek-Radovani. Twenty two “Objects in Focus” have been published on the website.

• **Joint publications between partners**: an anthology with peer reviewed articles is planned for publication during 2013: *Fashionable Encounters and Creative Communities in the Early Modern 1500-1850 – The Nordic Countries and the World. Dress, Accessories and Textiles*. The anthology is being edited by the project / Associated partners Marie-Louise Nosch, Tove Engelhardt Mathiassen, Mikkel Venborg Pedersen, Maj Ringgaard and Kirsten Toftegaard. Thirteen proposed articles have been accepted. All projects partners in the Fashioning the Early Modern as well as a group of relevant Nordic scholars have been invited to contribute to the anthology. This publication replaces the original plan to publish the CIETA conference proceedings as part of the HERA project.

• **Partner collaboration on the final conference edited volume**: the main themes for the conference edited volume have been suggested by Evelyn Welch and later discussed and agreed by the partners during Project Management Committee meetings in Helsinki, Copenhagen and Sweden. An editing meeting of the Project Management Committee members for the finalisation of the volume has taken place in March 2013. The final edited volume is in preparation and will be sent to the publisher (Pasold Foundation, Oxford University Press) in August 2013.


• In the Spring 2012, **Paula Hohti** was invited by one of our Principal Investigators, Prof. Marie-Louise Nosch, to come and work at the Centre for Textile Research, University of Copenhagen. Following the invitation, she was awarded a Marie Curie Intra-European fellowship in the autumn 2102, and started working at the Centre in March 2013.

• In 2011, the chair of our External Advisory Board, **John Styles** became a visiting fellow at the Centre for Textile Research, University of Copenhagen.

• **A large student network** was developed through the award of bursaries: 42 PhD bursaries were awarded for the attendance of workshops 1 – 6 and the final conference.
• **Bowes museum:** The final workshop of the project was held at the Bowes Museum, Barnard Castle on 26 April 2013. This curatorial workshop brought together curators from across Europe to consider and debate new ways of incorporating early modern dress and textiles within museum and gallery displays. The venue was chosen as it has one of the UK’s most recent new fashion and textiles galleries, which have received much acclaim for their innovative approaches to display and storage. We were fortunate in hearing from one of the designers of the galleries, as well as the curator, also Keeper of Fashion & Textiles at the Bowes Museum about how their initial ideas were implemented. We later heard from colleagues about the planning of fashion and textile galleries at the Design Museum, Denmark and a project to develop a museum of fashion in Stockholm. Insights from V&A colleagues in the afternoon were followed by a panel discussion and responses from workshop participants. A key discussion point was how to show, or make accessible, early modern fashion, while simultaneously respecting and protecting the original garments and engaging modern audiences. Wider issues, such as the influence of institutional histories and policies were raised alongside concerns over external pressures to collect and display only high fashion and whether a shift will occur within museums, making fashion unfashionable.

1.5.3. **European-added value: explain the added value of trans-national collaboration within your CRP (e.g. in terms of critical mass of expertise, scale and scope).**

The project’s intellectual scope was determined by its trans-national nature. The ability to engage with material and expertise that spanned Europe from Scandinavia to Spain ensured that we had to open up questions beyond the usual London-Paris axis that normally constitutes discussions in the Fashion history community. We were able to draw on unusual linguistic expertise from Swedish, Estonian and Croatian that again expanded the potential questions and challenges that we faced. The resulting publications which focus on Scandinavian early modern fashion, those which integrate Nordic dress into the discourse on European fashion were all made possible by the partnership. In addition to the critical mass of university based researchers we also had a remarkable constellation of European fashion and textile museum specialists. This combination ensured we and our early career scholars, had privileged access to often difficult to see textile collections and were able to work with curatorial experts on the objects themselves.

1.5.4. **CRP consortium management tasks and achievements.**

The **Project Leader** (EW) has ensured that the delivery of the programme took place as described in the Annex II, Description of Work (updated on 23/07/2010). EW chaired seven (7) **Project Management Committee meetings** in the current reporting period; John Styles, who leads our external advisory board, chaired three (3) **Executive Advisory Board committee meetings** (two in London and one Stockholm). EW (together with JBR and two other temporary contracted staff) has successfully planned the co-ordination of the edited volume that will contain a collection of papers presented at the final conference by the partners that was the culminating event where the project’s results were presented through the strands of Innovation, Dissemination and Reputation.

In her role as **The Project Manager**, the Research Co-ordinator (JBR) successfully managed the project programme, milestones and time scales and made sure that these were maintained and deviations were resolved and recorded with change control. Assisted by the **Project Management Committee** and the Project Leader, she ensured that the project maintained its relevance within the aims and scope of the HERA Programme. She liaised regularly with the partners through the **Project Management Committee meetings** and electronic mail. JBR was responsible for the overall management of the project grant through circulation of regular budget progress reports provided by the partners and expenditure monitoring. In 1 Oct 2012, JBR’s role moved to 0.2 FTE, and she has overseen the work of two temporary research assistants, Juliet Claxton and Natasha Awais-Dean,
who worked on the event coordination, the research and the coordination of the final edited volume. JBR continued to be responsible for the overall project management and final reporting.

Each Principal Investigator ensured throughout the project that their project timetables were maintained. They kept the Project Leader and the Project Manager informed of any changes occurring to their individual timelines. Regular progress reports on the research and event activities of each of the PI’s were provided by them at the time of the Project Management meetings held during the project.

The External Advisory Committee (EAC) is composed of external experts whose role is to scrutinise the progress of the Project Leader and the PMC in delivering the project. The committee advised the Project Leader and the Project Management Committee on resources and provided assistance in the dissemination of events by suggesting key contacts from their professional fields.

1.5.5. List of internal CRP meetings, dates and venues

- 1st Project Management Committee meeting, 24 June 2010, Vienna (as part of the HERA launch);
- 1st External Advisory Committee meeting, 10 September 2010;
- 2nd Project Management Committee meeting, 11 November 2010, V & A, London;
- 3rd Project Management Committee meeting, 8 March 2011, Helsinki Collegium for Advanced Studies (HCAS), Helsinki;
- 4th Project Management Committee meeting, 7 October 2011, Hotel Atlantic, Aarhus;
- 5th Project Management Committee meeting, 3 December 2011, Hotel Diplomat, Stockholm;
- 2nd External Advisory Committee meeting, 3 December 2011, Hotel Diplomat, Stockholm;
- 6th Project Management Committee meeting, 15 June 2012, Carlsberg Academy, Copenhagen;
- 3rd External Advisory Committee meeting, Victoria and Albert Museum, 13 September 2012, London;
- 7th Project Management Committee meeting (as part of the Editorial Away-Day), 15 March 2013, Chicheley Hall, Milton Keynes.

1.6. CRP Impact: Dissemination, Networking and Knowledge

Please use this section to describe how the results of the CRP have been exploited and disseminated so far (5 pages max., excluding the tables).

1.6.1. Description of the project’s networking activities

- The first workshop on Fashion and Innovation took place at the V&A, London in November 2010 and analysed how we define change and novelty in the early modern period, particularly when we focus on goods which are usually outside fashion history such as knitted stockings.
The CRP’s **second workshop**, “Social groups and the circulation of fashion” (9-10 March 2011), Organised by Dr Paula Hohlt, involved discussions on how goods moved across social boundaries. In addition to presenting and responding to papers on transmission between and across artisans and elites, the team, including PhD students and visiting curators, visited the museum in Porvoo, where we were able to learn from and provide advice to the local staff on the textiles and dress within their collection. We also held a meeting with the chief designer of Marimekko, the leading Finnish textile design company; this allowed us to discuss the importance of reputation and branding, past and present, and the construction of design mythologies alongside considerations of technological innovation.

