



RE-



CYCLES



OF



DRESS

Costume Society of America  
52nd Annual National Meeting and Symposium



CHARLOTTE  
NORTH CAROLINA  
MAY 31 - JUNE 4, 2026



## Registration Brochure Index

<b>Sponsors</b>	<b>3</b>
<b>Welcome from the Co-Chairs</b>	<b>3</b>
<b>Exploring Charlotte</b>	<b>4</b>
History of Charlotte	
Weather	
Food & Drink	
Getting Around	
Places to Go & Things to Do	
<b>Hotel Information</b>	<b>7</b>
<b>Symposium Schedule</b>	<b>8</b>
<b>Presentations</b>	
Keynote Panel	<b>11</b>
Plenary Speakers	<b>12</b>
Concurrent Sessions	<b>15</b>
Creative Works Exhibition & In-Process Posters	<b>28</b>
Professional Development Workshops	<b>31</b>
<b>Fundraiser Event</b>	<b>33</b>
<b>Tours</b>	<b>34</b>
Pre-Symposium Tours	
Post-Symposium Tours	
<b>Events &amp; Social Programming</b>	<b>37</b>
First Timer Meet-and-Greet	
Welcome & Awards Ceremony	
Opening Reception	
Student Meet-and-Greet	
<b>Angels Project</b>	<b>38</b>
<b>Engagement &amp; Opportunities</b>	<b>39</b>
Annual Meeting & Town Hall	
Volunteer Call	
Student Symposium Support Program	
Tote Bags	
Silent Auction and Cash & Carry Donations	
Symposium Attendee Sponsorships	
<b>Registration Information</b>	<b>41</b>

*Cover design by Nattakarn Kijrattanakarn*

# 2026 Symposium Sponsors\*

Thank you for your support!

## SILVER LEVEL

Bloomsbury Publishing

## BRONZE LEVEL

DittoForm Michigan LLC

Paris American Academy

Zephyr Preservation Studio, LLC



## Costume Society of America's 52<sup>nd</sup> Annual Meeting & Symposium

Hosted by CSA's Southeastern Region  
May 31 – June 4, 2026

Our 2026 symposium in Charlotte, North Carolina will be an in-depth examination of the various cyclical facets of dress and textile history. The concepts of reuse, remake, and recycle have long been integral to the history of clothing, reflecting humanity's ingenuity and resourcefulness. Since ancient times, textiles have been repurposed due to the high cost of materials and labor. In recent decades, the rise of the fast fashion industry has led to a surge in textile waste, prompting a renewed focus on sustainability. Movements like upcycling, where old clothes are creatively transformed into new pieces, and the increasing popularity of secondhand shopping, highlight a modern shift towards more sustainable practices in the clothing industry, emphasizing the enduring importance of reuse, remake, and recycle.

Charlotte, with its rich textile heritage, thriving fashion scene, and innovative textile recycling industry, is the perfect location for *Re-Cycles of Dress*. This theme provides a dynamic interpretive framework to examine the complex histories of dress and textiles, and the fact that the diverse communities who make them have, in many cases, had their techniques, patterns, and innovations usurped. The symposium will feature a broad range of presentations, workshops, and exhibitions that will center the myriad cultural influences, artists, and narratives that have shaped dress history and inspire current design trends. Showcasing the unique cyclical nature of design trends, histories of remaking/reusing garments and textiles, the process of creating circular economies, and global practices of recycling textiles throughout history, the symposium will offer a unique fusion of topics past and present.

- Margarette Joyner and Sha'Mira Covington, Co-Chairs

\*AS OF 3/24/2026



## Exploring Charlotte

### History

Charlotte, North Carolina—often called the Queen City—was founded in 1768 and named in honor of Queen Charlotte of Mecklenburg-Strelitz, wife of King George III. Its location at the crossroads of two Native American trading paths made it a natural hub for settlement and commerce.

During the Revolutionary War era, Charlotte gained a reputation for defiance. In 1775, local leaders signed the controversial Mecklenburg Declaration of Independence, claiming freedom from Great Britain more than a year before the national Declaration. This spirit of resistance earned Charlotte the nickname “Hornet’s Nest,” after British General Cornwallis described the city as “a hornet’s nest of rebellion.”

In the 19th century, Charlotte’s fortunes grew with the discovery of gold in nearby Cabarrus County in 1799, sparking America’s first gold rush. The U.S. Mint established a branch in Charlotte in 1837, cementing its role in the region’s economy. After the Civil War, Charlotte became a major railroad junction, linking the Piedmont to broader markets. By the late 1800s, it was a booming cotton mill town, emblematic of the “New South” industrial transformation.

The 20th century brought rapid modernization. Charlotte expanded as a banking and financial center, eventually becoming home to Bank of America and Wells Fargo’s East Coast operations. By the 1990s, it ranked as the nation’s second-largest banking hub, trailing only New York City.

Cultural growth accompanied economic expansion. The city invested in museums, theaters, and sports, including the Carolina Panthers (NFL) and the Charlotte Hornets (NBA). The crown symbol, visible throughout the city, reflects its royal namesake, while the hornet mascot recalls its Revolutionary War heritage.

Today, Charlotte is a dynamic metropolis of over 900,000 residents, blending Southern tradition with global ambition. Its Uptown district—Charlotte’s unique name for downtown—showcases skyscrapers alongside historic churches, embodying the city’s balance of past and present.

Charlotte’s history is one of resilience, reinvention, and growth. From colonial crossroads to financial powerhouse, the Queen City continues to shape the cultural and economic landscape of the American South.

For a deeper dive into Charlotte’s history, visit “Charlotte’s Got A Lot—The History of Charlotte” at <https://www.charlottesgotalot.com/articles/history/the-history-of-charlotte>.

## Weather

Charlotte's first week of June typically brings warm, humid days with highs in the low-to-mid 80s°F and lows in the mid-60s°F, along with a fair chance of afternoon showers or thunderstorms.

## Food & Drink

Near Hilton Charlotte University Place, you'll find casual, lively spots with patios and sports bars. Uptown Charlotte offers more upscale dining, rooftop views, and cocktail-focused venues.

### In the Hotel:

- **University Café** – Starbucks coffee and light to-go breakfast and lunch offerings
- **Edgewater Bar & Grille** – Casual American dining inside the Hilton with lake views.  
<https://www.edgewaterbarandgrille.com/>

### Near Hilton Charlotte University Place

- **Boardwalk Billy's Raw Bar & Ribs** – BBQ, seafood, and beer with a lively patio.  
<https://boardwalkbillys.com/>
- **Golden Owl Tavern** – Modern tavern fare and cocktails near the university area.  
<https://www.goldenowltavern.com/>
- **Flying Saucer Draught Emporium** – Huge beer selection (200+ brews) and hearty pub food.  
<https://www.beerknurd.com/charlotte-flying-saucer/>
- **Picasso's Sports Café** – Pizza, wings, karaoke, and game nights. <https://picassosportscafe.com/>
- **CAVA** – Mediterranean bowls, pitas, and salads. <https://cava.com/>
- **The Goal Sports Bar** – Casual sports bar with pool tables, wings, and burgers.  
<https://thegoalsportsbar.com/>
- **NC Tavern** – Relaxed bar & grill serving American fare. <https://nctavernbar.com/>

### Uptown Charlotte

- **Aura Rooftop** – Skyline views, creative cocktails, chic atmosphere. <https://aurarooftop.com/>
- **The Public House** – Casual bar with hearty food and drinks. <https://thepublichouseclt.com/>
- **The Cellar at Duckworth's** – Speakeasy-style cocktails and eclectic American fare.  
<https://www.thecellaratduckworths.com/>
- **Fahrenheit** – Sleek 21st-floor restaurant with panoramic views. <https://fahrenheitrestaurants.com/>
- **The Conspiracy** – Intimate cocktail bar with inventive drinks. <https://www.conspiracyclt.com/>
- **Angeline's** – Modern Italian with contemporary dishes and craft beers.  
<https://angelinescharlotte.com/>
- **Rooster's Wood-Fired Kitchen Uptown** – Upscale Southern-inspired menu with rustic charm.  
<https://roosterskitchen.com/>
- **Valhalla Pub & Eatery** – Cozy pub with rotating craft brews and upscale pub grub.  
<https://www.valhallapub.com/>

## Getting Around

There are several convenient transportation options to get from Charlotte Douglas International Airport (CLT) to Hilton Charlotte University Place:

- **Bus/Light Rail:** Take the Route 5 Airport Sprinter bus from CLT to the Uptown Transit Center, then transfer to the LYNX Blue Line light rail northbound to JW Clay Blvd Station, which is a short walk to the Hilton. Total travel time is about 1 hour 15 minutes and costs \$5. Click here for more information: <https://www.charlottenc.gov/CATS/Home>
- **Taxi:** The fastest option, taking about 20–25 minutes for the 15-mile trip, with fares typically between \$30–\$40.
- **Town Car/Shuttle:** A more comfortable option, taking about 20–25 minutes and costing \$75–\$110 depending on provider. Shuttle services can be booked in advance. See options here: <https://www.shuttlefare.com/charlotte-douglas-airport-shuttle-clt>

- **Uber or Lyft:** Ride-sharing services are widely available at CLT, with an average trip duration of 20–25 minutes and a cost around \$37.

To travel by Amtrak:

- Charlotte's Amtrak Station (1914 N. Tryon St.) is located about 8 miles from Hilton Charlotte University Place. A taxi or rideshare from the station to the hotel typically takes 15–20 minutes and costs \$20–\$30. For schedules and ticketing, visit: <https://www.amtrak.com>.

To travel between Hilton Charlotte University Place and Uptown Charlotte:

- **Light Rail:** Walk about 10 minutes to JW Clay Blvd Station and board the LYNX Blue Line heading south. The ride into Uptown takes about 25–30 minutes and costs \$2.20 one way. More details here: <https://www.charlottenc.gov/CATS/Ride/Rail/Rail-Routes-and-Schedules>
- **Taxi or Rideshare:** Driving distance is about 12 miles, taking 20–25 minutes depending on traffic. Costs range from \$25–\$35.

If you are coming in early or staying after the symposium to see the sites, the best way to get around Charlotte is either renting a car or using ride share. Public transportation is available and reliable along the light rail corridor, but service outside of that area is less frequent than in larger cities. For trip planning, visit: <https://www.charlottenc.gov/CATS/Home>

### Places to Go & Things to Do

Charlotte offers a rich blend of art, design, and cultural history that resonates with CSA's mission to explore dress and material culture. Beyond its reputation as a financial hub, the Queen City is home to museums, collections, and neighborhoods that illuminate the intersections of fashion, craft, and Southern identity. Whether you're interested in textiles, decorative arts, or the broader cultural context in which clothing and costume are situated, Charlotte has much to offer.

#### Museums and Collections

- **Mint Museum Uptown & Mint Museum Randolph** – The Mint's dual campuses house one of the nation's leading collections of fashion, costume, and decorative arts, including textiles, ceramics, and design. <https://mintmuseum.org/>
- **Bechtler Museum of Modern Art** – Focused on mid-20th-century modernism, the Bechtler offers context for design and aesthetics that shaped dress and visual culture. <https://bechtler.org/>
- **Levine Museum of the New South** – Exhibits on post-Civil War Southern life, including material culture and the social histories that inform clothing and identity. <https://www.museumofthenewsouth.org/>
- **Harvey B. Gantt Center for African-American Arts + Culture** – Showcases African-American art, design, and cultural expression, with relevance to dress, adornment, and performance. <https://ganttcenter.org/>

#### Historic Sites

- **Historic Rosedale** – A preserved 19th-century plantation house with gardens, offering insight into antebellum domestic life and the clothing associated with it. <https://historicrosedale.org/>
- **Charlotte Museum of History** – Includes the 1774 Hezekiah Alexander Homesite, providing a glimpse into colonial life and material culture. <https://charlottemuseum.org/>

#### Neighborhoods & Cultural Districts

- **NoDa (North Davidson Arts District)** – A vibrant arts neighborhood with galleries, murals, and performance spaces, reflecting contemporary creative culture.
- **South End** – Known for design studios, craft breweries, and art walks, this district highlights Charlotte's modern creative economy.

