

THE PRESIDENT WOODROW WILSON HOUSE

PRESENTS

FASHIONING FASHIONING  
POWER PEACE



WASHINGTON, D.C.

APRIL 2026

## The President Woodrow Wilson House

On March 4, 1921, upon retiring from eight years in office, President Woodrow Wilson and his second wife, Edith, moved from the White House into their new home—just a mile and a half away—at 2340 S Street, NW in Washington, D.C.'s Kalorama neighborhood. The former president lived here until his death on February 3, 1924. Edith called it home until her passing on Woodrow Wilson's birthday, December 28, 1961, at which time she bequeathed the house and its furnishings to the National Trust for Historic Preservation to serve as a monument to President Wilson. The timeless home of our 28th president, perfectly preserved from the 1920s, serves as an unforgettable backdrop for learning about our heritage as Americans.

The Trust opened the doors of the museum in 1963 for visitors to explore this significant site with over 8,400 unique historic artifacts.

We preserve and steward the house, collections, landscapes, and its full and dynamic history, and use them to provide forward-thinking and inclusive discussions, programs, and community activities that are relevant today.

We use the backdrop of a historic house museum in the heart of Washington, D.C. to serve as a community resource, a hub for conversation that explores current social, racial, political, and economic issues through the lens of history. We use this platform to examine our civil liberties and the ideals that unite us as Americans. We strive to be a trusted place to learn from the past. Our goal is to be a catalyst of change by confronting our history.

We are accessible to all and serve our community through public and private tours, rentals, exhibitions, and educational programming.



THE PRESIDENT  
WOODROW WILSON HOUSE



*A Site of the*  
**National Trust for  
Historic Preservation**

## Letter from the Executive Director

Dear Friends,

Welcome to the 2026 *Fashioning Power, Fashioning Peace* exhibition at the President Woodrow Wilson House, our third annual special celebration.

This year marks our most expansive presentation to date, with participation from 60 countries! This growth reflects the strength of our partnerships across the diplomatic and creative communities and underscores fashion's unique role in expressing identity, leadership, and global dialogue.

We are especially honored to celebrate Her Royal Highness Princess Marie of Denmark as this year's honoree. Her commitment to humanitarian causes and international cooperation exemplifies the powerful intersection of fashion and diplomacy.

2026 also represents an exciting evolution for this initiative. For the first time, we gather across two evenings and welcome the public for an expanded two-week exhibition. Our opening night on Monday, April 27, centers on diplomacy, bringing together ambassadors and international leaders. The second evening celebrates fashion, highlighting the designers whose work brings these stories to life. This expanded format reflects both the momentum of the exhibition and the impact of your support.

I extend my sincere thanks to our Chair, Janet Pitt, and to our Host Committee, whose dedication from the very beginning has made this growth possible. We are deeply grateful to the embassies that have partnered with us and to the designers whose creativity defines this exhibition.

The President Woodrow Wilson House is a 501(c)(3) nonprofit organization that relies entirely on private support. We are profoundly grateful to our donors, sponsors, and all who are joining us. Your generosity sustains this work and ensures that the Wilson House continues to serve as a place of learning, dialogue, and cultural exchange.

As this exhibition grows, so does its power to introduce new audiences to the museum and to deepen engagement with our mission. Sustaining and expanding this work depends on continued philanthropic support. I invite you to take an active role by contributing, becoming a sponsor, or helping us share this work with others who value the importance of cultural institutions. With your partnership, we will continue to broaden the reach and impact of this initiative in the years ahead.

Thank you for your commitment to the President Woodrow Wilson House and for helping to ensure that this work endures.



With gratitude,

*Elizabeth A. Karcher*

Elizabeth A. Karcher  
Executive Director, President Woodrow Wilson House



Dear Friends,

What a pleasure it is to welcome you to ***Fashioning Power, Fashioning Peace***, the premier annual event of the President Woodrow Wilson House, a site of the National Trust for Historic Preservation. This signature event celebrates fashion as a powerful force in diplomacy, cultural exchange, and global understanding.

***Fashioning Power, Fashioning Peace*** is a one-of-a-kind platform that brings together designers and representatives from across the globe to explore how attire communicates power, identity, culture, and national pride. Each garment tells a story, demonstrating how fashion can spark dialogue, build bridges, and foster peace. What makes this evening truly special, however, is the powerful community gathered here. It turns out that replacing briefing papers with beautiful gowns makes people remarkably more open to conversation.

Following the extraordinary success of our second event in 2025—where we honored Speaker Emerita Nancy Pelosi—we are proud to continue this tradition of recognition and reflection. This year, we are honored to celebrate Her Royal Highness Princess Marie of Denmark, whose dedication to numerous humanitarian, social, and cultural causes has made a global impact. As Patron of the Danish UNESCO National Commission and a leading advocate in the fight against food waste, she has championed initiatives that advance cultural preservation, global dialogue, and access to education. Her commitment to public service and diplomacy has earned admiration around the world.

I am deeply grateful to our Host Committee, to the Executive Director Elizabeth Karcher, and to the exceptional staff of the Woodrow Wilson House for their tireless efforts in bringing this evening to life. Special thanks also go to the more than 60 nations that generously contributed gowns and shared the stories of their leaders for this year's exhibition.

And most of all, thank YOU—for your presence, your support, and your belief in the power of preserving history, strengthening diplomacy, and advancing goodwill to shape a better future.

Enjoy this special evening and the connections it inspires.