Our **third workshop** took place in Copenhagen (6-7 October 2011) and was organised by Marie-Louise Nosch (Centre for Textile Research, University of Copenhagen), Maj Ringgaard (National Museum of Denmark) and Tove Engelhardt Matthiessen (Old Town Museum, Aarhus). Twenty-eight participants from Denmark, Sweden, United Kingdom, Finland, France, Italy, Germany and Australia met to consider Early Modern textile production. The event was designed to coincide with the main conference of the *Centre Internationale d’Etudes des Textiles Anciennes* (CIETA), enabling us to work with a wide range of participants from all over Europe and to discuss the collections of the Rosenborg Castle conservation department with international experts. We also visited the Brede Manor House and held a session in the study rooms of the National Museum’s Store Rooms where, under Dr Ringgaard’s direction, the team and the local curators explored selected textiles and knitted garments from NMD’s collections. We went on to Aarhus to with meet with the Old Town Museum curatorial staff and view selected items from their textile collections.

Our **fourth workshop** (30 November – 1 December 2011) took place in Stockholm and focused on the spread of ideas about fashion in print as well as in practice – and their inter-relationships for the new readers of the eighteenth century. On the first day of the workshop participants were able to gain access to collections from a number of museums (the Nordic Museum, the National Museum of Fine Arts and the Royal Armory / Livrustkammaren), bringing together international textile curators and conservators from the project and invited guests. We benefited from our collaboration with the Centre for Fashion Studies who funded a one-day symposium on *Fashion in Translation* that followed on immediately from our HERA workshop. This symposium asked the broad question: Is fashion truly global? How are its terms are subject to cultural difference? The day centered on the argument that fashion in translation has had a long set of histories that are little understood; by bringing together international scholars to debate the meaning s of fashion through subjects ranging from Renaissance feather fans to Soviet style, Indian outsourcing to fashion at war, the event provided an opportunity to connect the HERA CRP work to broader issues of fashion studies and practice.

Our **fifth workshop** (13-14 June 2012), with Rococo and Knitting Designers, took place at the Carlsberg Academy, Copenhagen, Denmark. The workshop explored the question of past and present in terms of contemporary fashion design practice. Carefully brokered by Kirsten Toftegaard, Dr Maj G Ringgard and Prof. Marie-Louise Nosch as a two-day workshop event, it used Toftegaard’s concurrent exhibition *Rokokomania* (Designmuseum Danmark 2012) as the leitmotif for a series of conversations between thirty (30) participants from many backgrounds and countries. A group of three fashion and textile designers (all women) had been commissioned to create design ‘interventions’ that were integrated in the space of the
Rococo show. They had been briefed concerning the curatorial intent and had had considerable time to work on the commissions, due to a delay in the timetabling of the show. This allowed the unusual possibility of much reflection, as well as their considered reaction to the show in the context of the HERA FEM Workshop. Smaller groups of FEM participants sat down for one hour with each designer to discuss and debate their design process and outcomes, providing an invaluable opportunity to test on this occasion if designers might make ‘use of (live) historians’ rather than general ‘uses of history’. On Day 2 we had the privilege to meet experts and designers of contemporary knitting, who also indicated the ‘uses of history’ for their practice.

- **Our Final Conference** “Fashioning the Early Modern: Creativity and Innovation in 1500-1800 Europe” took place at the Victoria and Albert Museum, 14-15 September 2012 and was attended by eighty (80) participants from UK, Europe, USA and Australia. It focused on three themes: innovation, dissemination and reputation. This was designed to explore the main questions of fashion relevant to the project: how and why certain goods become successful while others failed; how far these goods travelled; and how they were transmitted across linguistic, social and geographic borders. The conference provided the opportunity for our Principal Investigators, Associated Partners and postdoctoral researchers to come together and present research undertaken as part of the Fashioning the Early Modern partnership. Over the two days, conference participants heard fourteen papers presented ranging in date from the sixteenth to the nineteenth centuries, spanning mainland Europe, Scandinavia and as far afield as Greenland, and covering topics as diverse as Italian artisan dress, Swedish fashion imagery, early modern knitting and the selling of textiles in Revolutionary Paris. This event was open to the public and was very well attended. Crucially, it allowed us all to present our research in a public domain and engage with fellow academics, museum professionals and other peers. The timing of the conference was such that it allowed for reflection and suitable analysis of the research findings by all project members.

- **Workshop on “Fashion and Intellectual Property Rights: Past and Present” (20 February 2013, Queen Mary):** On 20 February 2013 we held a half-day conference jointly with the Centre for Commercial Law Studies at Queen Mary, University of London. The four speakers at ‘Fashion and Intellectual Property Rights: Past and Present’ explored contemporary policy, practice and research issues concerning the protection of Intellectual Property in the fashion industry. The keynote address was delivered by a law professor who is actively engaged in efforts to bring greater legal protection to fashion designs in the United States of America. Her insights into the global issues of intellectual property highlighted the importance of the convergence of the two fields of study: law and fashion. This conference was the result of an important and successful partnership. Issues of how the law considers product designs were discussed alongside notions of trade-marks and innovation from the early-modern period to the present day. These areas of discussion were evidence of how our project can inform current practice and policy, with regards to protecting the intellectual property of fashion.

- **Workshop for Curatorial Staff, Bowes Museum:** The final workshop of the project was held at the Bowes Museum, Barnard Castle on 26 April 2013. This curatorial workshop brought together curators from across Europe to consider and debate new ways of incorporating early modern dress and textiles within museum and gallery displays. The venue was chosen as it has one of the UK’s most recent new fashion and textiles galleries, which have received much acclaim for their innovative approaches to display and storage. We were fortunate in hearing from one of the designers of the galleries, as well as the curator, also Keeper of Fashion & Textiles at the Bowes Museum about how their initial ideas were implemented.
We later heard from colleagues about the planning of fashion and textile galleries at the Design Museum, Denmark and a project to develop a museum of fashion in Stockholm. Insights from V&A colleagues in the afternoon were followed by a panel discussion and responses from workshop participants. A key discussion point was how to show, or make accessible, early modern fashion, while simultaneously respecting and protecting the original garments and engaging modern audiences. Wider issues, such as the influence of institutional histories and policies were raised alongside concerns over external pressures to collect and display only high fashion and whether a shift will occur within museums, making fashion unfashionable.

- **Editorial Away-Day:** One project output will be the publication of an edited, multi-authored volume. In preparation for this on 14-16 March 2013 ten authors of essays to be featured in the work met for an intensive, three-day editorial meeting in Milton Keynes. On the first day the authors each presented a summary of the key points to be discussed in their chapters. The authors were able to benefit from constructive comments from colleagues on how to develop their work. The second day involved discussions about the final edited volume and decisions began to be made on its format, structure, and intellectual scope. Time was then spent by authors working in groups to discuss works in-depth, followed by individual work. The three-day meeting concluded on the final day with an agreement of the next steps, in order to prepare the manuscript for submission to the publishers. This editorial meeting provided the rare opportunity for authors of an edited volume to benefit from comments from colleagues. It has helped the publication to develop organically, since all authors are fully aware of the scope of other essays and works within the volume.

- **The Fashioning the Early Modern Research Collaborators’ (FEM-RC) network:** One of the project’s achievements is the development of broader network of Research Collaborators which has been co-ordinated by the Research Co-ordinator, Jasmina Bolfek-Radovani. The FEM-RC network includes over fifty (50) collaborators including academics, museum professionals and students with a variety of research profiles, institutions and countries. A list of research collaborators can be viewed on the project page: [http://www.fashioningtheearlymodern.ac.uk/partners-sponsors/research-collaborators/](http://www.fashioningtheearlymodern.ac.uk/partners-sponsors/research-collaborators/).