For more information on Charlotte's cultural attractions, visit Charlotte's official tourism site:

<https://www.charlottesgotalot.com/things-to-do>



## Hotel Information



### The Hilton Charlotte University Place

**8629 JM Keynes Drive**

**Charlotte, NC 28262**

**704.547.7444**

The symposium will take place in the meeting rooms of The Hilton Charlotte University Place, a lakefront hotel located near the University of North Carolina at Charlotte. It offers comfortable guest rooms with amenities such as free parking, complimentary WiFi, an outdoor swimming pool, and a fitness center. Guests can enjoy dining at the Edgewater Bar and Grille, which specializes in seafood and steaks, or grab a Starbucks coffee from the lobby café. Conveniently located, the hotel is 15 miles from Charlotte Douglas Airport. It also provides a complimentary local shuttle service within a five-mile radius on weekdays.

Group rates are available for the nights of Saturday, May 30 through Thursday, June 4 based on availability. CSA's group room rate is \$159 per night, and guests have the choice of either 1 King Bed or 2 Double Beds. This rate is subject to applicable taxes in effect at the time of check out.

Looking to stay for longer? The group rate is offered the nights of May 28 through June 5, **although availability on the shoulder nights is limited**. After clicking "Book a Room" you can select your preferred dates at the top of the next page.

Reservations must be made by May 9, 2026, (subject to availability) by calling 1-800-HILTONS, anytime of day, or call 704-547-7444, Monday through Friday from 8:00 AM to 4:00 PM, and dial 1 to speak with the in-house reservations department. You will need to give them the booking code "AMS," to the operator. You can also book online [by clicking here](#). Please note: any reservations made after May 9, 2026, are subject to availability and at prevailing room rates.

### **WHY WE ASK YOU TO STAY AT THE CONFERENCE HOTEL**

In order to secure meeting rooms for the conference, our agreement with the hotel includes contracted room nights. If the minimum is not met, CSA must pay for unused room nights. Please help us make the conference financially viable by staying at the conference hotel. If you are looking for a roommate, please visit the National Symposia discussion forum located on the [CSA Community Forums](#).



## Symposium Schedule

**All times and sessions are tentative and subject to change.  
Please note: only presenting authors are listed on this schedule;  
all authors will be listed in the forthcoming abstract booklet.**

### **SATURDAY, MAY 30**

5:00 PM – 6:00 PM Angels Project Meeting

### **SUNDAY, MAY 31**

8:00 AM – 6:00 PM Angels Project: Historic Rosedale

All Day Silent Auction/Cash and Carry Set-up

1:00 PM – 3:00 PM Pre-Symposium Tour: Costume Craft in Uptown Charlotte

1:00 PM – 4:00 PM Pre-Symposium Tour: Form, Function, and Fast Lanes: A Charlotte Exploration of Wearable Design

5:00 PM – 6:00 PM Run of Show Meeting with Local Arrangements Committee

6:00 PM – 8:00 PM Board Meeting and Dinner

### **MONDAY, JUNE 1**

7:00 AM – 6:00 PM Symposium Registration

8:00 AM – 12:00 PM Silent Auction/Cash and Carry Set-up

Marketplace Set-up

8:00 AM – 10:00 AM Board and Finance Committee Meeting

10:15 AM – 10:45 AM Technical Check for Monday Speakers

11:00 AM – 11:45 AM **Announcements and Plenary Session:** 2026 Howard Vincent Kurtz Winner and 2025 Costume Design Award Winner

11:45 AM – 1:00 PM **Buffet Lunch**

12:00 PM – 6:00 PM Silent Auction/Cash and Carry Open (except during plenaries)

Marketplace Open

1:00 PM – 2:30 PM Concurrent Sessions A: Research Presentations and Professional Development Workshop

1:00 PM – 5:00 PM Creative Works Exhibition Set-up

2:30 – 2:45 PM	Break
2:45 PM – 4:15 PM	Concurrent Sessions B: Research Presentations and Professional Development Workshop
4:15 PM – 5:15 PM	First Timer Meet-and-Greet
5:15 PM – 5:45 PM	Technical Check for Welcome, Awards Ceremony, and Keynote
6:00 PM – 7:45 PM	<b>Plenary Session:</b> Welcome, Awards Ceremony, and Keynote
7:45 PM – 9:00 PM	<b>Opening Reception</b>

**TUESDAY, JUNE 2**

7:00 AM – 6:00 PM	Symposium Registration
8:15 AM – 8:45 AM	Technical Check for all Tuesday Speakers
8:00 AM – 9:00 AM	Creative Works Exhibition Set-up
	In-Progress Posters Set-up
	Regional Advisory Council Members Meeting
8:00 AM – 4:15 PM	Silent Auction/Cash and Carry Open
8:00 AM – 6:00 PM	Marketplace Open
9:00 AM – 10:00 AM	<b>Announcements and Plenary Session:</b> Scholars' Roundtable: <i>Generational Practices: Approaches to Sustainability Across the Dress Discipline</i>
	Olmstead Closed for Creative Works Honor Adjudication
10:00 AM – 10:15 AM	Break
10:00 AM – 11:45 AM	Final Creative Works Set-up
10:15 AM – 11:45 AM	Concurrent Sessions C: Research Presentations
11:45 AM – 12:45 PM	<b>Buffet Lunch</b>
12:45 PM – 1:45 PM	Creative Works Exhibition and In-Progress Posters Presentations
1:45 PM – 4:00 PM	Additional Viewing Time: Creative Works Exhibition and In-Progress Posters
1:45 PM – 3:45 PM	Concurrent Sessions D: Professional Development Workshops and In-Process Presentations
3:45 PM – 4:15 PM	Silent Auction Closing
4:15 PM – 5:15 PM	Student Meet-and-Greet CSA Fellows Gathering (by invitation only)

4:15 PM – 6:45 PM Silent Auction/Cash and Carry Breakdown  
 Creative Works Exhibition and In-Progress Poster Breakdown

6:45 PM – 8:00 PM Silent Auction Pickup  
 Marketplace Breakdown

7:00 PM – 9:30 PM Fundraiser Event: Dinner & Design at the Charlotte Museum of History

**WEDNESDAY, JUNE 3**

7:00 AM – 1:00 PM Registration

7:00 AM – 5:00 PM Marketplace Breakdown

8:00 AM – 9:30 AM **Plenary Session:** Announcements, Annual Meeting, and Town Hall

8:00 AM – 5:00 PM Silent Auction Pickup (Registration Desk)

8:00 AM – 5:00 PM Room Available for Regional Meetings

9:30 AM – 10:00 AM Break and Technical Check for Wednesday Speakers

10:00 AM – 11:00 AM **Plenary Session:** 2025 Millia Davenport Publication Award Winner and 2026 CSA Entrepreneur Award Winner

11:00 AM – 11:15 AM **Break**

11:15 AM – 12:45 PM Concurrent Sessions E: Research Presentations, Professional Development Workshop, and Panel Discussion

12:45 PM – 1:45 PM **Buffet Lunch Seated with Regions**

1:45 PM – 3:15 PM Concurrent Sessions F: Research Presentations and Professional Development Workshop

3:15 PM – 3:30 PM **Break**

3:30 PM – 5:15 PM **Plenary Session and Wrap Up:** 2025 Richard Martin Exhibition Award Winners

5:30 PM – 7:00 PM National Board of Directors Meeting

**THURSDAY, JUNE 4**

9:30 AM – 3:00 PM Post-Symposium Tour: Pattern, Power, and Personal Histories: A Charlotte Textile Journey

11:30 AM – 3:30 PM Post-Symposium Tour: Fiber Innovation Tour



## Keynote Panel

### Circular South: Labor, Textiles, and Sustainable Futures

Monday, June 1  
6:45 PM – 7:45 PM

This keynote panel will examine sustainability in the U.S. South through the lenses of labor, regional textile histories, and emerging circular economies. Historically positioned as a center of textile production, extraction, and innovation, the South offers an essential site for understanding how practices of reuse, remake, and recycling have been shaped by labor systems, industrial decline, and contemporary sustainability movements. The panel traces how southern textile infrastructures, from mills and manufacturing networks to community-based making, reuse economies, and recycling initiatives, have relied on cyclical relationships to materials, labor, and value.

Positioning Charlotte within a broader southern geography, the keynote foregrounds the region as a historical engine of global fashion systems and a present-day laboratory for reimagining circular futures. By centering workers, communities, and place-based knowledge, the panelists articulate how southern histories of dress and textiles can inform more ethical, culturally grounded approaches to sustainability today. Our panelists will include:

**Ambriel Pouncy** is a social innovation executive advancing circular, culturally intelligent economic systems across technology, fashion, and climate. As Global Head of Engagement and Ecosystem Innovation at The Digital Economist, she leads global partnerships shaping tech and climate governance. She founded the Fusion Fashion Tech Society and HBCU Climate Ventures and advises organizations on regenerative, tech-enabled climate and fashion solutions.

**David Sasso** is the founder of Textile Soup, a platform advancing collaboration and innovation across the textile supply chain. With deep experience in fiber, yarn, and manufacturing, he connects professionals to emerging technologies and sustainability practices. Known for his clear communication style, Sasso strengthens the textile community through education, dialogue, and practical industry engagement.

**Tanjuria Willis** is a sustainable fashion executive and former systems engineer. She founded Atlanta Sustainable Fashion Week, Georgia's first B-Corp Certified and Zero-Waste Fashion Week. She created a student exchange program with Berlin, advises the Green Sports Alliance, and leads a high school residency with the National Black Arts Festival. She applies systems thinking to circular fashion ecosystems.

The panel will be moderated by our symposium co-chair, **Dr. Sha'Mira Covington**, Assistant Professor in the Fashion Department of Textiles, Merchandising, and Interiors at the University of Georgia.



## Plenary Speakers



University of California, Irvine's Emergent Series Production of *Twelve Angry Jurors*, Directed by DJ Maloney

### 2026 Howard Vincent Kurtz Emerging Theatre Artist Award Winner

**Monday, June 1, 11:00 AM – 11:15 AM**

**Isabel Toteda, *Twelve Angry Jurors*, UC Irvine**

*Twelve Angry Jurors* explores bias and justice through a 1950s lens. To design the costumes for a student-run production, Toteda drew inspiration from 1950s New York, when women were allowed to serve on juries for the first time. A cool-to-warm color palette reflected each juror's mindset and emotional temperature.

### 2025 CSA Costume Design Award Winner

**Monday, June 1, 11:15 AM – 11:45 AM**

**Dennis Wright, *House of Desires*, Brigham Young University**

Wright's designs for this production set in 17th-century Spain centered on saturated, historically inspired silhouettes to reflect status, personality, and tension between propriety and desire. Detailed construction, character-specific accessories, and careful collaboration created period-accurate costumes that clarified relationships and advanced storytelling.