With heartfelt appreciation,

*Janet G. Pitt*

Janet G. Pitt  
Chair, *Fashioning Power, Fashioning Peace*

## ***Fashioning Power, Fashioning Peace 2026 Host Committee***

Janet Pitt, *Chair*  
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Grace Bender  
Dr. Sanders H. Berk, M.D. and Sally Berk  
Alexandra de Borchgrave  
Stuart Brahs  
Zachary Burt  
Cannon Crowe Family  
The Honorable Michael Chertoff and Meryl Chertoff  
Arthur A. Cohen  
Jonathan Coopersmith and Lisa Halperin  
Ambassador (ret.) Joel Danies  
Joan Danziger  
Louis DeJoy and Aldona Wos Family Foundation  
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Martha Louise Deutscher  
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Sharon Wilkes  
Dorothy M. Woodcock

THIS YEAR'S HONOREE FOR  
*FASHIONING POWER, FASHIONING PEACE*  
EXHIBITION AND OPENING RECEPTION IS  
HER ROYAL HIGHNESS PRINCESS MARIE OF DENMARK

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The President Woodrow Wilson House is proud to honor Her Royal Highness Princess Marie of Denmark as the 2026 honoree of *Fashioning Power, Fashioning Peace*.

Her Royal Highness has distinguished herself through a steadfast commitment to humanitarian causes, cultural diplomacy, and international cooperation. Her work reflects a deep understanding that the most enduring connections between nations are built not only through policy, but through shared culture, education, and mutual respect.

As Patron of the Danish UNESCO National Commission, Princess Marie has advanced initiatives that promote cultural preservation, global dialogue, and access to education. Her

leadership embodies the belief that culture is essential to diplomacy and that it serves as a powerful force in fostering peace and understanding across borders. The Princess is also actively engaged in the fight against food waste, advocating for more sustainable consumption practices and raising awareness of the global impact of this issue.

In many ways, her work reflects the enduring vision of Woodrow Wilson, that we are not only citizens of our own nations, but citizens of the world, bound together by shared responsibility and common purpose. It is this spirit that animates both her service and this exhibition.

Through her example, she demonstrates that elegance and purpose can be united in meaningful action, and that cultural expression can serve as a bridge between people and nations.

In recognition of her contributions, Her Royal Highness is presented with the Esther Pin, designed by Ann Hand, a symbol of leadership, vision, and enduring influence. In receiving this distinction, she joins a distinguished lineage of honorees whose work reflects the core ideals of this exhibition.

We are honored to celebrate Her Royal Highness and grateful for the example she sets in advancing dialogue, understanding, and peace through culture.

## Why the Woodrow Wilson House

The Woodrow Wilson House serves as a fascinating historical site, offering an intimate glimpse into the life of the 28th President of the United States, reflecting on his significant contributions to national and international affairs during a pivotal era in American and world history.

Edith Wilson's pioneering role as the first First Lady to accompany her husband internationally, showcasing her understanding of the power of dressing for the world stage and her influence on diplomatic fashion, is the inspiration for the exhibition.



## Transforming First Lady Edith Wilson's Brooch

The **Fashioning Power, Fashioning Peace** logo is inspired by the emblematic Doves of Peace brooch crafted by René Lalique and presented to Edith Wilson at the Hotel de Ville (City Hall) in Paris, France in December 1918. It is now in the Smithsonian Museum. This gift symbolizes a profound moment in history because it commemorates the Wilsons' visit to Paris after the Armistice of WWI, where they sought to realize President Wilson's vision for world peace during the negotiations of the Treaty of Versailles, embodying the spirit of peace and diplomacy that defines their legacy.



*In a commissioned portrait by Seymour M. Stone, which hangs above the fireplace in the Wilson House Dining Room, Edith is wearing the brooch, affixed to her right hip.*

## The Esther Pin



while maintaining the spirit of its historical inspiration. The pin features motifs of doves, laurels, and olive branches, universal symbols of peace, and is crafted to resonate with both historical enthusiasts and contemporary audiences.

The Esther Pin is a piece of wearable art that carries the legacy of its original inspiration forward, and it is a tribute to a diplomat who exemplified the virtues of peace and diplomacy. Future honorees of **Fashioning Power, Fashioning Peace** and recipients of the Esther Pin will carry with them a piece of history and a symbol of the enduring impact that thoughtful, committed diplomacy and the grace of fashion and dressing for an international stage can have on the world. This connection between past and present, art and history, is what makes the Esther Pin a significant and meaningful piece in the realm of diplomatic and cultural memorabilia.

Welcome to ***Fashioning Power, Fashioning Peace***, a global exhibition exploring the intersection of fashion, diplomacy, and cultural identity. Within the historic setting of the President Woodrow Wilson House, garments from around the world illuminate how clothing communicates power, tradition, and shared humanity.

This exhibition unfolds throughout the museum, with each space offering a distinct perspective:



### GALLERY

#### **CULTURAL CONTINUITY AND REPRESENTATION**

This gallery features garments from countries represented in *Wilson's Washington, America's Struggle: Race and Civil Liberties in the Capital*. Here, contemporary designs reflect the same diverse communities present in Washington during Wilson's era, creating a dialogue between past and present. Visitors experience a meaningful blending of the two exhibitions, where fashion becomes a lens through which to consider race, identity, and civil liberties.



### DUGOUT

#### **GLOBAL EXPRESSION**

This introductory space presents a global lens on fashion as a universal language, setting the stage for the exhibition's themes of connection and exchange.



### DRAWING ROOM

#### **TRADITIONAL ATTIRE**

This room highlights garments rooted in heritage, showcasing traditional forms, techniques, and ceremonial dress that reflect longstanding cultural practices.



### STAIRS AND ALCOVE

#### **MODERN ATTIRE**

These spaces present contemporary interpretations, where designers reimagine identity through innovation in form, material, and expression.



### LIBRARY

#### **LEADERS: MEN AND WOMEN**

Garments associated with leadership—worn or inspired by influential figures—illustrate how fashion operates within public life, diplomacy, and authority.