Several Research Collaborators (Croatia, Italy, Denmark, Finland, Sweden, Germany, UK and USA) were involved in collection of data from archives and they contributed to the project’s knowledge by collecting linguistic data on terms of fashion in the 17th and 18th century and/or by producing a short piece for our “Object in Focus” series.

- **The Danish-Swedish Fashioning the Early Modern Network:** Marie-Louise Nosch and Maj Ringgaard (IP-05) have been actively involved in the creation of a Danish-Swedish scientific network that is meeting regularly to discuss knowledge and expertise transfer among the members of the group. In addition, collaboration between CTR and Danish research institutions and museums has been expanded to include: The National Museum of Denmark; The Royal Danish Theatre; The Danish Museum of Art & Design; The Old Town National Open Air Museum of Urban History and Culture; The Danish School of Design. The list of participants of the Danish-Swedish network can be found on the CTR website: [http://ctr.hum.ku.dk/other_research_projects/earlymodern/danish_partners/](http://ctr.hum.ku.dk/other_research_projects/earlymodern/danish_partners/)

- **Visits:** 1-9 December 2012 Professor Peter McNeil was the first participant in the ‘Visiting Scholar Project’, Graduate Institutes for Studies in Visual Culture, National Yang-Ming University. He presented seminars and lectures at National Taiwan University (Department
of Foreign Language and Literature) and National Central University (Graduate Institute of Art Studies), one on Richard Cosway and 18th-century fashion, and gave the key-note address on ‘Fashion and Visual Culture’ at an all-day seminar at National Yang-Ming University. The visit was supported by the University System of Taiwan. As a result of the visit students were encouraged to enrol in Visual Culture studies connected with fashion and parts of McNeil’s HERA FEM findings were published in Chinese.

- **New Collaborations established by PIs:** In 2013, Peter McNeil was invited as a keynote speaker to the ‘Writing Fashion’ conference at HED Geneva (Haute Ecole d’art et de Design Genève), 24 May 2013. He used the opportunity to develop a new research collaboration with Dr Elisabeth Fischer concerning jewellery and the fashionable body. In September 2013 he will present at the ‘Politeness and Prurience: 18th-century Sexualities Conference’ at Edinburgh University, focusing on his research on the 18th-century theatre, fashion and print culture.

- **Leverhulme Network Grant 2012-2014:** This network brings together a group of scholars who have been actively engaged in historical, sociological, anthropological and art historical research on luxury and aims to foster dialogue with experts, journalists and business people in the luxury sector. It wishes to address three important issues related to luxury: the discussion around its material worth and moral value; its regulation; and its increasing global dimension. Participants in the network include a member of our advisory board Giorgio Riello and Professor Peter McNeil.

- **Consultancy:** PI3, Peter McNeil, has been retained by the Los Angeles County Museum of Art (USA) to write the catalogue *Reigning Men, from Macaroni to Metrosexual*, a major international touring exhibition of men’s fashion c1700-2000, Los Angeles and Europe, due 2016. He workshoped the exhibition with the curatorial team in 2012 and 2013 as a part of his HERA FEM activities.

- **Other workshops organised by the partners that linked into the development of the HERA project:** On the 24 August 2011 a meeting was held in the Danish-Swedish project group at the Danish National Museum in Brede. The meeting included a presentation of the exhibition “Dragt og forklædning” (“Clothes in Time”). The presentation was an opening to exchange opinions on ‘What can be considered as a fashionable encounter between Scandinavia and the rest of the world?’ followed by a presentation of the anthology project *Fashionable Encounters 1500-1800 – Scandinavia and the world, creative communities* and questions to the elaborated ‘Call for abstract’. 15 Danish and Swedish scholars participated.

- **Visits:** Project partner Tove Engelhardt Mathiassen went to London on a study trip 28 May-2 June 2012 to study 18th-century textiles in archives and in Victoria and Albert Museum.

- **Networking activities with non FEM members:** 1) Following a 10 day lecture and study tour to India in October 2012, the Centre for Textile Research has set up collaboration with several Indian researchers and institutions. In Delhi CTR coordinated a one-day conference on *18th century textiles and the trade between India and Europe*, together with colleagues in the Centre for Historical Studies, School of Social Sciences, Jawarhalal Nehru University, Delhi. Plans for future collaboration have been set up for instance a conference on textile trade in Pondicherry in 2015. A formalized collaboration agreement has also been made with the Indian Council of Historical Research (ICHR) for 2012-2015; 2) In September 2011 Professor John Styles, University of Heartfordshire, participated in a workshop on spinning in Land of Legends, Lejre, arranged by the Centre for Textile Research; 3) Professor Amanda Vickery, University of London, visited the Centre for Textile Research in June 2011 and gave a lecture. 4) Professor John Styles will be returning to Centre for Textile Research in June 2013 for a research visit with his PhD student Alice Dolan. She is doing a PhD on household linens in the eighteenth century England. 5) Professor McNeil and Professor Welch have collaborated with University of Oldenburg, Germany project "Beyond the Horizon ... Rural-bourgeois elites in the Frisian marshes and the adjacent moraine area", a joint research
project of Museum Village Cloppenburg (Prof. Dr. Uwe Meiners), Castle Museum Jever (Prof. Dr. Antje Sander), Lower Saxony State Archives - State Archives Oldenburg (Prof. Dr. Gerd Steinwascher) and Institute of History, University of Oldenburg (Prof. Dr. Dagmar Freist) were discussed in June 2011. 6) University of Antwerp, Belgium – sustained collaboration with Professor Bruno Blondé’s research group (University of Antwerp) was established in November 2010 with a visit to London and the participation of a bursary holder (Isis Sturtewagen, University of Antwerp) in the 1st HERA FEM workshop (V & A), is continuing to be developed by Evelyn Welch and Lesley Miller; 7) University of Madrid, Spain – Exchange of ideas with the Spanish network of scholars in the field of Early Modern Spanish clothing history was enabled through Evelyn Welch’s participation in the international seminar “Clothing and culture of appearances in Early Modern Europe”, 2-4 February 2012, Madrid, (organized by the Foundation Carlos Amheres) where she gave a keynote presentation “Clothing as Culture - Fashion as Innovation”, Friday 2 February 2012. For further details see: http://www.fcamberes.org/actividades/act/act_2012_Clothing.html)
1.6.2. List of all scientific publications (peer reviewed) between 1 June 2010 and 31 May 2013, starting with the most important ones