### Scholars' Roundtable:

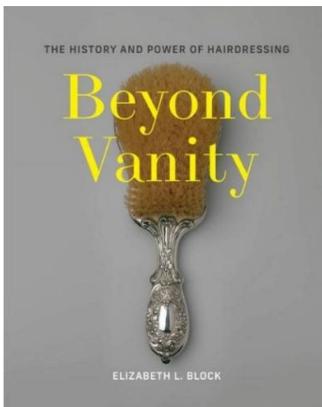
**Generational Practices: Approaches to Sustainability Across the Dress Discipline**

**Tuesday, June 2, 9:00 AM – 10:00 AM**

This year's Scholars' Roundtable brings together four scholars whose work reimagines sustainable, systemic change across the materials, media, heritage, and education of dress. From critical examinations of fashion media and eco-anxiety to hands-on material innovation, community-centered pedagogy, and museum-based

approaches to responsible fashion, the panelists explore how “re-cycles of dress” shape both our understanding of the past and our vision for a more ethical future. Together, they offer an interdisciplinary conversation on how dress studies can foster change, collective action, and renewed possibilities for sustainable practice.

- As a textiles scholar and designer focused on sustainability, **Jennifer Harmon, PhD** (University of Wyoming) transforms discarded fibers into innovative products through projects that integrate teaching, research, and community partnerships. Her work bridges material history, biomaterials, and textile recycling, creating sustainable product development systems while advancing student engagement in textile recycling and socially responsible design.
- **Sara Idacavage, PhD**, is Assistant Professor of Fashion Media at Southern Methodist University. A fashion historian specializing in sustainability, her research examines industrialization, consumer culture, and social justice. She is co-editor, with Lauren Downing Peters, of *Teaching Fashion Sustainably: Perspectives, Pedagogy, Practice* (Bloomsbury, forthcoming).
- **Katie Baker Jones, PhD** is an associate professor and program coordinator in the Fashion Design & Merchandising Department at West Virginia University. Her research explores the intersection of media and fashion with particular interest in constructions of gender, sustainable fashion, fashion criticism, and 20th-21st century fashion designers in the fashion press. She is a scholar of fashion media and sustainability discourse who examines how narratives shape public understanding and advocates for more ethical and citizen-centered approaches to sustainable fashion.
- **Katrina Orsini, MA** is the program associate for academic engagement at The George Washington University Museum and The Textile Museum. She designed the Corcoran Textile and Dress Studies curriculum and teaches courses, including *The Social Lives of Textiles* and *Responsible Fashion*. Orsini curated the exhibition *Source Material: Lessons in Responsible Fashion*.



**2025 Millia Davenport Publication Award Winner**

**Wednesday, June 3, 10:00 AM – 10:30 AM**

**Elizabeth L. Block**

***Beyond Vanity: The History and Power of Hairdressing***

In *Beyond Vanity*, Block expands the nascent field of hair studies by restoring women's hair as a cultural site of meaning in the early United States. Using methods of visual and material culture studies informed by concepts of cultural geography, Block identifies multiple substantive categories of place and space within which hair had pronounced impact. The result of looking closely at the places and spaces of hair is a reconfiguration that allows a new understanding of its immense cultural power.

**2026 CSA Entrepreneur Award Winner**

**Wednesday, June 3, 10:30 AM – 11:00 AM**

**JLN Costume Mounting LLC**

Jennifer Nieling will introduce attendees to JLN Costume Mounting LLC, which she founded in 2020. The company provides specialized costume mounting, custom forms, and installation services for museums nationwide, combining conservation, fashion history expertise, and interpretive planning to create accurate, dynamic displays. Nieling also offers collections management, curatorial work, workshops, and educational outreach, supporting institutions of all sizes.





Photo by Ryan Issa for Cornell University

**2025 Richard Martin Award Winner:  
Student-Led Exhibition  
Wednesday, June 3, 3:30 PM – 4:00 PM  
*Harlem Noire: Fashion Movement, Moment, & Memory,*  
Dyese Matthews**

This exhibition at The Cornell Fashion + Textile Collection gave visitors a deeper understanding of Black women's assertion and presence as memory workers and place-makers of Harlem through fashion and related media. It also highlighted the unique and important experiences of Black women and their intersecting subject positions throughout the process of place-making.

**2025 Richard Martin Award Exhibition Winner:  
Small Budget  
Wednesday, June 3, 4:00 PM – 4:30 PM  
*Fashion After Dark,* Patty Edmonson, Western  
Reserve Historical Society, Cleveland, Ohio**

*Fashion After Dark* evoked the shimmer of 19th-century eveningwear under gaslight, contrasting daylight's dullness with glowing silks and sequins. Immersive lighting and sound transformed the Hay-McKinney Mansion into vignettes of dressing, dining, entertaining, and service, revealing both luxurious interiors and preserved servants' spaces to transport visitors into nighttime life on Euclid Avenue.



**2025 Richard Martin Award Exhibition Winner:  
Large Budget  
Wednesday, June 3, 4:30 PM – 5:00 PM  
*Gilding Northeast Ohio: Fashion and Fortune 1870–1900,*  
Brian Centrone, Massillon Museum**

The exhibition traced Northeast Ohio's Gilded Age through eight fashion-centered vignettes contrasting elite opulence with working-class realities. Featuring garments from regional museums and HBO's *The Gilded Age*, it used clothing, imagery, and objects to reveal class, politics, craftsmanship, and legacy, highlighting both privilege and the lives "beneath the gilding."



## Concurrent Sessions

### Please note:

- Only presenters are listed below; all authors will be listed in the forthcoming abstract booklet.
- The time slot for each speaker is listed, which includes the introduction, presentation, and Q&A. **Attendees can either stay in one room to enjoy the pre-packaged groupings or can DIY by moving to different rooms.**

### CONCURRENT SESSION A, MONDAY, JUNE 1, 1:00 PM – 2:30 PM Research Presentations and Professional Development Workshop

#### **Concurrent Session A1: Research Presentations**

##### **1:00 PM – 1:30 PM**

###### *A Passion for Recycling*

Gayle Strege, Independent Researcher

Jennifer Ellen Brown, Independent Researcher

The presentation will include images of Passion Works Studio, the materials and process of creating the prototypes used for inspiration and finished prototypes, as well as examples of works created using the prototypes.

##### **1:30 PM – 2:00 PM**

###### *From Scarcity to Preservation: The Curtain Dress as Recycled Icon*

Nicole Villarreal, Appalachian State University

This research traces the *Gone with the Wind* curtain dress through three contexts: (1) Civil War-era textile scarcity and documented household recycling practices; (2) Walter Plunkett's 1939 costume design process and the dress's subsequent exhibition history; and (3) conservation efforts, including the creation of a replica and stabilization interventions at the Harry Ransom Center at the University of Texas at Austin where the dress resides.

##### **2:00 PM – 2:30 PM**

###### *Pieced Piety: Recycled Textiles in Renaissance Chasubles*

Sophie Pitman, University of Wisconsin, Madison

This paper explores the material and spiritual dimensions of textile recycling in Early Modern chasubles—ecclesiastical vestments worn by priests and bishops during Christian liturgy. Focusing on the reuse of textiles across a range of examples—from luxurious pile-on-pile pomegranate velvets to a rare and more humble patched chasuble made of wool and linen and lined with a Perugia towel—this paper investigates how material reuse functioned as both economic and legally suitable practice and visual theology.

#### **Concurrent Session A2: Research Presentations**

##### **1:00 PM – 1:30 PM**

###### *Neither Simple Nor Straightforward: Discovering Evidence of Individuality, Experimentation, and Workmanship of Risk in Early Nineteenth-Century Dressmaking Through Re-creation*

Alyssa C. Opishinski, Independent Researcher

This presentation introduces findings of individuality, experimentation, and workmanship of risk in early nineteenth-century dressmaking methods, based on my thesis work re-creating an extant Euro-American gown circa 1810-1815. Re-creation research can help reverse the erasure and undervaluation of garment workers past and present, revealing layers of craftsmanship and experiences evident in textile material culture.

##### **1:30 PM – 2:00 PM**

###### *Perennial Pansies: Reconstructing the "Lives" of an Altered Fanet & Béer Ensemble, Circa 1875 to 2025*

Isabella Moritz, Fashion Institute of Technology

Circa 1875–76, French couturier Fanet & Béer created a woman's ensemble which, in the intervening years, underwent a number of alterations (even losing some elements) and experienced a substantial range of culturally and historically significant "lives." Using this ensemble as a case study, this talk recounts the assembly of a "robust reconstruction" of

the “lives” that this ensemble has experienced based on the evidence encoded within the material remains: first, through the reconstruction of the ensemble’s absent biography, then through the physical reconstruction of the ensemble’s missing elements.

**2:00 PM – 2:30 PM**

*Physical and Digital Fashion Recreations: Exploring a Framework of Research*

Katherine Shark, The Costume Institute at The Metropolitan Museum of Art

This project explores methods of physical and digital reconstruction as a research methodology in fashion museums, with a 1962 Balenciaga dress used as a case study.

**Concurrent Session A3: Research Presentations**

**1:00 PM – 1:30 PM**

*Fashions for Flying*

Brooklyn Wenzel, Colorado State University

Paula Alaszkiwicz, PhD, Colorado State University

The research presentation will outline the object selection process, share pertinent aspects of donor relationship management, detail the histories of select objects, address installation and gallery considerations, and discuss accessibility measures for the 2025 exhibition *Fashions for Flying* at the Avenir Museum of Design and Merchandising at Colorado State University.

**1:30 PM – 2:00 PM**

*Explorations and Revelations: Costumes and Accessories in the Morse Museum Collection*

Howard Vincent Kurtz, Independent Scholar - Morse Museum

An exploration into the costumes and accessories that have been carefully packed away, out of light and out of sight for thirty-five years. The collection, a “time capsule” of late 19th and 20th century costume history, is maintained and preserved by the Charles Hosmer Morse Museum of American Art in Winter Park, Florida. The collection has uncovered a wealth of discoveries that will enhance the museum’s holdings and present a new perspective of the Morse family’s history through costumes, portraits, photographs, clothing receipts, wardrobe notebooks, costume sketches, and other material housed in the archives.

**2:00 PM – 2:30 PM**

*Pieced Together: Dress at the Intersections of Quilting and Fashion*

Annette Becker, Texas Fashion Collection, University of North Texas

Object-based research connecting quilting and fashion, drawn from exhibition research and related to the initiative “Handwork: Celebrating American Craft 2026”

**Concurrent Session A4: Research Presentations**

**1:00 PM – 1:30 PM**

*Re-Imagining the Past: Steampunk Costume Design as a Sustainable Practice and Visual Storyteller*

Anne M. Toewe, PhD, MFA, University of Northern Colorado

This design-based research presentation examines Steampunk costume design as a cyclical, sustainable practice that reuses historical aesthetics and materials to reimagine nineteenth-century dress for contemporary performance. Through case studies from theatrical productions and exhibitions, it demonstrates how this approach not only reduces material waste but also reframes visual storytelling within the established theatrical canon.

**1:30 PM – 2:00 PM**

*Costuming the Revolution: When Good Costume Design Means Bad Fashion History*

Chloe Chapin, Harvard University

Artistic depictions of the American Revolution have shaped contemporary understandings of national identity through the strategic use—and frequent anachronism—of costume. This study explores how generations of American artists used dress to capture the attention of contemporary audiences by inventing or purposefully misattributing styles to historical figures.