### SOLARIUM

#### **HER ROYAL HIGHNESS**

#### **PRINCESS MARIE OF DENMARK**

This dedicated space honors Her Royal Highness, whose presence reflects the enduring relationship between cultural diplomacy and global engagement.



### DINING ROOM

#### **GOWNS**

The exhibition concludes with a display of gowns, celebrating craftsmanship, elegance, and the ceremonial significance of formal dress across cultures.

Each room features pieces carefully selected not only for their thematic relevance but also for their visual and cultural resonance. The installation is curated with attention to color, context, fabric, silhouette, design, and heritage, creating a cohesive and immersive experience.

Following the exhibition, guests are invited to continue the evening on the **terrace** and **lower garden**, where conversation, connection, and celebration extend the spirit of the exhibition.

*We invite you to experience these works as more than garments. They are expressions of identity, instruments of diplomacy, and reflections of the enduring dialogue between power and peace.*

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# ABYSSINIA



## DESIGNED FOR:

Ras Tafari (heir-apparent to the imperial throne)

## MATERIALS USED:

Lions' mane and silver ornaments

This elaborate Abyssinian ceremonial cape and vest were among the many diplomatic gifts presented to President and Mrs. Wilson by the delegation from Abyssinia in 1919.

*"Today, we judge some of Wilson's domestic policies harshly, especially his record on race. Yet on the world stage, he championed the principle of self-determination, an idea at odds with Europe's then ongoing division of Africa. Welcoming Ethiopia's envoys reflected this principle, even if inconsistently applied at home."*

— Elizabeth Karcher, Executive Director

DISPLAYED IN: Gallery

## A Dialogue Across Time: Ethiopia and the Language of Diplomacy

The opening of this exhibition holds particular resonance in its proximity to the historic gifts presented from Abyssinia to the Wilsons following the Paris Peace Conference, now on view in *Wilson's Washington, America's Struggle: Race and Civil Liberties in the Capital*, funded in part by a grant from HumanitiesDC. Offered at a pivotal moment in global diplomacy, these objects conveyed sovereignty, cultural pride, and a desire for recognition on the world stage. They remain enduring symbols of how nations communicate identity and aspiration beyond words.

Nearby, a contemporary Ethiopian garment continues this dialogue across more than a century. In conversation with the Abyssinian gifts, it reflects a powerful continuity, translating the language of diplomacy from object to design, from historic exchange to modern expression.

In this room, gifts of state engage directly with garments from the same cultural traditions, including

Israel, Ireland, Iranian heritage, Mexico, and Philippines. Each pairing reveals how identity is expressed through material, form, and symbolism across time.

Surrounding these works, the faces of Washingtonians from more than a century ago form the backdrop. Drawn from the diverse communities of the capital during Wilson's administration, they anchor this exchange in lived experience and underscore the human dimension of diplomacy.

Together, these objects and garments reveal a shared visual language across generations, demonstrating how cultural expression continues to serve as a powerful instrument of diplomacy, linking past and present through continuity, adaptation, and meaning.



# ALBANIA



## DESIGNER:

Arka e Kelmendit

## DESIGNED FOR:

Male villagers, warriors, and community leaders in Albania

## MATERIALS USED:

Cotton pleated skirt, embroidered top with gold thread, wool hat, and cowhide leather shoes

## LEGACY OF STRENGTH, SYMBOL OF UNITY

Once worn by warriors and community leaders, the *fustanella* symbolizes strength, honor, and resilience in times of conflict. Today, as a ceremonial and cultural expression, it reflects a transition from protection to preservation. It honors a shared history while reinforcing identity across generations. Worn in moments of gathering and remembrance, it brings communities together through tradition and meaning. This enduring piece expresses power through its legacy of courage and peace and its role in sustaining unity, continuity, and collective memory.



# AUSTRIA



**DESIGNER:**  
Julia Koerner

**DESIGNED FOR:**  
JK3D®

**MATERIALS USED:**  
HY Clutch, 2021, 3D printed with SLA Technology, Bio Resin, Hymenium Skirt, Iceland Collection, 2017, 3D printed with FDM Technology, Biodegradable PLA, Leather

## **INNOVATION IN FORM, RESPONSIBILITY IN DESIGN**

The HY Clutch by pioneering Austrian designer Julia Koerner is a compelling embodiment of fashion, power, and peace in Austria because it unites cutting-edge design with symbolic and cultural resonance. As an innovative, 3D-printed accessory inspired by organic hymenium structures, it reflects Austria's rich tradition of artful craftsmanship and technological leadership in design. Its sustainable production, locally made from plant-based polymers and exhibited in major institutions like the MAK – Museum of Applied Arts in Vienna, signals a commitment to environmental peace and social responsibility. At the same time, its bold, futuristic form conveys the power of Austrian innovation on the global fashion stage.

# AZERBAIJAN



## MATERIALS USED:

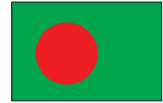
Velvet, satin, and sheepskin

## A DIALOGUE OF LIBERTY AND FIRSTS

The first encounter in United States-Azerbaijani relations was the meeting between President Wilson and the delegation of the newly formed Azerbaijan Democratic Republic to the 1919 Paris Peace Conference. Recalling the encounter, President Wilson remarked that he met a dignified group who spoke his language of humanity and liberty. His words reflected admiration for the delegation's professionalism, political maturity, and democratic ideals. Wilson viewed Azerbaijan as a promising example in the East. The Azerbaijan Democratic Republic, having declared its Independence on 28 May 1918, was the first modern secular republic in the Muslim world.