| NO. | Title                                                                 | Main author | Title of the periodical or the series                                                 | Number, date or frequency | Publisher                     | Place of publication | Year of publication | Relevant pages | Perma
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1 A permanent identifier should be a persistent link to the published version full text if open access or abstract if article is pay per view) or to the final manuscript accepted for publication (link to article in repository).
2 Open Access is defined as free of charge access for anyone via the internet. Please answer “yes” if the open access to the publication is already established and also if the embargo period for open access is not yet over but you intend to establish open access afterwards.
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<td>9</td>
<td>“The Royal Wardrobe and the international network of Fashion: the case study of Bavaria in 1680’s”</td>
<td>Thépaut-Cabasset, C.</td>
<td>Se vêtir à la cour en Europe, 1400-1815</td>
<td>Université de Lille 3, Centre de Recherche du Château de Versailles</td>
<td>Lille</td>
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<td>10</td>
<td>L’Esprit des modes au Grand Siècle</td>
<td>Thépaut-Cabasset , C.</td>
<td>Collection Format</td>
<td>Comité des Travaux Historiques &amp; Scientifiques</td>
<td>Paris</td>
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<td>Recueils Conrart conservés à la bibliothèque de l’Arsenal à Paris</td>
<td>Voyages.</td>
<td>Orientations et méthodes scientifiques n°17</td>
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<td>&quot;Which Stitch for which Fashion in the 17th century France&quot;, Gros point de Venise</td>
<td>Gros point de Venise. The most important lace of the 17th century (ed U. Karbacher)</td>
<td>St Gall</td>
<td>2012 pp. 113 - 119</td>
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<td>&quot;Garde-robe de souverain et réseau international : l’exemple de la Bavière dans les années 1680&quot;</td>
<td>Se vêtir à la cour en Europe 1400-1815 (I. Paresys, N. Coquery, eds)</td>
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<td>Marie-Louise d’Orléans Queen of Spain : 1679-89&quot;, Thépaut-Cabasset, C.</td>
<td>Vestir a la Española</td>
<td>Casa de Velásquez</td>
<td>Madrid Forthcoming 2013</td>
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<td>Nordic Fashion Studies</td>
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<td>&quot;What’s the Matter?: The Object in Australian Art History&quot;</td>
<td>Journal of Art Historiography 1:4, June 2011</td>
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<td>“The Mycenaean administration of textile production in the palace of Knossos: observations on the Lc(1) textile targets”</td>
<td>Nosch, M-L</td>
<td>American Journal of Archaeology</td>
<td>115.4</td>
<td>Boston, MA</td>
<td>2011</td>
<td>pp. 495 - 505</td>
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<td>32</td>
<td>‘Reproduction, Representation, and Communication: Print Culture 1600-1900’</td>
<td>Peter McNeil &amp; In Kuei Yin (ed)</td>
<td>University System of Taiwan</td>
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<td>‘Introduction’</td>
<td>Peter McNeil</td>
<td>Swedish Journal of Art History, special issue of Konsthist orisk tidskrift</td>
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<td>“Introduction”</td>
<td>P McNeil &amp; and Alexandra Palmer (eds)</td>
<td>Special Reviews Issue of Fashion Theory</td>
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<td>38</td>
<td><em>Dress and Domestic Culture: The Artisans' Renaissance in Italy, 1500-1650</em></td>
<td><em>Monograph</em></td>
<td>Submitted for Yale University Press in December</td>
<td>Great Britain 2014</td>
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<td><em>Dress, dissemination and change: Artisan fashions in the Sixteenth- and early Seventeenth- century Italy</em></td>
<td><em>Fashioning the Early Modern: Creativity and Innovation in Europe, 1500-1850</em></td>
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<td>‘Popular’ Dress in Renaissance Italy: The clothing cupboard of a Sixteenth-century Sienese shoemaker</td>
<td><em>Costume</em></td>
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<td>“En silkestrikket spædbarnstrøje fra Lossepladsen”</td>
<td>Ringgaard, M.G.</td>
<td><em>Dragtjournalen</em></td>
<td>årg. 4 nr. 6.</td>
<td>Denmark</td>
<td>2011</td>
<td>p.3 7-41</td>
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<td>‘Beyond the horizon of hair’: hairstyles, nationhood and fashionability in the Anglo-French 18th century</td>
<td>Peter McNeil</td>
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<td>Plein Les Yeux! Le spectacle de la mode/A feast for the eyes! Spectacular fashions</td>
<td>Calais, Cité internationale de la dentelle at de la mode/ Silvana Editoriale</td>
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<td>‘The Beauty of the Everyday’</td>
<td>Peter McNeil</td>
<td>Roslyn Sugarman and Peter McNeil, Dressing Sydney: The Jewish Fashion Story,</td>
<td>Sydney Jewish Museum</td>
<td>2012</td>
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<td><strong>Selling Silks. A Merchant’s Sample Book of 1764</strong></td>
<td>Miller, L.</td>
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1.6.3. Questionnaire on CRP Publications and Open Access

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<td>1. How many articles were published/accepted for publication in peer-</td>
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1.6.4. Dissemination and knowledge transfer activities (appearances in media, exhibitions, websites, etc) undertaken by the CRP.

The project was widely disseminated through a large number of platforms and academic and professional mailing lists (Early Modern Dress Research distribution list, the Pasold Foundation, Danish, Swedish, Finnish, Australian and UK distribution lists). It has developed its own distribution list (FASHIONINGTHEEARLYMODERN@JISCMAIL.AC.UK) that has gaining a large number of members world-wide. A Project Blog and a monthly Project Bulletin have also been created in July 2011 and have been regularly distributed to the FEM network.

1.6.2.1 Project website

The website has been the most important source of dissemination of the project and the project’s knowledge to the academic and non-academic communities both nationally (UK) and world-wide.

**Website Analysis:** The website was released in November 2010. According to the data on monthly history presented in graph 1., between 1 February 2011 and Dec 2011, the site had a total of 10,371 unique visitors, 14,010 visits and 528,810 hits. Between 1 January 2112 and 31 December 2012, it had a total of 19,246 unique visitors, 29,121 visits and 773,435 hits (graph 2.). Finally, between 1 Jan 2013 and 31 May 2013, it had 9,263 unique visitors, 18,100 visits and 310,152 hits (graph 3).

The total number of hits from 1 Feb 2011 to 31 May 2013 was 1,612,397 hits.

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3 Open Access is defined as free of charge access for anyone via the internet.
4 Data between 1 November 2010 and 1 February 2011 is not available.
Graph 1: Project website statistics between February 2011 and December 2011

Graph 2: Project website statistics between February 2012 and December 2012
The geographic spread of the visitors in February 2011 was substantial. The top countries represented were: United Kingdom, Denmark, France, Germany, Sweden, Italy and USA. The 2012 year data shows there has been an increase in the number of hits from the United Kingdom, Denmark and Italy, compared to 2011. Equally, participation from France and Germany increased significantly during 2012; these countries were in the top seven countries represented despite not participating in the HERA JRP programme. Whilst Germany remained in the first top ten countries in 2013, France’s participation decreased slightly. At the same time, Switzerland was a new country represented in 2013.
Website Visitors Questionnaire – We launched a snap website visitors’ survey in February and March 2012 to ensure we were using our website as effectively as possible. A very high proportion of website visitors (77%-85%) rated the website as being either highly or very useful. Academic information, an interest in making early modern clothing and events were the three most important reasons why people visited the project website. Reasons for visiting the site included “specific fashion trends” and “interest in contemporary fashion” in a fifth of the responses given. Although the sample is relatively small, the responses indicate that while we are well known to an academic audience and to the re-enactment community, there is more that we can do to reach out to the wider general public. Features such as the “Dressing-Up” area in the Europe, 1600-1800 V & A Galleries project will certainly contribute significantly to making this goal achievable. The increasing use of blogging and Facebook (see below) will also help attract visitors.

1.6.2.2 Facebook
The project’s Facebook page was the other important source for dissemination and discussion about the project. Stories on the “Object in Focus” were most popular with those relating to the partners’ research activities and informative items such as our Project Bulletin also attracting interest.

The number of friends on the project’s Facebook page has been growing steadily since the account was created in January 2011. In February 2012, the page had almost 250 friends; by May 2013 it reached a figure of 523 likes. The demographic analysis (see graph 5) showed that 82% women and 15% men have “liked” our page; 51% were women and 10.1% were men between 25-44 years. Finally, the countries the most represented are the UK and the United States of America, followed by Sweden, Finland, Italy, Spain and Australia.