**2:00 PM – 2:30 PM**

*Reimagining Costume Design Through Up-Cycling: A Sustainable Approach to TWELFTH NIGHT*

Robin I. Shane, MFA, Rider University

This presentation will discuss a 2025 production of the Shaina Taub musical *Twelfth Night* at Rider University, which challenges these conventions through a sustainable and pedagogically innovative “backward design” approach.

**Concurrent Session A5: Professional Development Workshop**

**1:00 PM – 2:30 PM**

**\*PRE-REGISTRATION IS REQUIRED. LIMIT OF 30\***

*Strength in Numbers: Three Curators Reflect on 40 Years of Accumulated Wisdom in the Sustainability, Care, and Interpretation of a Changing Collection*

Kristen E. Stewart, Virginia Commonwealth University

Colleen R. Callahan, The Costume and Textile Specialists

Nichol J. Gabor, The Valentine Museum

**See description on page 31.**

**CONCURRENT SESSION B, MONDAY, JUNE 1, 2:45 PM – 4:15 PM**  
**Research Presentations and Professional Development Workshop**

**Concurrent Session B1: Research Presentations**

**2:45 PM – 3:15 PM**

*Reclaiming the Self: Style, Agency, and Everyday Dress among Female Collegiate Volleyball Athletes*

Jessica A. Pattison, PhD, Mississippi State University

Dina Smith-Glaviana, PhD, Virginia Tech

In this presentation, we will present the first author's research on female collegiate volleyball athletes.

**3:15 PM – 3:45 PM**

*Qashqai Traditional Dress in Contemporary Iran: Form, Style, and Cultural Identity*

Kelly L. Reddy-Best, Illinois State University

Exploration of the structural elements, style, and contemporary aesthetics of Qashqai (Iranian ethnic group) traditional dress, focusing on how Qashqai women today use clothing to express cultural identity.

**3:45 PM – 4:15 PM**

*Hand-Me-Downs: The Meaning of Passed-Down Clothing and Material Inheritance in a Black American Family*

Lauryn Grubbs, Cornell University

This presentation highlights the cultural and emotional significance of hand-me-downs within Black American families, investigating how passed-down clothing and other items function as symbols and carriers of meaning across generations.

**Concurrent Session B2: Research Presentations**

**2:45 PM – 3:15 PM**

*Reframing Medieval Velvets: From Ritual to Museum Context*

Alena Mikhailova, Hispanic Society Museum & Library

This presentation examines Gothic velvet textiles in museum collections through the lens of secondary use, highlighting how functional reuse and market demand transformed their material form and cultural significance. It emphasizes the museological challenges of interpretation and the informational potential of these artefacts.

**3:15 PM – 3:45 PM**

*The Material Lives of Sarasa in Early Modern Japan*

Vidhita Raina, Colorado State University

The fantastically painted, vibrant, and glazed cotton textile known as “sarasa” in Japanese—and globally as painted and printed cotton from India (chintz)—forms the focus of this study. This presentation contributes to conversations about the early modern global movement of textiles, how chintz acted as a contact zone within and beyond the Indian Ocean, and how the identities and associations of sarasa evolved within the material culture of Japan.

**3:45 PM – 4:15 PM**

*Scraps of Memory: The Kept Fragments of Nineteenth-Century Garments*

Sephra Lamothe, Cornell University

Sarah Orsinger, Cornell University

Insight into 19th-century practices of reuse and maintenance within the broader social practice of storing and using remnants for garment care is demonstrated through four case studies of textile remnants and their garments.

**Concurrent Session B3: Research Presentations****2:45 PM – 3:15 PM**

*Re-Assembled Systems: Circular Design Research within a University Campus Textile Ecosystem*

Anika Kozlowski, University of Wisconsin, Madison

This presentation shares findings from an ongoing, research through design (RtD) project that investigates how university campuses can model hyper-local circular textile systems. Through material experimentation and participatory making, the research examines how textile waste can be reframed as a critical site of contemporary dress systems and circular design innovation.

**3:15 PM – 3:45 PM**

*Color Cycles: Rediscovering Natural Dyes Using Local Materials*

Charlene Gross, The Pennsylvania State University

This project-based presentation offers an immersive look at studio research, exploring the cyclical processes of natural dyeing from Pennsylvanian plants. Color Cycles demonstrates how revisiting historical dye practices and cultivating local dye sources can inform sustainable textile design, embodying circular design thinking in which little is wasted and the process functions as both research and renewal.

**3:45 PM – 4:15 PM**

*From Colonial Fields to Circular Solutions: Reviving the North American Flax Industry*

Kathleen Webber, The College of New Jersey

This presentation reports on the trajectory of North American flax from its colonial roots to its current resurgence, using the Pennsylvania Flax Project to examine the systemic barriers to domestic linen production. By documenting a three-year USDA-funded initiative, this report provides a strategic roadmap for transitioning from artisanal cultivation to a mechanized, zero-waste supply chain that supports a robust circular economy.

**Concurrent Session B4: Research Presentations****2:45 PM – 3:15 PM**

*Threads of Continuity: Historical Roots and Future Visions of Upcycling in Italian Fashion*

Isabella Campagnol, Istituto Marangoni, Milan and Florence

Angelo Ruggeri, Istituto Marangoni, Milan

The paper traces the historical roots of garment repurposing in Italy, showing how practices of reuse and upcycling developed from early modern guild-regulated tailoring and eighteenth-century secondhand markets to wartime necessity and domestic traditions. By linking these traditions to contemporary sustainable fashion brands, the study demonstrates how upcycling has evolved into a central element of modern design, intergenerational dialogue, and environmental responsibility.

**3:15 PM – 3:45 PM**

*Upcycling the Grateful Dead: Sustainability and the Afterlife of Counterculture Style*

Lesley Heller, Independent Researcher

This paper examines the evolution of Grateful Dead fashion from its anti-commercial, DIY origins in 1960s counterculture to its contemporary reinvention within streetwear, luxury branding, and the experience economy, revealing the persistent tension between sustainability, authenticity, and commercialization. Grounded in fashion history and ethnographic observation, it positions the Dead's visual identity as a cultural ecosystem continually recycled across generations.

**3:45 PM – 4:15 PM**

*An Exploration of Asian Traditional Cloth Appliqué and Embroidery Techniques in Ready-to-Wear Designs*

Ni Zhang, Iowa State University

Ling Zhang, Iowa State University

This design project revitalizes Yangxin Cloth Paste (YCP), a Chinese intangible cultural heritage craft, by integrating traditional appliqué and embroidery techniques with contemporary ready-to-wear silhouettes through sustainable practices, such as upcycling and natural dyeing. By translating ancient Jingchu tiger motifs into modular, gender-neutral garments, the work demonstrates how heritage craftsmanship can be recontextualized to meet modern aesthetic, functional, and personalized fashion needs.

**Concurrent Session B5: Professional Development Workshop****2:45 PM – 4:15 PM**

**\*PRE-REGISTRATION IS REQUIRED. LIMIT OF 30\***

*Quick Changes and Slow Fashion: Pedagogical Intersection of Theatrical Costuming and Sustainability*

Alizon Baretzky Santamaria, Towson University

**See description on page 31.**

**CONCURRENT SESSION C, TUESDAY, JUNE 2, 10:15 AM – 11:45 AM****Research Presentations****Concurrent Session C1: Research Presentations****10:15 AM – 10:45 AM**

*Re-cycles of Dress: Costume, Memory, and Cultural Transmission in West African Resistance*

Adja Zintayomma Samadoulougou, Zinta's House (Stage and Screen Costumes & Accessories), Ouagadougou, Burkina Faso  
Sidiki Yougbare, Association Kala-Kala Theatre, Ouagadougou, Burkina Faso

This presentation explores how costume functions as a living archive to restore visibility to erased historical figures from the Bani-Volta anti-colonial uprising (1915–1916), demonstrating a decolonial methodology that positions textile practices and artisan knowledge as central to historical memory and in West Africa.

**10:45 AM – 11:15 AM**

*Archiving Historical Black University Narratives Through Dress: Community-Centered Collecting at Alabama A&M University*

Kristian Hogans, Alabama A&M University

Charquenta Dishmon, Alabama A&M University

This presentation explores the curation of a small-scale exhibition celebrating Alabama A&M University's sesquicentennial, highlighting and utilizing the Family and Consumer Sciences historic clothing and textile collection. It also explores the logistical and curatorial processes of the exhibit through the framework of community-centered collecting to inform steps toward community archiving-based policies, practices, and priorities.

**11:15 AM – 11:45 AM**

*Domestic Archives as Sustainable Museology: Lusik Aguletsi's House-Museum in Post-Soviet Armenia*

Mariné Aghekyan, California State University, Long Beach

This research study examines how the Lusik Aguletsi Museum in Yerevan, Armenia, exemplifies sustainable museum practices rooted in domestic space, women's cultural labor, and vernacular collecting. Lusik Aguletsi (1946–2018), an artist and ethnographer, spent four decades transforming her home into a living archive of Armenian costume, embroidery, ritual objects, and everyday material culture.

**Concurrent Session C2: Research Presentations****10:15 AM – 10:45 AM**

*The Making of "Unraveling the Threads Exhibit: Climate, Labor, and the Clothes We Wear" with Artist Rachel Breen*

Kathleen Webber, The College of New Jersey

This presentation details the interdisciplinary collaboration behind the 2026 exhibition *Unraveling the Threads: Climate, Labor, and the Clothes We Wear*, highlighting how visual art and investigative journalism can co-create a "living laboratory" for sustainability education. By synthesizing student-led reporting and creative media with Rachel Breen's textile installations, the project demonstrates a "solutions journalism" framework that empowers students to critically address systemic garment industry crises through cross-curricular engagement.

**10:45 AM – 11:15 AM**

*Creative Fabric: Mapping Community Connection in NYC's Garment District*

Tessa Maffucci, Pratt Institute

Creative Fabric: Mapping Community Connection in NYC's Garment District is a digital humanities project that explores the often-overlooked stories of fashion workers in New York City's Garment District through digital mapping, network analysis, oral history, and collaborative storytelling. By focusing on the knowledge of makers whose practices are both at risk of erasure and experiencing renewed appreciation, this project highlights how creative labor and material knowledge form the foundation of the fashion system.

**11:15 AM – 11:45 AM**

*Made in the U.S.A: The Textile High School of New York and its Role within the City's Garment Industry*

Talia Spielholz, Fine Arts Museums of San Francisco

This presentation looks at the relationship between the Textile High School of New York, a vocational high school that specialized in textile garment and production and sales, and the city's garment industry in the early to mid-twentieth century.

**Concurrent Session C3: Research Presentations**

**10:15 AM – 10:45 AM**

*Critical Mending: A Call to Hands*

Kate Sekules, Bard Graduate Center, Pratt Institute

Proposing a new structured study under the term "critical mending," this presentation analyzes the contemporary resurgence of mending alongside historical practice in many temporospatial contexts. A "call to hands" is issued to counter industrial fashion and revivify an ancient technology in academia and in the wardrobe.

**10:45 AM – 11:15 AM**

*Repairing Fashion Education: Toward a Pedagogy of Care, Community, and Emotional Resilience*

Sara Idacavage, Southern Methodist University

Lauren Downing Peters, Columbia College Chicago

This presentation argues for a care- and repair-based framework in fashion education that challenges dominant, individualistic, and technical approaches to sustainability by reframing it as a collective, emotionally grounded practice that transforms anxiety into empathy and collective care.