# BANGLADESH



**MATERIALS USED:**  
Traditional handwoven  
cotton fabric

## **THREADS OF HERITAGE, POWER, AND GRACE**

In 2013, UNESCO inscribed the traditional art of *Jamdani* weaving onto the Representative List of the Intangible Cultural Heritage of Humanity. This centuries-old Bangladeshi textile represents a fusion of fashion, power, and peace.

*Jamdani* remains a symbol of national identity and cultural prestige. Its delicate, handwoven motifs reflect an extraordinary level of craftsmanship and resilience. Beyond its aesthetic elegance, the *Jamdani* saree embodies a legacy of harmony and unity, showcasing the enduring strength of Bangladesh's heritage. It continues to be a powerful emblem of tradition in the modern world.

# BOLIVIA



DESIGNER:  
Mariate Rivera

MATERIALS USED:  
Multicolored calypso *Aguayo*  
and hand-painted, taffeta

## WHERE THE CONDOR RISES AND MEMORY ENDURES

The condor, a symbol of elevated vision, protection, and ancestral wisdom, rises from *Illimani*, an emblem of deep roots and sacred memories. The *aguayo*, woven from stories and living heritage, becomes a design, transforming each thread and each color into identity and expression. The design showcases culture and tradition in contemporary textures, revealing the strength, conscious peace, and modern presence of a nation that honors and elevates its roots.



# BRAZIL



DESIGNER:  
Maisa Gouveia and  
Natalia Gouveia

DESIGNED FOR:  
Global Couture U.S.

MATERIALS USED:  
Watercolors on fabrics

## **NATURE, IDENTITY, AND STEWARDSHIP**

This hand-painted dress celebrates the extraordinary flora and fauna of the Brazilian Amazon, one of the most biodiverse ecosystems in the world. As wearable art, the piece reflects how fashion can be a powerful voice for cultural identity, environmental awareness, and harmony with nature. The vibrant colors and natural motifs symbolize life, resilience, and the deep connection between people and the land. By honoring the Amazon's beauty and heritage, this design represents fashion as a form of power—one that promotes peace, respect for nature, and the preservation of our shared planet.

# BURUNDI



## DESIGNED FOR:

Male participants in traditional ceremonies and national celebrations

## MATERIALS USED:

Cotton or woven fabric, decorative beads, embroidered details, and wooden or metal accessories such as staffs or jewelry

## DIGNITY, UNITY, AND HERITAGE

This attire reflects Burundi's deep cultural identity, where clothing symbolizes dignity, unity, and ancestral pride. Worn during ceremonies and national events, the outfit embodies collective strength and cultural continuity. It expresses how fashion in Burundi is not only aesthetic but also a powerful medium for preserving heritage and promoting peace within the community.



# CAMEROON



DESIGNER:  
Competition Winner,  
Muks' Couture

DESIGNED FOR:  
The Pan-African Fabric, Fashion  
Showcase, Smithsonian National  
Museum of African Art, Fall 2026

MATERIALS USED:  
Cotton and other materials

## **UNITY, CREATIVITY, AND CULTURAL DIPLOMACY**

The first Pan-African Fabric, formally launched in 2025 by Shiri Achu Art, is an innovative textile initiative promoting cultural diplomacy, unity, and dialogue across Africa. Incorporating symbolic elements from North, East, South, West, and Central Africa, it represents nine countries: Egypt, Morocco, Ethiopia, Kenya, Nigeria, Ghana, Cameroon, the Central African Republic, and South Africa. Its colors are derived from the Long Live the Art of Service campaign established in 2023. This dress interprets the textile through fashion, reflecting Cameroon's creativity and leadership while advancing unity, cultural pride, and peace across Africa and the global community.

# CHILE



## MATERIALS USED:

Linen for the skirt and jacket,  
and silk for the sash (*faja*)

## TRADITION AND IDENTITY IN CELEBRATION

This tailored traditional costume is worn during parades and national celebrations, reflecting Chile's rich cultural heritage and enduring pride. Featuring a short Andalusian-style jacket, white blouse, skirt, and a long tricolor silk sash (*faja*), the ensemble is completed with a hat. Rooted in Chile's history and shaped by Spanish influence, the design conveys strength, structure, and continuity. The tricolor sash echoes the national flag, reinforcing unity and collective identity. Worn in moments of gathering and celebration, the garment expresses power through cultural resilience and peace through traditions that bring communities together across generations.



# COSTA RICA



**DESIGNER:**

Adriana Orozco

**DESIGNED FOR:**

Signe Zeikate, First Lady of Costa Rica

**MATERIALS USED:**

Natural silk and organza, following a zero-waste design approach

**LEADERSHIP WOVEN IN HERITAGE**

This dress was worn by First Lady Signe Zeikate during Costa Rica's 2022 presidential inauguration, reflecting the intersection of tradition, identity, and modern leadership. The structured coat, with its high collar and intricate braided ribbon details, draws inspiration from indigenous shapes, symbolizing the nation's multicultural heritage. Requiring approximately 150 hours of handwork and crafted with the support of a dedicated team, the garment reflects exceptional precision and care. Thoughtful pattern-making techniques minimized fabric waste, highlighting a commitment to sustainability. The piece expresses power through leadership and peace through cultural respect, craftsmanship, and inclusive national identity.

# CÔTE D'IVOIRE



**MATERIALS USED:**  
Cotton, loom-woven  
textile, and indigo dye

## **WEAVING HERITAGE INTO GLOBAL DIALOGUE**

This garment reflects how Côte d'Ivoire expresses identity through fashion, drawing inspiration from *Baoulé* woven cloth. Its patterns carry layers of meaning, symbolizing heritage, social status, and storytelling, elements historically associated with leadership and cultural authority. The modern kimono-style silhouette symbolizes a spirit of openness, reflecting engagement with global influences and exchange. Its handcrafted aesthetic honors artisanship and the role of community in sustaining tradition. By blending heritage with contemporary design, the piece expresses power through cultural identity and peace through dialogue, unity, and a shared appreciation of craftsmanship.