1.6.2.3 Fashioning the Early Modern Distribution list, Project Blog and Project Bulletin
The Fashioning the Early Modern distribution list - the list has 186 members world-wide including both academics and non-academics. According to the latest analysis, sixteen (16) different countries are being represented on the list.

The Project Blog (http://fashioningtheearlymodern.wordpress.com/) was created in July 2011; it has over 30 posts and 4,350 unique views since its creation. It was hoped that the project blog would become a substantial source of project dissemination and knowledge among non-academics (together with Facebook) and an important platform for knowledge exchange. Although this has not been completely achieved, the blog has been a good platform for sharing knowledge.

The Project Bulletin & Project News (JISC distribution list): News about the activities and the research of the project were regularly disseminated through project bulletins and news to the Fashioning the Early Modern distribution list, as well as on other associated lists with the project (such as Pasold and the Early Modern Dress network).

1.6.2.3. Media:

Press Releases

“Humanities in the European Research Area announces winners of its first Joint Research Programme” (Alphagelileo, 6 October 2010)
“Peter McNeil follows fashion” (Stockholm University, 6 October 2010)
Miten muoti löysi Suomen? (University of Helsinki, 22 September 2010)
“Professor Evelyn Welch becomes a dedicated follower of fashion” (Queen Mary, University of London, 22 July 2010)

5 44 responses were collected between 15 February and 29 March 2012.
“Modetrender spreds snabbt redan i 1700-talets Europa” (Stockholm University, 10 September 2012).

**Articles in the Press**
http://www.dik.se/artikel/17639/solfjader-sprend-mode
The first article that emanated from the Stockholm University Press Release above, magazine for DIK (the professional association and a trade union for university graduates in the fields of documentation, information and culture). The text is also in their monthly print magazine.
“Nyt forskningsprojekt kortlægger historiske trends” (Fashion Forum, 8 November 2010)
“300 års europæisk mode skal gennemtrevles” (Videnskap DK, 28 October 2010)
“Grant winners” (Times Higher Education, 21 October 2010)
“Pianistista tulikin pukututkija” (Helsingin Sanomat, 1 October 2010)
“Research Intelligence – Practice makes profit” (Times Higher Education, 23-29 September 2009)
“HY: Paula Hohti mukana suuren rahoituksen saaneessa pukuhistorian ja muodintutkimuksen tutkimushankkeessa” (Kauppalehti, 15 September 2010)
“Solfjäder spred mode” (by Patrik Steorn) in Magasin Ping 2012:2.
“Dagens outfit” (by Patrik Steorn), in Forskning & Framsteg 2012:10.
“Modet spreds snabbt” (by Patrik Steorn), in Allt om historia 2012:14.
“Modetrender spreds snabbt redan i 1700-talets Europal” (by Patrik Steorn) in Örebroguiden 2012-09-17.

**Popular Publications**

**Radio, TV**
2010 - Maj Ringgaard interviewed by the local television broadcasting corporation Vesterbro LokalTV; Preliminary arrangements for an interview of Maj Ringgaard by journalist Dorte Chakravarty for the radio programme “Alle tiders historie” from the Danish Broadcasting Corporation (DR).
2010 - Marie-Louise Nosch, Interview, Fashioning the Early Modern, www.fashionforum.dk
2011 - Patrik Steorn (Centre for Fashion Studies, Stockholm University) gave an interview on National Swedish radio, where he spoke about the meaning and importance of ruffs, May 20th, http://sverigesradio.se/sida/artikel.aspx?programid=2794&artikel=4512607
2011: Maj Ringgaard spoke about knitted finds from a 17th-18th century rubbish dump in Copenhagen in the local television program “Affald fra 1700-tallet” (“Rubbish from the 18th century”) produced by the Copenhagen broadcaster Vores By (Our City); Maj Ringgaard, 2011: Maj Ringgaard, “Archaeological 17th – 18th century textiles found in excavations in Copenhagen”, Københavns Lokal TV.

**Blogs**
In December 2011, the “Worn Through” blog (post published by Arianna Funk, independent researcher, Sweden), discussed the questions raised at the “Fashion in Translation” international symposium organised by Peter McNeil and Louise Wallenberg. Presentations by Professor Evelyn Welch, Professor Peter McNeil and Dr Patrik Steorn were being reviewed and discussed. See: http://www.wornthrough.com/2011/12/29/conference-report-fashion-in-translation/

**Electronic media:**
2011: Webportal Videnskab.dk:  
http://www.videnskab.dk/content/dk/kultur/300ArsEuropaiskModeSkalGennemtreves

2011: Business website Fashionforum.dk;  
http://www.fashionforum.dk/articleforskningsprojekt-kortlægger-historiske-trends

- Project textilnet.dk (http://ctr.hum.ku.dk/other_research_projects/textilnet/):

Principal Investigator 06, Maj Ringgaard is collaborating on an interdisciplinary project on the creation and development of an online dictionary of historical terms for dress and textiles (project leader: Tove E Mathiassen). The objective of the textilnet.dk is to make a historical and contemporary digital dictionary or term base available on the Internet from the website www.dragt.dk in order to preserve and communicate the cultural heritage of words and expressions for costumes and textiles. The main user groups are defined as belonging to the following categories: curators and registrars at the museums, academic researchers requiring knowledge of textile and costume terms, linguists, the public.

1.6.2.4 Knowledge Transfer activities

- Conference papers, public lectures, attendance of dissemination events:

Numerous conference papers and public lectures were given by project partners. The following is a representative selection of the much larger number of presentations by project members:


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- **Conference papers by Paula Hohti**: Hohti has given several papers on her research in academic events in Helsinki, London, Copenhagen and Stockholm, including the Victoria and Albert Museum, the Centre for Fashion Studies, Stockholm, the National Museum in Helsinki, and the Centre for Textile Research, Copenhagen.

- **Maj Ringgaard (PI-06)**: results of Maj Ringgaard’s research on early modern knitting conducted in museums stores of museums in Stockholm, London and the UK were presented by M.R. at The Knitting History Forum conference at London College of Fashion (November 2011); related presentations also given at the *Spandex to Sportstech: Fashion and Innovation in Sportswear* conference, “Textile and chemistry”
conference, the Technical University of Denmark, (April 28 2011), NESAT XI the North European Symposium on Archaeological Textiles - Esslingen, Germany (May 2011) and 16th triennial ICOM-CC Conference, Lisbon, Portugal (September 2011); public lecture: “The pleasure of wearing a hat -Hats from 1500-1800”, Museum Amager.

- Exhibitions:

- Other Knowledge transfer and project dissemination activities:
  Apart from the networking activities and knowledge exchange activities described in this section and section 1.2., the following activities have taken place:
  - At the Annual Conference of the Art Historians of Australasia (AAANZ, Wellington, December 2011), Peter McNeil and Giorgio Riello were awarded the Book Prize in the Category ‘Best Edited book’ for their The Fashion History Reader: Global Perspectives (Routledge 2010). The work features essays by McNeil, Dr Lesley Miller, Professor Giorgio Riello and Professor Evelyn Welch on early-modern fashion and introduces complex ideas concerning fashion to a range of readers;
  - Patrik Steorn is currently doing research funded through an awarded grant from Riksbankens Jubileumsfond for the project: Swedish fashion in the U.S. in the 1960s. A transnational perspective on domestic fashion which will run for three years from December 2011;
  - The Centre for Textile Research is a project partner in Retrokoncepter, Retro Concepts. A project including several workshops for a selection of Danish textile companies and designers with inspirational lectures held by scholars leading to new concepts and storytelling in design; thus providing impact on the fashion community in Denmark. Fashioning the Early Modern associates, Mette Bruun, Tove Engelhardt Mathiassen, Vibe Martens, Maj Ringgaard and Kirsten Toftegaard have participated in workshops and given lectures based on FEM research that was designed to meet the needs of these companies;
  - Maj Ringgaard was co-organiser of the Centre Internationale d’études des textiles anciens CIETA conference in October 2011 and was hosting the conference at the National Museum;
  - Europe 1600-1800 Galleries project, V & A: the current material on the project website already alerts people to the V&A project. In the past year, Lesley Miller (PI-02) primarily worked on creating displays for the Europe 1600-1800 galleries. One of the spaces of the displays planned will involve a dressing-up activity and will be adjacent to a display of fashion plates and caricatures. Consultation on this area will involve members of the HERA partnership and its increasing network;
o **Collaboration between the partners of the Fashioning the Early Modern project and the project textilnet.dk**: Maj Ringgaard and Tove Mathiassen (Project Leader, textilnet.dk) are collaborating on the creation and development of an online dictionary of historical terms for dress and textiles. The knowledge collected within the project is also being shared with other partners of the FEM project;