**11:15 AM – 11:45 AM**

*Slow Clothes and Broken-World Mending: Re-fashioning Consumption, Labor, and Self*

Sydney Maresca, Bard Graduate Center

In this paper, I investigate mending in two senses: physical and metaphorical. Using repairs made to one dress from my uniform wardrobe as a case study, I draw on material evidence, embodied experience, memory, anecdote, journal entries, and construction notes, and argue that mending and repair can work to disrupt the process of consuming style as an identity-making practice.

**Concurrent Session C4: Research Presentations**

**10:15 AM – 10:45 AM**

*The Material Legacies and Social Coalescence of White Graduation Dresses in the American South: An Autoethnographic Study*

Ashley Bellet, Purdue University

This autoethnographic study focuses on the formal graduation dress traditions at St. Mary's School in Tennessee and also references private girls' schools from across the American South, exploring not only the fascination with legacy dresses but also the financial, social, and racial implications of those garments in shared rites of passage.

**10:45 AM – 11:15 AM**

*From “In-Your-Face Halloween” to “Halloween-Adjacent”: An Exploration of Spooky Fashion Worn by Halloween Décor Hunters*

Dina Smith-Glaviana, PhD, Virginia Tech

Jessica A. Pattison, PhD, Mississippi State University

In this presentation, we will discuss the results of our research interviewing members of Halloween décor hunting groups.

**11:15 AM – 11:45 AM**

*Reconsidering Modest Fashion: Recycling Values, Embedding Sustainability*

Nazli Alimen, Birmingham City University

This paper examines how sustainability is understood, practiced, and communicated within the Turkish modest fashion industry, drawing on interviews and ethnographic observations from the supply side. It highlights the gap between Islamic ethical principles and current market practices and considers how religious ethics might be more meaningfully integrated into sustainable fashion systems.

**Concurrent Session C5: Research Presentations**

**10:15 AM – 10:45 AM**

*“Revolt into Style”: Working-Class Dress and the Transformation of American Menswear, 1780-1809”*

Evan Stackpole, Colorado State University

An examination of working-class menswear using a database of over 3,000 Philadelphian runaway servant advertisements from 1780 to 1809. Descriptions of runaways' dress found in these advertisements reveals changing fashions amongst non-elite wearers and further demonstrate how important elements of elite men's dress at the turn of the nineteenth century had their origins in working wear.

**10:45 AM – 11:15 AM**

*Images of Euro-American Women in Chinese Dress in the Long Nineteenth Century*

Xiaoye Du, Fashion Institute of Technology

This paper analyzes paintings of Euro-American women depicted in Chinese dress during the later part of the long nineteenth century, exploring the multiple interpretations of this representation of Chinese dress in Western artworks spanning various European and American schools. This study also highlights the influence of Chinese dress and design, often conflated with Japonism, as a crucial undercurrent that contributed significantly to modernist art and design.

**CONCURRENT SESSION D, TUESDAY, JUNE 2, 1:45 PM – 3:45 PM**  
**Professional Development Workshops and In-Process Presentations**

**Concurrent Session D1: Professional Development Workshop**

**1:45 PM – 3:45 PM**

**\*PRE-REGISTRATION IS REQUIRED. LIMIT: 20. FEE: \$15\***

*Re-Fabricate: Transforming Scraps into Custom Yardage*

Danielle Aldea Hodgins Ali, SUNY Oswego

**See description on page 31.**

**Concurrent Session D2: Professional Development Workshop**

**1:45 PM – 3:45 PM**

**\*PRE-REGISTRATION IS REQUIRED. LIMIT OF 20\***

*The Great Debate: AI Ethics in Dress Fields and Education*

Lalon Alexander, University of the Incarnate Word

Theresa Alexander, University of the Incarnate Word

**See description on page 31.**

### **Concurrent Session D3: In-Process Presentations**

#### **1:45 PM–2:00 PM**

*A Cinderella Story: Research into the Body Surrogate Needs of Eighteenth-Century Menswear*

Olivia Minnie Nash, University of Alberta

*\*2026 Adele Filene Student Presenter Grant Winner\**

A 1750–65 silk velvet suit revealed how eighteenth-century posture shaped menswear and should guide mount making. Using a reproduction suit, historical posture guidance, and body scans of two models, we found posture significantly affects fit. These insights support developing accurate, preservation-minded mounts through scan-based, posture-informed forms.

#### **2:00 PM–2:15 PM**

*Digitizing Damaged Historical Textiles: Precision Fabric Capture for 3D Fashion Simulation and Preservation*

*Digitization of Extant Textiles: Using Adobe Substance 3D Sampler to Capture, Reinterpret, and Recycle Historic Silk Fabrics*

Mamta Saharan, Buffalo State University

This presentation examines how Adobe Substance 3D Sampler can be used to digitally capture and reconstruct extant 1960s silk textiles, enabling their preservation, reinterpretation, and sustainable reuse. By translating fragile historic fabrics into reusable virtual materials and applying them to period-appropriate garments, the study demonstrates a non-invasive, sustainable model for extending the lifecycle and accessibility of textile heritage.

#### **2:15 PM–2:30 PM**

*Designs for Use: Documenting Fashion and Textiles from the Brooklyn Museum Design Lab*

Kirstin Purtich, Brooklyn Museum

This presentation will offer an overview of fashion and textile designers' and manufacturers' use of collections at the Brooklyn Museum, bringing to light the history of the Museum's Industrial Division (1939-1955) and the Edward C. Blum Design Laboratory (1948-1973) through archival and object-based research.

#### **2:30 PM–2:45 PM**

*At Great Lengths: Tracing Braided Hairstyles in the United States from 1985 to 2025*

Nancy V. Martin, PhD, San Francisco State University

Jaleesa Reed, PhD, Cornell University

In this in-process research, we reflect on the broader cultural implications of wearing extreme braided hairstyles through an analysis of the style's evolution to identify the historical, cultural, and political factors that may influence the wearer's decision-making process.

#### **2:45 PM–3:00 PM**

*Redefining Historical Accuracy: Women of Color in Hobby Historical Costuming*

Audrey Jacobs, University of California, Davis

This research project explores the question: How do women of color decolonize online hobby historical costuming spaces, thus redefining the term "historical accuracy" through their fan labor?

#### **3:00 PM–3:15 PM**

*Dress Codes: 50 Years of Fashion, Art, and Social Change*

Theo Tyson, Independent Researcher

Stephanie Smith, University of Chicago's Neubauer Collegium for Culture and Society

Jailei Maas, Boston University

Through photographs, garments, and accessories created from the 1970s to the 2020s, "Dress Codes" explores developments in formal and informal manners of self-fashioning over time.

### **Concurrent Session D4: In-Process Presentations**

#### **1:45 PM–2:00 PM**

*Cycles of Sustainability: Dress, Place, and Apparel Practices in Mauritius*

Jessica A. Pattison, PhD, Mississippi State University

Rachel B. Woodward, Mississippi State University

Diana Neal, Mississippi State University

Abhirami Krishnan, Mississippi State University

Short slide presentation on sustainable manufacturing, designing, and retailing practices in Mauritius.

**2:00 PM–2:15 PM**

*Imported from Marblehead, Not Finland: Translating Global Aesthetics through Local Fashion*

Maddy Underwood, University of Georgia

This research investigates Marblehead Handprints, a textile company founded by two mothers in 1971 in Marblehead, Massachusetts, and its role in translating Scandinavian modernist textiles for American consumers.

**2:15 PM–2:30 PM**

*Dress as Resistance: Homespun in New England*

Linda Welters, University of Rhode Island

This presentation reports the preliminary results of an object-based research project on homespun garments found in collections primarily in New England, the hotbed of resistance to British taxation without representation.

**2:30 PM–2:45 PM**

*Inherited Threads, Recycled Identities: Styling Memory and Cultural Legacy in First-Generation Americans*

Nicole K. Rivas, St. John's University

This project explores how inherited and secondhand garments worn by first-generation Americans from the Latin American diaspora operate as objects of memory, storytelling, and cultural continuity. Through interviews, photo documentation, and object-based analysis, the research expands sustainability discourse beyond material reuse to include cultural survival and identity preservation.

**2:45 PM–3:00 PM**

*Patchwork Histories of Monpe: The Multiple Lives of a Recycled Japanese Workwear Across War, Fashion, and Gender*

Emma Donington Kiey, University of Edinburgh

An exploration of monpe, a Japanese workwear trouser, in the Asia-Pacific War through a material-anthropological perspective.

**3:00 PM–3:15 PM**

*House of Ivy: Creolizing the Hunting Suit*

Gillani Peets, New York University

In the early 1970s, Jamaican designer Ivy Ralph repurposed khaki hunting suits for a climate-conscious audience and created the kariba suit, a beige or khaki, loose-fitting pair of trousers paired with a tailored shirt. In this presentation, I examine Ivy Ralph's contribution to fashion history and her creolization of an American garment into a West Indian 1970s socialist statement.

**3:15 PM–3:30 PM**

*Fashion, Craft, and Survival: Twenty-First Century Women Social Entrepreneurs in Global Contexts*

Manu Smriti, Iowa State University

Kelly L. Reddy-Best, Illinois State University

Research-in-progress of how women specifically practicing traditional apparel and textile crafts strategically make their products relevant and successful in the United States marketplace while maintaining cultural authenticity.

**Concurrent Session D5: Professional Development Workshops**

**1:45 PM–2:30 PM**

*Meet your CSA Editors*

Einav Rabinovitch-Fox, Principal Editor, *Dress*

Sonya Abrego, Deputy Editor, *Dress*

Kelly Reddy-Best, Editor, CSA Series with Kent State University Press

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

**2:45 PM-3:45 PM**

**DEAB Workshop: Topic TBD**

Sponsored by the DEAB Committee.

**CONCURRENT SESSION E, WEDNESDAY, JUNE 3, 11:15 AM – 12:45 PM**  
**Research Presentations, Professional Development Workshop, and Panel Discussion**

**Concurrent Session E1: Research Presentations**

**11:15 AM – 11:45 AM**

*Fashion as Environmental Communication: Wearable Art for Ocean Stewardship*

Li Jiang, Syracuse University

This study uses the Double Diamond design framework to create a sustainable wearable-art collection that communicates the urgency of marine pollution (SDG 14) by translating at-risk species (e.g., corals and the chambered nautilus) into visually compelling garments. Exhibited internationally, the collection demonstrates how fashion can function as environmental education and activism, making ocean stewardship more tangible and emotionally engaging for broader audiences.

**11:45 AM – 12:15 PM**

*Understanding the Impact of Textile Waste Colonialism on Ghana's Ecosystem Through Framing Theory*

Nadia Abdallah, University of Georgia

This paper examines how Ghanaian online newspapers frame textile waste and secondhand clothing imports, revealing how media narratives shape public understanding of environmental responsibility and economic survival within the context of waste colonialism. Using critical discourse analysis and framing theory, the study argues that dominant media frames often obscure structural global inequalities while emerging advocacy discourses begin to reposition textile waste as a sustainability and justice issue.

**12:15 PM – 12:45 PM**

*Exploring Fashion Activism as a Catalyst for Sustainability, Recycling, and Social-Cultural Change*

Taiwo Adejoke Bamidele, University of Nebraska, Lincoln

Sandra Starkey, University of Nebraska, Lincoln

This research explores fashion activism as a powerful catalyst for sustainability, recycling, and social and cultural change by analyzing how clothing practices challenge wasteful systems and promote ethical consumption. It highlights the role of fashion activism in reshaping cultural values, encouraging circular practices, and advancing environmental and social responsibility.