# CUBA



DESIGNER:  
Hilda Rosa

DESIGNED FOR:  
Doña Pura, mother of Hilda Rosa

MATERIAL USED:  
Linen

## **ELEGANCE, IDENTITY, AND DIPLOMACY**

The Cuban *guayabera* embodies fashion, power, and peace through its seamless blend of elegance and cultural identity. Worn as both everyday attire and formal diplomatic dress, its clean lines and lightweight fabric convey simplicity, balance, and refinement. Long associated with leaders and public officials, the *guayabera* reflects national pride and a form of quiet, cultural influence. Frequently seen at political gatherings and international engagements, it communicates respect and unity while projecting a distinctly Cuban presence on the global stage. This enduring garment expresses power through identity and peace through understated sophistication.

# CYPRUS



DESIGNED FOR:  
Men and women

MATERIALS USED:  
Linen, cotton, wool, silk, velvet.  
Many materials were handwoven  
on traditional looms (*argalio*).

## CRAFT, IDENTITY, AND UNITY

Cyprus' traditional men's and women's costumes reflect a rich blend of fashion, power, and peace rooted in the island's heritage. Handcrafted fabrics and intricate embroidery express the artistic identity of rural communities, while silk trims and detailed vests historically signaled status and cultural pride. Preserved across centuries of foreign rule, these garments embody a quiet strength in the continuity of tradition. Made from natural materials and shared across communities, they also represent harmony and cohesion. This enduring attire expresses power through cultural resilience and peace through a way of life grounded in unity, tradition, and connection to the land.



# CZECH REPUBLIC



DESIGNER:  
Beáta Rajská

MATERIALS USED:  
Dupion fabric with embroidery,  
a silk blouse with lace, and an  
embroidered balloon-cut skirt.

## WHERE TRADITION FINDS A MODERN VOICE

The designer shows how it is possible to use Czech traditions and folklore in a modern way. *"We can say that national costumes, folklore, or folk creativity of past generations no longer concern us, but then there comes a moment when you touch a piece that was created years ago by the skillful hands of great-grandmothers and something inside you 'clicks.'* Folklore, costumes and areas where folklore is still preserved are very often the inspiration for my work." — Beáta Rajská

# DENMARK



**DESIGNER:**

Jenny Packham

**DESIGNED FOR:**

Her Royal Highness Princess Marie of Denmark

**MATERIALS USED:**

Emerald sequinned and embellished tulle

**DIPLOMACY IN ELEGANCE**

On the occasion of the State Banquet held on 6 December 2024 at Christiansborg Palace in Copenhagen, in honour of the State Visit of the President of the Arab Republic of Egypt to the Kingdom of Denmark, Her Royal Highness Princess Marie wore a green sequinned evening gown by designer Jenny Packham.

Hosted by Their Majesties the King and Queen, the State Banquet formed part of an important diplomatic visit aimed at strengthening the longstanding and strategic relationship between Denmark and Egypt, particularly in areas such as climate cooperation, youth engagement, and economic development. The presence of Her Royal Highness at this formal gathering—bringing together members of the Royal Family, the Government, the Egyptian delegation, and representatives from business and diplomatic communities—highlights both the significance of the occasion and the role of the Royal Family in supporting Denmark's international relations.



# DOMINICAN REPUBLIC



**DESIGNER:**

Oscar de la Renta

**DESIGNED FOR:**

Lisette Garcia, philanthropist  
and cultural supporter

**MATERIALS USED:**

Taffeta strips, handcrafted  
floral embroidery

**A LEGACY OF ELEGANCE  
ON THE WORLD STAGE**

This piece represents fashion as art and legacy, reflecting the creative power of Oscar de la Renta, the Dominican designer who conquered the world of international haute couture. The technical mastery, collective dedication, and understated elegance convey power without ostentation and peace through harmony, patience, and meticulous craftsmanship. In the Dominican context, it symbolizes cultural pride, excellence, and the ability of a small country to influence the world of fashion with sophistication and beauty.

# ECUADOR



## DESIGNER:

Roberto de Villacís

## DESIGNED FOR:

Inspired by the historical memory of former First Lady Edith Bolling Wilson and the Royal House of Denmark

## MATERIALS USED:

Lace, meshed simulated diamonds, semi-precious stones, silver and gold embroidery, and UNESCO-protected *paja tojilla* (handcrafted straw embroidery).

## **LATITUDE ZERO SUNRISE, A GLOBAL DIALOGUE IN COUTURE**

Entitled *Latitude Zero Sunrise*, this couture column dress is hand-sewn and designed by Roberto de Villacís. Drawing inspiration from Hans Christian Andersen and the work of Karl Lagerfeld, the piece brings together materials sourced from across the globe with ancient Ecuadorian craft techniques. The piece represents cultural heritage and diversity, honoring the intersection of global history and ancient craft while celebrating the theme of diplomacy.



# EGYPT



DESIGNER:  
Moja Design Studio

DESIGNED FOR:  
A ceremonial couture piece  
inspired by the ancient  
Egyptian goddess Hathor

MATERIALS USED:  
Hand-crafted textiles,  
sculptural fabric manipulation,  
and metallic accents

## **THE POWER OF BALANCE, THE GRACE OF HARMONY**

Inspired by Hathor, the ancient Egyptian goddess of love, balance, music, and protection, this design embodies power through harmony rather than domination. In Egyptian culture, true power was rooted in balance, beauty, and cosmic order. The garment reflects peace as a state of inner alignment and collective harmony, expressed through fluid forms and symbolic ornamentation. By reviving Hathor's legacy, the design connects ancient wisdom with contemporary fashion, presenting peace as a powerful, feminine force that nurtures societies and sustains civilizations.