### 1.6.5. Training activities (workshops, courses or summer schools) undertaken in the framework of this CRP.

**Six project workshops** took place between 1 June 2010 and 31 May 2013. These provided dedicated sessions for early career training where Curatorial staff who were either part of the project or responsible for the collections where we have visited have been providing training in technical analysis and an understanding of how to use surviving garments as evidence to early career scholars as part of our training programme. In addition, PhD students and early career professionals from museums and conservation departments have been able to present their work in a supportive environment and receive mentorship and feedback. We are also pleased to report that four of the bursary participants (Arlene Leis, Chia-hua Yeh, Cecilia Candreus and Lena Dahren) supported by the project have submitted an article (currently in press) for publication in the peer-reviewed Swedish *Journal of Art History* on the topic of fashion and print. We have sought feedback from our bursary holders who have told us about the impact that participating in these workshops had on their progress and development.

**1.6.5.1. Workshop 1, 11 – 12 November 2010, London**

**Title: Innovation in Fashion, Fashion Past and Present (Themes 1 & 2).** The one and a half day session looked at the various methodologies available for the study of early modern fashion and innovation, including a handling session focussing on early modern materials such as knitting (to be led by Susan North). Early Career participants were able to join in the workshop, present their work and receive feedback from the other attendees. The V & A workshop provided an opportunity for early career scholars at different stages of their PhD research to present their new work on early modern fashion. It also offered an opportunity for access to the V&A’s collection, networking and for in-depth discussion about approaches to early modern fashion. Finally, it allowed opportunities for formal and informal mentorship.

The first set of calls for bursary applications was circulated two months before the 1st workshop. To be considered for a bursary, the applicants had to belong to one of the categories (related to their research / early career status) listed below:

- Current PhD students
- Researchers who have completed their PhD within 6 years
- Junior curatorial staff (within 6 years of first employment)
- Design students with a strong interest in Early Modern Fashion

A number of student bursaries were offered for the attendance of the first workshop: three (3) travel bursaries were offered to PhD students from Belgium and Scotland. In addition, funds allocated to the bursary scheme allowed the participation of three more PhD students from Queen
Mary, University of London, and two early career curatorial staff from V & A. As part of our evaluation, we contacted the PhD students who were bursary holders:

Emily Taylor, a PhD bursary holder who attended workshop 1 has been offered a position with a museum as assistant curator of fashion and textiles. She notes that participation in HERA

‘made me feel supported in my chosen methods of object study, which are not widely used or understood outside of the museums community to the same extend. I was also exposed to a wider variety of objects that I had yet seen - I am always keen to see new textile pieces, whether in my ‘field’ or not. Being aware of collections in Scandinavian countries has really helped, as I can now give more context to my theories and assertions about ‘European’ dress, which in British studies are usually quite bias towards French and British fashions, with reference to Italy, Spain and possibly Holland. All I can say is that more Europe-wide interaction is needed, particularly in exploring the dissemination of styles through early-modern trade networks – for example the low countries were a trade hub - how did visitors from different nations experience their textile and fashion cultures and what did they take home from them? Certainly participating in the network has given me long-term food for thought.’

1.6.5.2 Workshop 2, 9-10 March 2011, Helsinki

Title: “Social groups and the circulation of fashion” (Theme 4 – Social groups and the circulation of fashion)

Twenty-five (25) participants attended the workshop; they included archaeologists, cultural historians, art historians, historians, museum curators, conservators and students from Finland, Sweden, Denmark, Estonia, France and UK. Out of that number, three (3) travelling bursaries and two (2) local bursaries were offered to postdoctoral students and early career researchers from Finland, Sweden and Estonia; the bursaries gave them the opportunity to present their work in a dedicated PhD student presentation, receive feed-back on their work and participate in the discussions led around the workshop topic on the Social Circulation of Fashion in Early Modern Europe. The following students & early career professionals took part with our support:

PhD students:

“Gyllenstierna Goes Shopping”, Lena Dahrén, University of Uppsala;
“Gender Archaeological Perspective to Early Modern Oulu”, Tiina Kuokkanen, University of Oulu;
“Gifts, Fashion and Social Networks in Early Modern Sweden”, Anu Lahtinen, HCAS.

Early career professionals:

“RED HEELS: Material Culture as a Part of Manor Life and Manly Honour in 17th century Sweden”, Liisa Lagerstam, University of Turku;

Rut Paas, Textile Conservator, Conservation Centre Kanut, Talin, Estonia participated in the discussions led around the museum day and the workshop presentation day. A full report, programme and abstracts, as well as photos of objects from the collections viewed can be accessed on our project website at: http://www.fashioningtheearlymodern.ac.uk/workshops/workshop-2/

Here is the response from our interview with Lena Dahrén, Independent Researcher, who attended workshop 2:

I am still an independent researcher connected to Uppsala University. This spring I teach on second level, paper writing. I have received several grants for my research which I presented in
Helsinki, and I have (will) publish part result in anthology published for HERA (I think) by CTR in Copenhagen, waiting for final draft of corrections in summer months. As I have received several minor grants for the project I presented - I have also been able to go to National Archive Kew London, for archival studies - I have also "vacuum-cleaned" the Swedish archives, and I have started to analyse the material and will do cross-checking of the archives. Participating in HERA gave me a broader net-work, international view, who I have been in contact with during applications for grants and asking for advice etc. The comments I had on my presentation were valuable for my later applications for grants, which has been small but from my point of view very successful.

Here is the response from our interview with Tiina Kuokkanen, PhD student, who attended workshop 2:

My Phd studies in historical archaeology (which were the reason to come to Helsinki) are on a break, because I am concentrating to my master’s degree in history. My master’s thesis in history is focusing to the 18th century as well. In my Phd studies the focus is in small metal accessories, like buckles and buttons, but at the moment I am focusing to fabrics. So, still working with the 18th century. Participating to this network and to the workshop have both been very useful to me. I have gained a lot of new information and contacts, which have helped my work a lot.

1.6.5.3 Workshop 3, 6-7 October 2011, Copenhagen & Aarhus

Title: "Early Modern Textile Production" (Theme 5 – Creative communities: Knitting in Europe, 1500-1800)

Twenty-eight (28) participants from Denmark, Sweden, United Kingdom, Finland, France, Italy, Germany, Australia, USA and China took part in the workshop; they included art historians, historians, museum curators, textile conservators and a number of students. Four (4) travelling bursaries were offered to postgraduate students from Italy, Finland and Sweden: the bursaries gave them the opportunity to present their work and participate in the workshop discussions and activities on the topic of early modern textile production in and outside Denmark. The Museum day provided ample opportunity for students and early career training in identification of Danish textiles and dress and handling of material objects from the collections. The afternoon of the second day was dedicated to a PhD student presentation session followed by a discussion. The following postgraduate students took part:

MA/ PhD Students:

“Probate records from Danish and Norwegian towns c. 1536-1700, Camilla Luise Dahl, Centre for Textile Research

“Technical comparison between Swedish peasant bobbin made borders and bobbin made borders of gold and silver”, Lena Dahren, University of Uppsala

“Dressing up the Phantom of the Italian Wars”, Cristiano Zanetti, European University Institute; Presentation of PhD proposal: significance of Indian textiles for trade, fashion, consumption, demand and material culture in Denmark and the Danish tropical colonies between 1660 and 1800. Vibe Martens, Centre for Textile Research.