**Concurrent Session E2: Research Presentations**

**11:15 AM – 11:45 AM**

*Reflections of the Revised Authenticity Continuum and its Application to Indigenous Historic Dress Replication*

Dina Smith-Glaviana, PhD, Virginia Tech

In this presentation, I will discuss my methodology and how the study fits into the conclusions I have drawn from my other work on historical reenactment dress.

**11:45 AM – 12:15 PM**

*Symbolic Sartorialism: A Wedding Pao (Changyi) of the Qing Dynasty, China*

Sujun Liu, Louisiana State University

Michael E. Mamp, Louisiana State University

This abstract is based on a historical dress housed in the LSU Textile and Costume Museum. It analyzes the rich symbolic meanings of a Chinese wedding pao from the Qing dynasty, a pivotal period marking the country's final imperial era and its transition toward a modern nation.

**12:15 PM – 12:45 PM**

*The Rise and Fall of the Rural Tailor: New England, 1760-1840*

Evan Stackpole, Colorado State University

A study of men's clothing in the early United States based on rural New England tailors' account books. While located far from major urban centers, these accounts reveal clients responsive to changing fashions and craftsmen adapting to new economic circumstances.

### **Concurrent Session E3: Research Presentations**

**11:15 AM – 11:45 AM**

*Thanks! It Has Pockets*

Paula Alaszkiwicz, PhD, Colorado State University

The exhibition *Thanks! It Has Pockets*, organized by the Avenir Museum of Design and Merchandising at Colorado State University, explored the history of pockets from function to fashion through forty-five objects dating from 1790 to the present. As the enduring echoes of the title suggest, the humble pocket is a source of agency, autonomy, and joy.

**11:45 AM – 12:15 PM**

*Fashion and the Fold: Repetitions, Returns, and Reinventions*

Katherine Celia Greder, Iowa State University

Rebecca Dias, Iowa State University

This exhibition positions the design of fashion and clothing as fundamentally a practice where the history of fashion is reinterpreted as a complex folding process in which different cultural traditions, production methods, and aesthetic symbols are folded over one another through trade, exchange, and global movement. The aim of the exhibition was to illuminate the endless capacity of historic fashion to offer new and hybrid perspectives of style and identity formation, revealing how clothing is a living archive of cultural entanglement and reinvention.

**12:15 PM – 12:45 PM**

*A Design-Based Educational Research on Preventing Cultural Appropriation through University Museum Cultural Collection*

Yee Lin Elaine Yuen, Miami University

This study explores cultural appropriation in the fashion industry and aims to enhance cultural awareness of Chinese and Japanese cultures among fashion students through a design-based pedagogical intervention. Utilizing university museum collections, the research employed qualitative methods to evaluate students' understanding and application of cultural concepts, demonstrating a successful transdisciplinary learning experience that promotes cultural sensitivity in design practices.

### **Concurrent Session E4: Professional Development Workshop**

**11:15 AM – 12:45 PM**

**\*PRE-REGISTRATION IS REQUIRED. LIMIT OF 25\***

*The Costumer's Best Frenemy: Examining the Interaction of Color, Light, and Fabric in Performance*

Jamison Rhoads, Wichita State University

**See description on page 32.**

### **Concurrent Session E5: Panel Discussion**

**11:15 AM – 12:45 PM**

*Non-Institutional Collections Projects in Clothing and Textiles: Case Studies in Working with Communities*

Monica Sklar, University of Georgia

Dyese L. Matthews, Parsons School of Design, School of Fashion, The New School

Noel Corbin, University of Georgia

Katherine Hill McIntyre, Clothing and Textiles Collections Management Consultant and Conservator

This panel will discuss the use of diverse methodologies to work with non-institutional collections utilizing community archiving practices and the post-custodial model. This method can be translated to a multitude of communities that may face systemic exclusion from conventional fashion archives as well as expands the capabilities of institutions.

## **CONCURRENT SESSION F, WEDNESDAY, JUNE 3, 2:00 PM – 3:30 PM Research Presentations and Professional Development Workshop**

### **Concurrent Session F1: Research Presentations**

**2:00 PM – 2:30 PM**

*Snags, Rings, and Runs: The Material Failures of Interwar Silk Stockings*

Victoria Pass, Maryland Institute College  
Jennifer Kaufmann-Buhler, Purdue University

This presentation examines the interwar image of silk stockings constructed by the fashion industry and promoted by retailers, the regimens of care they necessitated, and the lived reality for consumers.

**2:30 PM – 3:00 PM**

*Costuming for a Sustainable Campus: Collaborative Circular Practices in College Theatre Design*

Danielle Aldea Hodgins Ali, SUNY Oswego

A two-year campus initiative merged sustainability with theatrical costume production by collecting unwanted student clothing and repurposing it into costumes for three mainstage shows. Partnering with the sustainability office, the project diverted textiles from landfills, reduced production costs, and lowered student fees. The closed-loop system demonstrated that high-quality design can be achieved entirely through reuse while expanding experiential learning. The work positions sustainable costume design as a creative, financial, and educational asset that strengthens environmental literacy and campus community.

**3:00 PM – 3:30 PM**

*Fashioning Value: The Strategic Role of Narrative in Marketing Upcycled Fashion*

Kat Roberts, New York City College of Technology, CUNY

Denise Nicole Green, Cornell University

This research examines how U.S. upcycled fashion brands use storytelling to communicate sustainability and distinguish themselves within a marketplace where “green” messaging has become diluted. Drawing on qualitative methods, the study shows how brand narratives centered on materials, labor, and memory function as both marketing and advocacy, reframing waste as value while challenging dominant fashion production systems.

**Concurrent Session F2: Research Presentations**

**2:00 PM – 2:30 PM**

*Towards a Masked Reveal: The Hidden Making, Materiality, and Meanings of Super-suits*

Elisabeth Vastola, New York University

This presentation will take the audience through how a super-suit was made in the 2010s, with particular attention paid to textiles. The audience will then see how this work is an important component of the fashion and entertainment systems of the 2010s, ending with the argument that costume design is a crucial participant in systems of representation and materiality in media and culture.

**2:30 PM – 3:00 PM**

*An Army of Fifty Thousand Saleswomen: Fashion Frocks of Cincinnati*

Karin J. Bohleke, Fashion Archives and Museum of Shippensburg University

Jean L. Parsons, Professor Emerita, University of Missouri

This paper analyzes the business trajectory of both Fashion Frocks and Harford Frocks through style cards, advertising, business reports, and profiles of their all-women sales agents.

**3:00 PM – 3:30 PM**

*Mother of Gods, Mother of Fashion: The Junon Dress and Dior's Brand Heritage*

Morgan Hansen, Trinity College Dublin

This paper examines how Dior utilizes its brand history through the artifact of the Junon gown from the 1949 “Milieu du Siècle” fall/winter collection to maintain its position as a luxury brand and bolster its status as a legacy couture house.

**Concurrent Session F3: Research Presentations**

**2:00 PM – 2:30 PM**

*Sebastian Gunawan: The Border Identity of the Foremost Chinese-Indonesian Fashion Designer*

Daniel James Cole, Fashion Institute of Technology

The career of the Chinese-Indonesian fashion designer Sebastian Gunawan is examined using the principles of "border identity" theory.

**2:30 PM – 3:00 PM**

*A Meeting of Cultures: Fashioning North Africa*

Sara Hume, Kent State University Museum

*A Meeting of Cultures: Fashioning North Africa* is the first exhibition of its kind in the world to focus specifically on contemporary fashion designers and influencers from Morocco, Algeria, Tunisia, Libya, and Egypt. It aims to correct the misconception that the increasing globalization of the fashion industry leads ultimately to homogenization by showcasing how place plays an important role shaping the work of North African designers who are active today.

**Concurrent Session F4: Professional Development Workshop**

**2:00 PM – 3:30 PM**

**\*PRE-REGISTRATION IS REQUIRED. LIMIT OF 40\***

*Citizen-Scholars: Engaging Dress Scholars in U.S. Sustainability Legislation*

Emily J. Oertling, California State University, Sacramento

**See description on page 32.**



## Creative Works Exhibition & In-Process Posters

TUESDAY, JUNE 2

Presentations 12:45 PM – 1:45 PM

Additional Open Time for Viewing 1:45 PM – 4:00 PM

Please note: Only presenters are listed below; all authors will be listed in the forthcoming abstract booklet.

### Creative Works

#### *Azalea Green?*

Belinda T. Orzada, University of Delaware

Silk organza was contact dyed with azalea blossoms, then draped using zero-waste design techniques to design this asymmetric dress.

#### *Big Bucks: Sustainable Apparel Exploration*

Claire Stovall, Auburn University

By using scrap materials and an intentional design, *Big Bucks* combines the Twelve Principles of Green Engineering, C2C design philosophy, zero waste, and natural dyeing methods.

#### *Circular Design as Storytelling: Reimagining a Bianchi Wedding Dress*

Mansoureh Sophie Nikookar, University of Minnesota

**\*2026 Adele Filene Student Presenter Grant Winner\***

The piece explores circular design as a storytelling approach, where reusing materials conveys narrative and cultural heritage. It focuses on reimagining a mid-century wedding dress by the House of Bianchi.

#### *Collective Weight*

Katherine Celia Greder, Iowa State University

*Collective Weight* symbolizes the shared responsibility for America's excessive fashion consumption and its global consequences. The aim of the project was to represent the burden of excessive fashion consumption as an embodied data artifact – a weighted cape – that physically translates the scale of secondhand clothing exports from the United States.

#### *Combining Photorealistic Digital Textile Printing with American Alligator Leather*

Amy Guerrero, Louisiana State University

To make American alligator leather more accessible for apparel designers, this design combined photorealistic alligator prints sublimated on traditional fabrics alongside real alligator leather.

#### *Family on Parade*

Constance R. Spotts, PhD, Prairie Museum of Art and History

*Family on Parade* is a child's dress that showcases the genealogy of one family with the combination of handicrafts (embroidery, quilting, and crochet) and digitally printed family records.

#### *A Historical Novel Comes to Life: Eliza Haycraft's Jade-Colored Dress*

Trista L. Grieder, Kent State University

Catherine Amoroso Leslie, Kent State University

Inspired by a passage in a historical novel about Eliza Haycraft (1820-1871), this creative work details the process and outcome of a period gown designed and constructed based on research with museum examples. A model wearing the gown was featured in promotional events, demonstrating a valuable application of a CSA member's knowledge and skill.

#### *LEGO-Inspired Transformable Quiltwear*

Kim Phung Nguyen, Cornell University

This presentation explores a modular, transformable garment design created from textile waste, emphasizing sustainability, user co-creation, and adaptable fashion systems.

*Magnifico Quetzalcoatl Feather-Serpent*

Colleen Muscha, Florida State University

Combination of serpent and bird, the Quetzalcoatl amalgamation of a fearless serpent with feather headdress, wings, and tail tip, embodies both the earth and sky, which the Aztecs believe this deity created. The costume was a finalist in the Myths and Legends theme of the World of WearableArt competition in 2025 New Zealand.

*Metamorphosis of Fragility*

Haeun (Grace) Bang, University of North Carolina at Greensboro

*Metamorphosis of Fragility* transforms disposable hair nets and seasonal waste into a sculptural garment that reframes fragility as resilience through handcraft, emotion, and sustainability. Drawing on emotional durability and material agency, the work positions upcycling as a poetic methodology that challenges industrial precision and conventional fashion values.

*Mottainai: Upcycling Kimono for Modern Life*

Laura Wong, BORO BORO

An upcycled ensemble created from vintage Japanese indigo cotton fabrics is presented here as an example of the continuation of the Japanese upcycling tradition in a modern silhouette for contemporary life.