# ESTONIA



DESIGNER:  
Karolin Kuusik

DESIGNED FOR:  
Heidy Purga, Minister of  
Culture of Estonia

MATERIAL USED:  
Wool crepe

## **NATURE EMBROIDERED, CULTURE PRESERVED**

This dress, created for Estonia's Minister of Culture Heidy Purga, reflects the country's deep connection to nature and its enduring craft traditions. The designer's intricate hand-embroidered motifs of native Estonian birds serve as a tribute to the nation's rich natural environment and biodiversity. Each detail highlights the skill and care embedded in generations of craftsmanship. By bringing elements of the natural world into refined design, the piece expresses cultural identity with elegance and meaning. It conveys power through artistic mastery and peace through a harmonious relationship between people, tradition, and the land.



# ETHIOPIA



DESIGNER:  
Abdul Ahmed

DESIGNED FOR:  
Women attending high-level events

MATERIALS USED:  
Cotton with “*Tibeb*” (Intricate, brightly colored embroidery)

## WHERE EVERY THREAD CARRIES MEANING

The Ethiopian dress embodies timeless elegance, poise, and grace. Its white base conveys purity and peace, while hand-embroidered detailing at the neckline (*tiff*), waist, and hem (*tilet*) reflects the mastery of Ethiopian craftsmanship. Colors and motifs vary by occasion, carrying layered cultural meaning. In this piece, green and blue embroidery symbolize vitality, prosperity, serenity, and growth, while golden yellow expresses hope. The harmonious palette evokes stability and quiet strength. Worn at ceremonial and cultural gatherings across generations, the garment expresses power through tradition and peace through a refined balance of beauty, symbolism, and continuity.

# FINLAND



## DESIGNER:

Vesa Hietala

## DESIGNED FOR:

Marina Sergeeva, professional ballroom dancer

## MATERIALS USED:

Dark indigo stretch lycra, fringe in a matching midnight shade, Austrian and Czech cut crystals in shades of crystal AB, light Colorado topaz, and turquoise

## WHERE MOTION BECOMES MEANING

This Rhythm/Latin competition dress by designer Vesa Hietala embodies power and peace through the expressive language of dance. Created for performance, its modern, abstract design transforms movement into storytelling, capturing shared emotion and human connection. The bold spiral motif and striking color contrasts create a dynamic sense of rhythm and balance. Midnight blue and turquoise crystal spirals evoke the luminous beauty of the Northern Lights, reflecting Finland's serene landscapes. As Vesa notes, "The design is representative of fashion power and peace in Finland due to its modern abstract dress pattern, unconventional spiral construction, and strong color contrast."



# FRANCE



**DESIGNER:**

Valérie Coulloumme-Labarthe

**DESIGNED FOR:**

ENCORE for an American war widow

**MATERIALS USED:**

Upcycled MLI (Multi-Layer Insulation, Spacecraft Materials) pants paired with a thrifted jacket and red suede pumps

**RESILIENCE WORN, STORIES SHARED**

This look, worn by a young American war widow, was presented at the second ENCORE fashion show at Georgetown's Martin's Tavern, following its debut at the French Embassy in Washington. ENCORE, a 501(c)(3) nonprofit, produces sustainable haute couture shows in which "models for a night" with visible and invisible disabilities embody resilience, beauty, and strength. The first two presentations honored injured veterans and their sacrifices in service to the nation and the cause of peace. This garment reflects power through lived experience and peace through recognition, inclusion, and the enduring strength of community.

# GHANA



DESIGNER:  
Clara Pinkrah-Sam

DESIGNED FOR:  
Clatural Wear LLC

MATERIAL USED:  
Satin

## **CRAFT AS POWER, ETHICS AS PEACE**

This ethically sustainable work reflects the dynamic relationship between fashion, power, and peace in Ghana. Rooted in traditional craftsmanship, the piece highlights fashion as a meaningful expression of cultural identity and heritage. By integrating modern ethical practices, it supports local artisans while promoting environmental responsibility. This thoughtful approach transforms design into a force for social progress, where creativity and conscience work in harmony. Blending tradition with innovation, the work expresses power through cultural pride and peace through sustainability, collaboration, and a shared commitment to a more responsible future.





# ICELAND



**DESIGNED FOR:**  
Vigdís Finnbogadóttir, President  
of Iceland (1980-1996)

**MATERIALS USED:**  
Silk and wool

## **WHERE DIPLOMACY FINDS ITS HUMAN VOICE**

At the 1986 Reykjavík Summit, U.S. President Ronald Reagan and Soviet leader Mikhail Gorbachev met to ease Cold War tensions, in a meeting often seen as the beginning of the end of the Cold War. This outfit was worn by President Vigdís Finnbogadóttir, who welcomed the leaders to Iceland at this pivotal moment. As president, she was a strong advocate for peace and spoke clearly against war in all its forms. Known for her grace and composure, President Finnbogadóttir represented the human side of diplomacy. The outfit reflects that quiet strength and Iceland's role in bringing people together.

# INDIA



DESIGNER:  
Aleena Dhar, Karishma Kamboj

DESIGNED FOR:  
The exhibition *Fashioning  
Power, Fashioning Peace*, 2026

MATERIAL USED:  
Silk

## **ELEGANCE IN RESTRAINT, POWER IN HARMONY**

This silk ensemble represents fashion as a quiet expression of power and peace, values deeply embedded in its cultural context. Designed with balance and restraint, the garment emphasizes harmony over dominance. Silk, long associated with refinement and cultural exchange, reflects continuity across time. The silhouette balances strength with fluidity, expressing authority through grace. Created through artisanal processes, the piece honors patience, solitude, and collective skill—principles that have shaped the country's enduring philosophy of coexistence and thoughtful design.