The workshop programme, abstracts and photos from the workshop and of the objects from the collections viewed can be accessed on the project website at:
http://www.fashioningtheearlymodern.ac.uk/workshops/workshop-3/

Here is the response from our interview with Vibe Maria Martens, PhD student, who attended workshop 3:
I commenced PhD studies at the European University Institute in Florence, Italy (September 2012). Participating in HERA meant that my now advisor knew of me even before my interview and he, and the rest of the interview panel, were aware that I was already involved in large scale relevant research programmes and had relevant contacts. The project is and has been hugely useful in connecting me and making me aware of relevant research and researchers, which is such a great help when embarking on a PhD.

**1.6.5.4 Workshop 4, 30 November – 1 December 2011, Stockholm**

Title: “Print culture and fashion products” (Theme 3: Print Culture and Fashion Products)

Attended by approximately thirty-five (35) participants, the project workshop was conducted with site visits at the Livrustkammaren (The Royal Armoury), the Nationalmuseum, the Nordiska museet and a reception and address by guest curator Dr Patrik Steorn at the Hallwyl Museum. The Museum day allowed students and early career professionals to view a large number of fashion items from the Swedish Royal dress and clothing collections, as well as to gain a better understanding into the reading of fashion prints and their significance for the dissemination of ideas and representations on fashion products in the early modern Europe. Nine (9) papers were presented on the second day of the Workshop by scholars including early-career and senior researchers from Sweden, Germany, United Kingdom, Denmark, Norway, Australia and the United States of America. Five (5) travelling bursaries were offered to postgraduate students and early career researchers from the UK, Denmark, Finland and Sweden in order for them to present their work and participate in the discussions on the topic of print culture and fashion products in early modern Europe. The following postgraduate students & early career professionals took part in the programme:

**Early career professionals:**

‘Imagined ethnographies: Jean-Baptiste Le Prince’s Rursgeries and the consumption of Russia in 18th century France’, Barbara Lasic, Victoria and Albert Museum

**PhD students:**

‘The Different Ways of Being Patriotic: Consumers and Producers of Market Goods in Denmark-Norway, 1769-1814’: Maria Halle, European University Institute

‘Shops and Shopkeepers: Probate Inventories of Traders and Shop Owners in Dano-Norwegian Towns c. 1536-1700’: Camilla Luise Dahl, University of Copenhagen & Piia Lempiäinen, University of Helsinki


Here is the response from our interview with Cecilie Nachman, an assistant curator, who attended workshop 4:

I am now writing a short article for the coming anthology 'Fashionable Encounters: Perspectives and trends in textile and dress in the Early Modern Nordic World'. The publication has just been sent off to Oxbow books and will be published by the end of this summer. As a newly graduate this is my first time to be published and therefore of tremendous importance to my future career in the field of fashion history and curation. In my case attending the HERA workshop was particularly beneficial in terms of meeting new people from the industry. The way the workshop was put together made it easy to meet and discuss relevant topics in smaller groups. I am still in contact with some of the people I met during the two-day workshop which I find quite unique!
1.6.5.4. Workshop 5: Designers workshop, June 2012
The 5th Fashioning the Early Modern Workshop with Rococo and Knitting Designers, conducted 13-14 June 2012 at the Carlsberg Academy, Copenhagen, Denmark, explored this question of past and present in terms of contemporary fashion design practice. Carefully brokered by Kirsten Toftegaard, Dr Maj G Ringgard and Prof. Marie-Louise Nosch as a two-day workshop event, it used Toftegaard’s concurrent exhibition Rokokomania (Designmuseum Danmark 2012) as the leitmotif for a series of conversations between thirty participants from many backgrounds and countries. A group of three fashion and textile designers (all women, interestingly) had been commissioned to create design ‘interventions’ that were integrated in the space of the Rococo show. They had been briefed concerning the curatorial intent and had had considerable time to work on the commissions, due to a delay in the timetabling of the show. This allowed the unusual possibility of much reflection, as well as their considered reaction to the show in the context of the HERA FEM Workshop. Smaller groups of FEM participants sat down for one hour with each designer to discuss and debate their design process and outcomes, providing an invaluable opportunity to test on this occasion if designers might make ‘use of (live) historians’ rather than general ‘uses of history’. On Day 2 we had the privilege to meet experts and designers of contemporary knitting, who also indicated the ‘uses of history’ for their practice.

4 bursaries were offered to PhD students, early career professionals and researchers:

Tiffany Shumaker, Postgraduate student
Lindsey Holmes, Curator, free-lance
Lena Dahren, Independent Researcher
Cecilie-Stoger Nachman, Assistant Curator

Workshop 6, Workshop for Curatorial Staff, Bowes Museum: The final workshop of the project was held at the Bowes Museum, Barnard Castle on 26 April 2013. A total of 26 people attended the workshop: 10 curators, 10 researchers, 1 artist, 4 bursary students, 1 designer. This curatorial workshop brought together curators from across Europe to consider and debate new ways of incorporating early modern dress and textiles within museum and gallery displays. The venue was chosen as it has one of the UK’s most recent new fashion and textiles galleries, which have received much acclaim for their innovative approaches to display and storage. We were fortunate in hearing from one of the designers of the galleries, as well as the curator, also Keeper of Fashion & Textiles at the Bowes Museum about how their initial ideas were implemented. We later heard from colleagues about the planning of fashion and textile galleries at the Design Museum, Denmark and a project to develop a museum of fashion in Stockholm. Insights from V&A colleagues in the afternoon were followed by a panel discussion and responses from workshop participants. A key discussion point was how to show, or make accessible, early modern fashion, while simultaneously respecting and protecting the original garments and engaging modern audiences. Wider issues, such as the influence of institutional histories and policies were raised alongside concerns over external pressures to collect and display only high fashion and whether a shift will occur within museums, making fashion unfashionable.

In addition, the following two conferences that were organised had a large proportion of MA and PhD students:

Half-day conference, 20 Feb 2013: Over 80 participants attended the half-day conference “Fashion and Intellectual Property Rights, Past and Present”, jointly organised by the Centre for Commercial Law Studies, QMUL (Dr Noam Shemtov & Spyros Maniatis, and the FEM project (Evelyn Welch, QMUL / King’s College). Most of the participants were MA students from QMUL. Most participants
were MA students from QMUL, with students from King’s, Birbeck and City University also attending. A small number of international participants also attended (Max Planck Institute).