*Nothing Left Behind*

Lauren Lansdell, Auburn University

This design explored zero-waste patternmaking in knit fabric by drawing inspiration from the subtraction cutting method and adapting the plug technique to reduce textile waste.

*Passages of Refuge*

Angela Uriyo, West Virginia University

*Passages of Refuge* presents a trauma-informed childrenswear garment that uses patchwork, subtraction cutting, and narrative textile techniques to materialize refugee children's memories, displacement, and resilience. The work positions dress as both refuge and witness, translating research on forced migration into an embodied, care-centered design methodology.

*Playful Pineapple*

Kendra Lapolla, Kent State University

Dr. Laura McAndrews, Kent State University

*Playful Pineapple* integrates emotionally durable design principles and sustainable material strategies into a forward-thinking approach for more circular childrenswear. By specifically focusing on narrative and surface, the garment cultivates deeper connections to clothing through playful storytelling with fabric markers and personalization with modular elements.

*Re: Form*

Li Jiang, Syracuse University

*Re: Form* transforms "backroom bale" textile waste into a polished professional ensemble, proving remanufactured, provenance-rich materials can meet production-ready standards of fit, finish, and repeatability. It pairs a charcoal, structure-meets-sheerness aesthetic with a scalable systems workflow (tech pack, BOM, QC checkpoints, and a pilot production schedule), reframing professionalism as stewardship and cultural narrative.

*Re-Assembled: The Paper Doll Coat — A Modular No-Sew Coat from Textile Waste*

Anika Kozlowski, University of Wisconsin, Madison

**\*2026 Betty Kirke Award Winner\***

This presentation introduces *Re-Assembled: The Paper Doll Coat*, a modular no-sew garment created from textile waste that explores circular design, design for disassembly, and material reuse. The work positions design-led making as a method for reframing textile waste and garment value in contemporary fashion practice.

*Redefining Fashion: Designing Inclusive Apparel for Individuals with Dwarfism*

Pimpawan Kumphai, Central Michigan University

Nigar Sultana, Central Michigan University

Charlize Wright, Central Michigan University

This creative research project explores inclusive fashion design for women with dwarfism, focusing on hypochondroplasia through a user-centered approach grounded in the Functional, Expressive, and Aesthetic (FEA)

consumer needs model. Using digital pattern drafting, 3D body scanning, and proportion-focused design, the project produced a three-piece garment ensemble that reinterprets established silhouettes to enhance fit, comfort, self-expression, and emotional empowerment.

*Redressing Fashion History: Empire Gown*

LaDyra Lyte, Florida State University

Michael E. Mamp, PhD, Louisiana State University

This design reinterprets a c. 1810 cotton muslin empire gown through an Afrocentric lens, integrating precise patternmaking, artisanal craftsmanship, and object-based historic research to celebrate Black identity. Through reinterpretation, it challenges Eurocentric narratives, positioning apparel design as a means of historical redress, cultural preservation, and representation, while redefining what is considered canonical in fashion.

*Revolutionary Re-Creations: Modern Technology Applied to an 18th-Century Ensemble*

Emerson Mae Fry, Samson Historical

Catherine Amoroso Leslie, Kent State University

Trista L. Grieder, Kent State University

*Revolutionary Re-Creations* follows the study and subsequent reproduction of a mid-18th century ensemble, examining how modern sewing technology can be applied to historical fashion research and garment creation.

*Rococo Rewoven: A Saree's Dialogue with the West*

Abhirami Krishnan, Mississippi State University

Jessica A. Pattison, PhD, Mississippi State University

This CSA presentation presents an original sustainable design that merges 18th-century European Baroque and Rococo forms with reclaimed South Indian saree textiles, fostering a dialogue between Eastern and Western dress traditions.

*Textile Mirage: A Vision of What Could Be*

Shantell M. Reid, Buffalo State University

This project examines textile waste through a design-led activism framework, inspired by firsthand observations of secondhand garment pollution in Ghana, resulting in the creation of a conceptual, one-time-use dress made entirely from biodegradable, handmade mulberry paper. Drawing on historical papermaking traditions and sustainable design principles, the project demonstrates how unconventional materials and traditional garment construction can function as both wearable art and a viable strategy for reducing waste and advancing more equitable, sustainable fashion systems.

**Posters**

*From Farm to Space: Evaluating Sericulture-Derived Silk for Sustainable Spacesuit Design*

Amanda Gale Gutierrez, Mississippi State University

Jessica A. Pattison, PhD, Mississippi State University

This presentation will present research regarding innovative and sustainable textiles for spacesuits of the future. It will explore the possibility of silk as an alternative to costly, rigid materials and how the conditions in which the silkworms are raised affect the durability and strength of the resulting fibers.

*From Feed Sacks to Fashion: Appalachian Women's Circular Textile Economies in the 1900s*

Nicole Villarreal, Appalachian State University

Circular fashion is not a technological breakthrough but rather a culturally embedded practice. This ongoing research describes the closed-loop textile system that Appalachian women used by repurposing feed sacks for clothing and home textiles.

*Somatic Costume: the Re/Making of Body and Dress in Lola Falana and Muni Long's Performances*

Lóri Fejes, University at Buffalo

A flurry of feather fans: costume or co-star? In this five-decade comparative analysis, a costuming choice questions the line between body and dress, dancer and costume.



## Professional Development Workshops

**Pre-registration is required and is open only to attendees registered for the day of the workshop or for the full symposium.**

### **Concurrent Session A5**

**MONDAY, JUNE 1, 1:00 PM – 2:30 PM**

*Strength in Numbers: Three Curators Reflect on 40 Years of Accumulated Wisdom in the Sustainability, Care, and Interpretation of a Changing Collection*

Kristen E. Stewart, Virginia Commonwealth University  
Colleen R. Callahan, The Costume and Textile Specialists  
Nichol J. Gabor, The Valentine Museum

**PRE-REGISTRATION IS REQUIRED, LIMIT OF 30**

In this roundtable discussion, two former and one current curator of the Department of Costume and Textiles at the Valentine Museum, who have collectively overseen the storage and interpretation of this collection as well as two separate refinement initiatives, will share the knowledge and skills gained from their experiences in a presentation and in a participatory discussion to follow. As they will show, these curators have benefited both from the legacy of their predecessors when tackling the complicated logistics and politics of collections refinement and from the camaraderie, commiseration, and collective wisdom of intergenerational support.

### **Concurrent Session B5**

**MONDAY, JUNE 1, 2:45 PM – 4:15 PM**

**PRE-REGISTRATION IS REQUIRED, LIMIT OF 30**

*Quick Changes and Slow Fashion: Pedagogical Intersection of Theatrical Costuming and Sustainability*

Alizon Baretzky Santamaria, Towson University

In this workshop, we will discuss ways to incorporate sustainability themes into theatrical costume instruction. There will be a PowerPoint presentation introducing the topic, followed by small-group and large-group discussions.

### **Concurrent Session D1**

**TUESDAY, JUNE 2, 1:45 PM – 3:45 PM**

**PRE-REGISTRATION IS REQUIRED, LIMIT OF 20, FEE: \$15**

*Re-Fabricate: Transforming Scraps into Custom Yardage*

Danielle Aldea Hodgins Ali, SUNY Oswego

This workshop will teach participants to transform discarded garments and textile scraps into new, functional yardage through piecing, collage, and fused-bond techniques. A live demonstration and hands-on practice model circular design principles, emphasizing fiber compatibility, layered stability, and safe construction methods. Using low-cost, reclaimed materials, the session promotes sustainable making, reduces textile waste, and builds confidence in resourceful design, positioning creative reuse as both environmental stewardship and an accessible, community-centered practice.

### **Concurrent Session D2**

**TUESDAY, JUNE 2, 1:45 PM – 3:45 PM**

**PRE-REGISTRATION IS REQUIRED, LIMIT OF 20**

*The Great Debate: AI Ethics in Dress Fields and Education*

Lalon Alexander, University of the Incarnate Word  
Theresa Alexander, University of the Incarnate Word

This participatory workshop provides a structured space for CSA members to collectively examine the implications of AI across education, research, preservation, and design contexts. Participants leave with frameworks for ethical decision-making, customizable policy templates, and action plans to initiate AI ethics conversations within their institutions.

**Concurrent Session E4**

**WEDNESDAY, JUNE 3, 11:15 AM – 12:45 PM**

**PRE-REGISTRATION IS REQUIRED, LIMIT OF 25**

*The Costumer's Best Frenemy: Examining the Interaction of Color, Light, and Fabric in Performance*

Jamison Rhoads, Wichita State University

This interactive workshop explores how color in stage lighting shapes the way costumes are perceived in performance. Through hands-on demonstrations, participants will investigate the relationship between light, fabric, and pigment while gaining practical strategies for stronger collaboration between lighting and costume designers.

**Concurrent Session F4**

**WEDNESDAY, JUNE 3, 2:00 PM – 3:30 PM**

**PRE-REGISTRATION IS REQUIRED, LIMIT OF 40**

*Citizen-Scholars: Engaging Dress Scholars in U.S. Sustainability Legislation*

Emily J. Oertling, California State University, Sacramento

The aims of the workshop are to increase awareness of fashion-focused sustainability legislation in the United States, to provide strategies for interacting with legislation, and to collectively reflect on the role of dress scholars in legislative spaces.



**Fundraiser Event**  
**TUESDAY, JUNE 2, 2026**  
**7:00pm – 9:30pm**  
**Dinner & Design at the Charlotte Museum of History**



*Photos of Margarette Joyner and the exhibition are by Grant Baldwin.*

Join us for an elegant evening at the Charlotte Museum of History, which preserves and shares the stories of the Charlotte region, connecting the past to today's issues and opportunities. Located on an eight-acre campus in East Charlotte, it is home to the 1774 Rock House, the oldest surviving structure in Mecklenburg County. Through exhibits and programs, the museum explores civic ideals like liberty, justice, and democracy while honoring the diverse communities who have shaped Charlotte.

On display will be a special pop-up exhibition of the work of Symposium Co-chair Margarette Joyner, *A Legacy of Elegance*. Her textile works honor a lineage of beauty, resilience, and inherited strength, asserting the enduring royalty of the African-American experience. Modern fabrics, bold African prints, and cowry shell adornments come together as a visual declaration of nobility. The exhibition celebrates a heritage that has always been—and remains—royal.

The evening will include the tour, dinner, dessert, and non-alcoholic beverages. A cash bar will be available.

Member Registrant: \$200; Non-member Registrant or Guest: \$225.

Please note: Attendees are responsible for their own transportation to the History Center. Those interested in sharing a ride may gather in the hotel lobby at 6:30pm.



## Pre-Symposium Tours SUNDAY, MAY 31

**Pre-Registration Required; Open to Registrants and Their Guests**

For DIY options, please see "Places to Go & Things to Do" on page 6.



### **Costume Craft in Uptown Charlotte Sunday, May 31, 2026**

**1:00pm – 3:00pm**

**\$50 per person (tour and workshop supplies included, limited to 12)**

Please note: Attendees are responsible for getting themselves Uptown, but those interested in a rideshare can meet in the hotel lobby at 12:30pm.

Join us for a rare, behind-the-scenes look at the artistry and ingenuity that bring theatrical characters to life on stage. This special Sunday-afternoon program will take place at the **Children's Theatre of Charlotte**, known for its bold, imaginative productions for young audiences. We'll step inside their costume shop to explore how garments are designed, constructed, and repurposed for everything from fairy tales to contemporary stories. Staff will share about their design process, storage systems, and the costume challenges for a rotating repertory of youth-focused productions.