# IRANIAN HERITAGE



## DESIGNER:

Farah Abazary

## MATERIALS USED:

Stretch crepe fabric (coat), scuba fabric (dress), hand embroidery, pearls, and gold metallic (*zarbat*) thread.

This two-piece design reflects Iranian heritage through a balance of tradition and modernity, with a central focus on peace as both a cultural value and a personal strength. The bright yellow symbolizes hope, light, and renewal, while the deep blue embroidery represents calmness, depth, and inner stability, qualities that form the foundation of lasting peace. The coat's front panel is inspired by Azadi Tower, a symbol of freedom and unity, interpreted through traditional Persian hand embroidery. Pearls reflect purity and peace, while gold threads highlight heritage and craftsmanship. By blending contemporary tailoring with elements of Iranian tradition, this design expresses a quiet yet powerful vision of peace through fashion.

# IRAQ



DESIGNER:  
Sahar Rashad

MATERIALS USED:  
Crepe with black feathers,  
hand-printed Sumerian  
motifs, and outlined in gold

## ECHOES OF SUMER, VISION OF TOMORROW

This dress represents the theme of fashion, power, and peace in our country by blending historical heritage with contemporary design. Fashion is expressed through its elegant crepe fabric, hand-printed Sumerian motifs, and dramatic black feathers, creating a modern yet culturally rooted aesthetic. Power is symbolized by Shubad (Puabi), a historical figure associated with royalty and ceremonial authority in ancient Sumer, reflecting strength and influence. Peace is conveyed through the harmonious fusion of history and art, connecting past traditions with a modern vision, celebrating cultural identity in a refined and thoughtful way.





# IRELAND



DESIGNER:  
Pat Crowley

DESIGNED FOR:  
The Honorable Margaret Heckler,  
former United States Ambassador  
to Ireland

MATERIALS USED:  
Green silk, black velvet,  
and green sequins

## **DIPLOMACY IN PRESENCE AND PURPOSE**

Margaret Heckler wore this gown while serving as the first woman US Ambassador to Ireland (1985–89), a pivotal period marked by both cultural celebration and political tension. Its vibrant green hue — long associated with Ireland's identity — reflected respect for her host nation and the diplomatic bridges she sought to strengthen. She wore it to an exclusive gathering at Luttrellstown Castle during the Irish Derby festivities in July 1988, hosting American business leaders and celebrities including John Forsythe, Stephanie Powers, Mick Jagger, and Jerry Hall. During the years of The Troubles, Heckler became known for promoting economic investment and dialogue in support of peace. The gown reflects the power of diplomacy expressed not only through policy, but through presence.

# ISRAEL



**DESIGNER:**

Yaron Minkowski

**DESIGNED FOR:**

The exhibition ***Fashioning Power, Fashioning Peace***, 2026

**MATERIALS USED:**

Embroidered tulle, appliques, and transparent lycra

**FROM MEMORY,  
RENEWAL BLOOMS**

This gown, created in memory of what happened at the 2023 Nova Festival, is composed of striking red anemone forms that carry layered meaning. The anemone, long associated with the southern region of Israel, symbolizes both the memory of loss and the promise of renewal. Each year, these flowers draw thousands to the “Darom Adom” festival, celebrating nature, community, and resilience. Reimagined in this design, the anemone becomes a powerful visual language of remembrance and hope. The piece expresses power through endurance and peace through renewal, honoring a community’s ability to heal and move forward.



# JAPAN



#### DESIGNED FOR:

*Furisode*, the most formal type of kimono for unmarried women

#### MATERIAL USED:

Silk

#### TRANSFORMATION IN MOTION

The *furisode* (振袖), meaning “swinging sleeves,” is a formal kimono distinguished by its long, flowing sleeves that extend to the calves or ankles. Traditionally worn for significant life occasions, it represents youth, grace, and cultural refinement. Adorned with butterfly motifs, the design draws on symbolism dating to the Heian period, where the butterfly signifies elegance, longevity, and the flourishing of women. Its transformation from caterpillar to winged form reflects growth and renewal, while its historical association with the Taira clan conveys strength and endurance. The garment expresses power through transformation and peace through beauty, balance, and continuity.

# KOREA



MATERIAL USED:  
Silk

## **POWER IN BALANCE, BEAUTY IN RESTRAINT**

This item reflects how fashion in Korea has long expressed power and peace simultaneously. Traditionally worn by royalty and officials, it symbolized authority, order, and social harmony. At the same time, its refined lines, balanced colors, and emphasis on modest beauty embody Korean values of restraint and coexistence. Today, it continues to represent Korea's soft power—using cultural heritage and design to communicate identity, dignity, and peace to the world.



# MADAGASCAR



DESIGNER:  
Caroline Andria

DESIGNED FOR:  
Her Excellency Lantsoa  
Rakotomalala, first woman  
Ambassador of Madagascar to  
the United States of America

MATERIALS USED:  
Raffia and woven *rabane* of  
Madagascar, *soga* fabric

## LEADERSHIP ROOTED IN BIODIVERSITY AND ANCESTRY

This dress reflects Madagascar's values of nobility, modesty, and discretion, expressed through its simple and elegant white base, a color that signifies ancestry and the soul, both deeply revered in Malagasy culture. Its form, inspired by attire worn by Malagasy women during joyful ceremonies, remains humble while embodying cultural heritage and artisanal precision. The use of natural raffia and *rabane* in varied forms highlights the richness of Madagascar's biodiversity. The piece expresses power through cultural identity and peace through a harmonious relationship with nature, tradition, and community.