**FEM conference, 14-15 September 2012:** 16 bursaries were offered for the attendance of the Fashioning the Early Modern final conference. Almost 90 participants registered for the conference, and both national and international. The following students were offered a travel bursary:

- **Bursary 1:** Katarina Simonic, Croatia
- **Bursary 2:** Ann Dagaard, Denmark
- **Bursary 3:** Romana Filzmoser, Italy
- **Bursary 4:** Margot von Dorst, Netherlands
- **Bursary 5:** Elizabeth Reid, Australia
- **Bursary 6:** Heather Hugues, Pennsylvania
- **Bursary 7:** Liz Foley, Dublin
- **Bursary 8:** Tracey Wedge, Southampton
- **Bursary 9:** Serena Dyer, York
- **Bursary 10:** Natasha Awais-Dean, London
- **Bursary 11:** Christine Griffiths, MA candidate
- **Bursary 12:** Pia Lempiainen
- **Bursary 13:** Sophie Pitman
- **Bursary 14:** Chia Hua Yeh
- **Bursary 15:** Lena Dahren
- **Bursary 16:** Cecilie Nachman

**1.6.6. CRP contribution to the HERA JRP visibility**

Three members of the CRP (Bolfek-Radovani, Steorn, Welch) attended the HERA Knowledge Exchange workshop in Zagreb, 30 June- 2 July 2011. In April 2011 and September 2011, we brought the Fashioning the Early Modern project together with the other two HERA copyright projects with Evelyn Welch’s AHRC-funded ‘Beyond Text: Performances, Sounds, Images, Objects’ by holding a two one-day events on ‘Beyond Copyright’. This has had an impact on major discussions concerning copyright both in the UK and more widely in Europe.

In addition, Evelyn Welch gave a presentation on the HERA JRP programme to three UK sessions on EU research grants and the Humanities and Social Sciences for the ESRC, the AHRC and the Cultural Capital Exchange. All members of the CRP responded to regular requests for advice on how to apply to the second phase of JRP funding in 2012.

The project contributed to the final HERA conference in London; the CRP provided a poster and a presentation to the British Library conference and Welch was a panel member at King’s Place, discussing fashion and innovation.

**1.6.7. Key contribution of this CRP to the HERA JRP Programme:** How has the Programme benefited from this CRP? Please, provide one example that clearly illustrates your valuable input (whether scientific, networking, training and/or dissemination input).

This CRP worked with the CULTIVATE CRP to promote the HERA research being undertaken on copyright, creativity and innovation in conjunction with AHRC funded work on copyright. This was
achieved through co-ordination with the PI, Evelyn Welch’s AHRC-funded Programme, ‘Beyond Text: Performances, Sounds, Images, Objects’. On 8 March 2011, PIs from two other HERA projects: CULTIVATE and OOR (Of Authorship and Originality), joined Welch and Beyond Text PIs, legal professionals and representatives from creative industry enterprises for a day-long interactive discussion on ‘Beyond Copyright’. Held in conjunction with Queen Mary’s Centre for Commercial Law Studies, it resulted in a practical programme of requirements for the forthcoming AHRC-funded Centre for Copyright and New Business Models in the Creative Economy. CULTIVATE members also took part in a further two-day workshop on 14-15 September 2011: Beyond Copyright: Visual Dimensions. This collaboration has now resulted in a planned volume on Dürer’s prints and copyright which will be edited by the CULTIVATE PI, Hella Porsdam. In addition, Welch and Spyros Maniatis from the Centre for Commercial Law Studies developed a collaborative doctoral award proposal to study the way in which sumptuary laws have evolved into trademark law with Jane Lawson of Bird & Bird solicitors to identify the key historical issues that are of interest to copyright lawyers. Although this was eventually unsuccessful, Maniatis and Welch collaborated on a workshop for IP and copyright professionals on ‘Fashion and Intellectual Property: Past and Present’ which was held in central London during London Fashion Week. See www.beyondtext.ac.uk for more information on the AHRC-sponsored events.

1.6.8. Key contribution of the Programme to this CRP: How has your participation in the programme influenced your research (in terms of visibility, collaborations, opportunities, ideas).

We benefited from our attendance at JRP events in Vienna and Zagreb and have been able to make connections with other projects such as those listed above. Further details are available in each section of this report.

1.6.9. Please provide details of the most important new initiatives (either within a national or an international context) that have been or will be developed as a result of the collaboration of this CRP and the HERA JRP.

1) **Luxury and the Manipulation of Desire: Historical Perspectives for Contemporary Debates**
   Fields of study: Design, History, Humanities (various), Asia (regional), Europe (regional), Anthropology, PIs: G. Riello; P.McNeil; Maria Giuseppina Muzzarelli (Uni. Bologna); The V&A Research Department; Catherine Kovesi (Uni. Melbourne)

2) **Paula Hohti, Marie Curie fellowship holder 2012, Centre for Textile Research, University of Copenhagen**

Following her application in the FP7-PEOPLE-2012 Call, Paula was awarded a two-year Marie Curie Intra-European Fellowship to carry out her new research project ‘Global encounters: Fashion, culture and foreign trade in Scandinavia, 1550-1650’ at the Centre for Textile Research, University of Copenhagen. Hohti started her new research position within the centre on 1 March 2013. The purpose of the fellowship is to develop a new methodology merging theoretical and practical approaches to textile and fashion history in early modern Europe, not only by conducting individual research but also by acquiring new skills, such as training in textile technologies, in museum work and in project management skills. This involves extensive participation in textile courses and workshops at the Textile Research Centre at Leiden, the Istituto Lisio in Florence and at the Ratti Textile Center, Metropolitan Museum of Art. She will also join project management courses organised by the University of Copenhagen, as well as spend two training periods within two Danish museums, the National Museum and Danish Design Museum, where she will be guided and taught by the head curators of the museums, Dr. Mikkel Venborg Pedersen and Dr. Kirsten Toftegaard. As part of her fellowship, she has also established a new research programme within the Centre for Textile Research, titled as ‘Costumes, Clothing, Consumption, and Culture (CCCC)’. This research
programme, focusing on consumption and circulation of fabrics, fashions and luxury goods in the City of Copenhagen and Denmark, in the Nordic Countries, and between Europe and the distant colonial and commercial networks, especially in India, is run jointly with the National Museum of Denmark and the City Museum of Copenhagen, and it includes partners from the Warwick University, Glasgow University, UK, Jawaharlal Nehru University, Indian Council of Historical Research, Delhi, India and the European University in Florence, Italy. The close co-operation with the Centre for Textile Research and Danish museums results from the successful team work within the HERA-funded project Fashioning the Early Modern: Creativity and Innovation in Europe, 1500-1800.

3) Patrick Steorn, Swedish fashion in the U.S. in the 1960s. A transnational perspective on domestic fashion, Funded by Riksbankens jubileumsfond with 2.5 million SEK, 2011 – 2014. Steorn was the postdoctoral fellow on IP3 and was appointed to his own fellowship following the completion of his research. His studies centre on Swedish fashion which was an internationally acclaimed phenomenon during the 1960s, but this history that is largely forgotten today and absent in academic fashion literature, both nationally and internationally. Due to weak basic research the prehistory of today’s Swedish "fashion wonder" has disappeared from historiography. Swedish fashion had a particularly significant impact in the U.S. media: designers Katja of Sweden, Sighsten Herrgård, Rohdi Heintz and fashion companies Wahl’s, Hettemarks and Almedahls appeared regularly in the fashion press. Fashion was an active part in shaping an image of "Swedishness" abroad. This is an important but unexplored aspect of Swedish-American relations during the post-war period. The subject of this research is to examine the 1960s international launch of Swedish fashion from a transnational perspective, which implies the study of domestic launching initiatives together with the reception in the U.S. One goal is to examine the concept of "Swedish fashion" among domestic public institutions, trade promotion networks and entrepreneurs. Analysis of the discourse on Swedish fashion which focus textual and visual sources of U.S. fashion journalism is a second goal. How was Swedish fashionability communicated, and did it have a function for an American fashion identity? This project brings a specific focus on how fashion is used as a tool for performing national identity and how fashionable symbolic value is exported simultaneously with material garments.