Following the tour, participants are invited to roll up their sleeves for a hands-on millinery workshop. Using hats pulled from the theatre's stock and an array of provided materials, you'll experiment with reshaping, embellishing, and reimagining each piece. Guided by staff, the session introduces foundational millinery techniques and demonstrates how simple adjustments can transform existing costume elements into something entirely new.



**Form, Function, and Fast Lanes: A Charlotte Exploration of Wearable Design**  
**Sunday, May 31, 2026**

**1:00pm – 4:00pm**

**\$45 per person (museum admissions and tours included, limited to 25)**

Please note: Attendees are responsible for getting themselves Uptown, but those interested in a rideshare can meet in the hotel lobby at 12:30pm.

This Uptown tour traces how wearable design pushes boundaries in both art and motorsports. At the **Mint Museum Uptown**, Rebecca Elliot, Associate Curator of Craft, Design, and Fashion, will lead us through a dynamic look at craft and design in various media such as ceramics, glass, wood, polymers, and metals.

From there, we'll continue Uptown to the **NASCAR Hall of Fame**, where the evolution of racing attire from 1947 to today brings those same themes into a high-velocity context. Flags, uniforms, fire suits, shoes, helmets, and gloves reveal how material culture adapts under pressure—balancing safety, performance, and spectacle.

Together, the two stops offer a vivid look at how design responds to human needs, whether on the runway, in the studio, or at 200 miles per hour. You'll also have time to explore each site's thoughtfully curated gift shop, where distinctive finds reflect the spirit and collections of both institutions.

## Post-Symposium Tours THURSDAY, JUNE 4

**Pre-Registration Required; Open to Registrants and Their Guests**

For DIY options, please see "Places to Go & Things to Do" on page 6.



### **Pattern, Power, and Personal Histories: A Charlotte Textile Journey**

**Thursday, June 4, 2026**

**9:30am – 3:00pm**

**\$90 per person (includes transportation, tours, and lunch, limited to 24)**

Annie Carlano, Senior Curator of Craft, Design, and Fashion, will lead a guided tour of *Designing Dynamism: Kuba Textiles from the DR Congo, The Wesley Mancini Collection* at the **Mint Museum Randolph**. Carlano will share insights into the textiles' bold geometry and cultural symbolism. The tour will also include featured textile pieces from the museum's holdings. There will be time to shop in the gift store as well. We'll then enjoy a group lunch at a nearby restaurant, offering a chance to relax and reflect on the morning's discoveries. Afterwards, we will continue to **Invisible Histories**, where archival storytelling and community memory illuminate LGBTQ life in the Deep South, revealing how garments, crafts, and personal narratives preserve histories often left untold.



### **Fiber Innovation Tour**

**Thursday, June 4, 2026**

**11:30am – 3:30pm** (includes travel time)

**\$90 per person (includes transportation, tours, and lunch, limited to 14)**

Join us for a tour highlighting textile innovation, circularity, and fiber research in western North Carolina at the **Textile Technology Center** at Gaston College in Belmont. The visit begins with a Lunch and Learn presentation by Jasmine Cox-Wade, Executive Director of the Textile Technology Center and Chair of the Textile Technology Degree Program, followed by a guided tour of the facilities. The Center supports industry partners, students, and researchers working across performance textiles, sustainability, and new material applications, and attendees will gain an overview of its mission and capabilities, see demonstrations of fiber extrusion and testing equipment, and learn about current projects and industry collaborations.



## Events & Social Programming

### **CSA First Timer Meet-and-Greet**

**Monday, June 1**

**4:15 PM – 5:15 PM**

**No fee or pre-registration required**

Kick off the 2026 symposium with an energizing welcome event. Enjoy door prizes, engaging icebreakers, introductions, and light refreshments as we gather for our first evening together. It's a great opportunity to reconnect with longtime CSA members and meet first-time attendees as we start the week in style.

### **Welcome and Awards Ceremony**

**Monday, June 1**

**6:00 PM – 6:45 PM**

All attendees are invited to the Awards Ceremony, where we will recognize this year's award recipients and celebrate accomplishments across the organization. It is a meaningful moment to honor the creativity, dedication, and scholarship within CSA. The keynote panel will follow (see page 11).

### **Opening Reception**

**Monday, June 1**

**7:45 PM – 9:00 PM**

**Included in Full Registration; tickets available to non-full registrants and guests.**

The Opening Reception offers a lively start to our time together. Meet fellow attendees, reconnect with friends, and enjoy refreshments as we celebrate the beginning of this year's symposium. A cash bar will be available.

### **Student Meet-and-Greet**

**Tuesday, June 2**

**4:15 PM – 5:15 PM**

**No fee or pre-registration required**

Join fellow students for a relaxed meet-and-greet focused on conversation, networking, and getting to know one another. It's an easy way to connect with peers and build community during the symposium.



**Angels Project**  
**SUNDAY, MAY 31, 2026**  
**8:00 AM – 6:00 PM**



The 2026 Angels Project will take place at Historic Rosedale in Charlotte, North Carolina, a site that blends deep regional history with an active commitment to preservation and education. Centered around an 1815 house and historic grounds, Rosedale serves as “a museum, an educational center, and an urban retreat,” and its staff is eager for guidance as they work to strengthen the care of their costume and textile collection.

This year’s project will focus on a collection that has never undergone a complete inventory. The holdings include nineteenth-century garments, quilts, coverlets, samplers, accessories, and family textiles—objects that “help to explain and elucidate the Rosedale narrative” and make the stories of the people who lived and labored there more tangible.

Volunteers will assist with photographing, inventorying, folding, rehousing, and preparing items for improved storage and, in some cases, future exhibition. The Angels’ work will help bring order and long-term stability to a collection that spans generations of Charlotte and American history.

Rosedale’s small but dedicated team—including staff who work professionally in costume history and interpretation—will collaborate closely with CSA volunteers. With their recent investment in PastPerfect, they hope this project will accelerate their transition to a fully digital catalogue.

Sign-up will open soon, and CSA members are warmly encouraged to take part in this meaningful day of preservation and community impact.

To learn more about the Angels Project, click here: <https://www.costumesocietyamerica.com/csa-angels-project>



## Engagement & Opportunities

### Annual Meeting and Town Hall

Wednesday, June 3

8:00 AM – 9:30 AM

An Annual Meeting of CSA's members is required under our bylaws to install officers and directors. We will also receive reports from our President, Executive Director, Treasurer, and our Regions, and hear an invitation to next year's symposium in Burlington, Vermont.

The Annual Meeting will be followed by a Town Hall, during which leadership will invite feedback from the membership. Pre-submitted and open-mic questions will be addressed. Members are welcome to ask about policies, governance, future plans, or any topic important to them.

### Volunteer Call

Want to get more involved? A CSA Symposium takes a village...of members. To get to this point a large committee of volunteers have been working for months. But we're not done yet! Areas that will need help during the symposium include the registration desk, time keepers for papers, room hosts, set-up/break-down for silent auction and marketplace, wranglers for tours, and more. Please indicate on the registration form that you will spend an hour or two helping to make 2026 the best ever and we will contact you.

### CSA Student Symposium Support Program

We are seeking reliable, detail-oriented students to assist with the set-up, open hours, and break-down of the Silent Auction/Cash & Carry and Marketplace during the symposium. Student Symposium Support staff will complete one 10-hour shift and will receive free full symposium registration in exchange for their service. On their non-working days, students are welcome to attend all symposium sessions and events. [Click here](#) to learn more about the responsibilities, time commitment, eligibility, and compensation.

### Tote Bags

In the spirit of our 2026 theme, *Re-Cycles of Dress*, we will not be producing new conference tote bags. Instead, we invite attendees to bring a favorite bag from home—one you can reuse throughout the week or even swap with another member. It's a simple way for all of us to reduce waste and embody the values at the heart of this year's symposium.

### Symposium Attendee Sponsorships

WOULD YOU LIKE to help the symposium this year by becoming a sponsor? You can add a small donation to your registration to help out. We will include your name on the Symposium Sponsor list in the printed proceedings and give you a sticker for your badge.

Charlotte is known for its tree canopy and gardens.

\$1,000: Magnolia

\$500: Dogwood

\$200: Azalea

\$100: Camellia

\$50: Hydrangea

\$25: Fern

\$10: Periwinkle

## Silent Auction and Cash & Carry Donations



Help us raise funds to support projects and services that benefit CSA members—and clear out your bookshelves and closets at the same time! We welcome donations of costume-related books and magazines, wearable art, vintage treasures, lace, trims, jewelry, buttons, scarves and accessories, and other items of interest to CSA members. In general, these should fit into the new owner's suitcase. Donations of professional services are also welcome.

This year, we will maximize the salability of donations by drawing on the experience of past Silent Auction team members, who will evaluate each item for placement either in the Silent Auction or on the Cash & Carry tables.

To assist with curating the Silent Auction, donors are asked to complete this form. **Please visit the page for instructions and to complete the form.** **In order to be considered for the silent auction, this form must be submitted by May 15, 2026.**

All donations must be either:

- Shipped to The Artistry of Ms. M, P.O. Box 550032, Gastonia, NC 28054, to arrive no later than Friday, May 29, 2026, or
- Delivered to the symposium registration desk by 9:00 am on Monday, June 1, 2026.

Items not selected for the Silent Auction, without donor forms, and/or not delivered by the deadlines will be placed in the Cash & Carry category, offering buyers instant gratification!

Questions may be directed to our Silent Auction Coordinator, Newbie Richardson, at **[costumeandtextile@gmail.com](mailto:costumeandtextile@gmail.com)**.



## Registration Information

**All registrations must be completed online  
by clicking here:**

**<https://costumesocietyamerica.app.neoncrm.com/np/clients/costumesocietyamerica/eventRegistration.jsp?event=678&>**

Questions?

We are here to help: [national.office@costumesocietyamerica.com](mailto:national.office@costumesocietyamerica.com) / 800-CSA-9447

### PLEASE NOTE:

- **Early Bird Registration is available through April 6, 2026. No online registrations will be accepted after April 30, 2026.**
- **Lunches and the reception will not be available to those who register on-site during the symposium.**
- **All lunches will be buffet, with vegan and gluten-free options available.**
- **Payments will be accepted by credit card at time of registration. If you are required by your institution to pay by check, please email [national.office@costumesocietyamerica.com](mailto:national.office@costumesocietyamerica.com) to receive instructions before registering.**
- **The deadline for presenters to register is April 17, 2026.**
- **Cancellation Policy: Registration fee refunded minus \$50 administrative fee if cancelled by April 30, 2026. No refunds will be given after April 30, 2026.**

### FULL SYMPOSIUM REGISTRATION FEES

Monday's opening Reception, as well as lunches on Monday, Tuesday, and Wednesday, are included.

	Early Bird (through April 6)	Regular (April 6- April 30)
Member	\$500	\$590
Emerging Professional Member	\$465	\$550
Student Member	\$425	\$500
Non-Member	\$635	\$750

### ONE DAY REGISTRATION FEES: MONDAY, TUESDAY, OR WEDNESDAY

You may register for more than one of these. Lunch each day is included. Add-on Opening Reception tickets are \$50 each for one-day registrants.\*

	Early Bird (through April 6)	Regular (April 6- April 30)
Member	\$180	\$215
Emerging Professional Member	\$170	\$205
Student Member	\$155	\$185
Non-Member	\$230	\$275

\*Guests/non-registrants can purchase add-on reception tickets for \$75 each.