# MALDIVES



## DESIGNER:

Moonisa Abdulla Luthfi

## DESIGNED FOR:

Inspired by Al-Sultan  
Mohamed Fareedul Awwal,  
last King of the Maldives

## MATERIALS USED:

Wool-blend fabric, embroidered  
collar and cuffs, diagonal  
sash, and structured belt.

## A LEGACY OF LEADERSHIP REIMAGINED

This attire represents the formal ceremonial dress worn by the last King of Maldives, Al-Sultan Mohamed Fareedul Awwal, r. 1954–1968, reflecting authority, rank, and royal identity. The structured military-style tunic draws from early twentieth-century court uniforms while remaining rooted in Maldivian tradition. Fine fabric, precise tailoring, intricate embroidery, and a diagonal sash, together form a visual language of leadership, honor, and governance. Reinterpreted by the designer, the garment is presented through a contemporary lens while preserving its historical integrity. Known for refined craftsmanship and international recognition, Moonii brings together fashion and storytelling in her work, while also mentoring emerging designers. This piece expresses power through legacy and peace through the respectful continuity of tradition.



# MALI



DESIGNED FOR:  
Queen Ahneva Ahneva of  
the African Textile Museum

DESIGNED FOR:  
The Honorable Diane E.  
Watson, former Member of  
Congress, United States  
House of Representatives

MATERIALS USED:  
Cotton, mud, and  
metallic gold ribbon

## **FASHION AS A LANGUAGE OF PEACE**

Ahneva is a global citizen advancing peace and cultural exchange through her work across disciplines and borders. By pairing traditional artisans with contemporary designers, she fosters meaningful collaboration, knowledge sharing, and capacity building within local communities. Her approach positions fashion as a universal language, bridging cultures and perspectives through creativity and dialogue. Through this practice of Fashion Diplomacy, she demonstrates how design can transcend boundaries and connect people worldwide. Her work expresses power through collaboration and peace through cultural understanding and exchange.

# MEXICO



## DESIGNERS:

Marta Verónica and  
Agustina Quiroz

## MATERIALS USED:

Brocaded cotton *huipil* dyed with  
indigo and purple snail dye, and  
native silk, dyed with cochineal

## COLOR AS HERITAGE, CRAFT AS IDENTITY

The outfit is an homage to the resilience of indigenous people of Mexico, and the power of its men and women to maintain their 3,000-year-old weaving traditions. Woven on a back-strap loom, the *huipil* is the essence of Mesoamerican costume. Silkworms were introduced in the 16th Century. Natural dyes, such as indigo and the precious purpura sea-snail dye, are protected.



# MOLDOVA



DESIGNER:  
Rodica Nicov

MATERIALS USED:  
Eco-materials, cotton,  
lace, velvet, wool

## **ETHNO-MODERN: WHERE HERITAGE MEETS POWER**

This Moldovan ethno-modern piece embodies the intersection of fashion, power, and peace by transforming heritage into cultural influence. Handcrafted elements—crocheted by the designer's grandmother and woven using traditional techniques—represent continuity, resilience, and intergenerational strength. By blending ancestral craftsmanship with modern eco-materials, the design shows how cultural identity becomes a form of soft power, projecting values of peace, sustainability, and dignity rather than dominance. Fashion here becomes diplomacy: a peaceful language through which Moldova affirms its identity, history, and future to the world.

# MONTENEGRO



## MATERIALS USED:

Goat hair, wool, silk, hemp, flax, linen, velvet, damask, gold and silver embroidery thread

## STRENGTH WOVEN IN GOLD, UNITY WORN WITH PRIDE

The Montenegrin national costume represents fashion, power, and peace by blending strength with dignity. Its bold colors, structured silhouettes, and gold embroidery signal authority, honor, and resistance shaped by centuries of struggle. At the same time, the careful craftsmanship and ceremonial use reflect unity, tradition, and communal identity, showing how clothing became a peaceful symbol of resilience, pride, and continuity rather than conflict. Through fashion, Montenegrins expressed power without weapons and preserved peace through shared cultural meaning.



# MOROCCO



DESIGNED FOR:  
Men and women

MATERIALS USED:  
Silk, velvet, cotton

## ELEGANCE THAT UNITES

The caftan, a garment worn by women and the *djellaba*, a similar garment worn by men, reflects fashion, power, and peace through its refined craftsmanship and cultural significance. Known for its luxurious fabrics and intricate embroidery, it stands as a timeless expression of elegance. Historically worn by royalty and individuals of high status, the caftan symbolizes authority and prestige. Today, it is also worn during weddings and religious celebrations, where it brings communities together in shared tradition. The garment expresses power through heritage and distinction, and peace through unity, celebration, and cultural continuity.

# MOZAMBIQUE



**DESIGNED FOR:**  
Ceremonial occasions or  
diplomatic settings

**MATERIAL USED:**  
Cotton

## **WHERE CELEBRATION BECOMES HARMONY**

This customary *capulana* dress from Mozambique is worn during special occasions such as family gatherings, where peace and harmony prevail. Rooted in tradition, the garment reflects the importance of community, togetherness, and shared cultural expression. Its presence at moments of celebration highlights values of unity, respect, and continuity across generations. Through its use in joyful gatherings, the dress expresses power through cultural identity and peace through connection, reinforcing bonds that sustain community life.



# NIGERIA



DESIGNER:  
Kiki Kamanu

DESIGNED FOR:  
Kiki Kamanu

MATERIALS USED:  
Handwoven *asòòke* fabric from south eastern Nigeria, luxury damask with hand-beaded detail, lined with monochromatic silk.

## **POWER TAILORED, UNITY WOVEN**

In Nigeria, fashion transcends attire, expressing identity, culture, and resilience. The Tobiloba jacket is a striking example, crafted from luxury damask with over four weeks of intricate beading. Its handwoven pink and tan *asòòke* fabric, long associated with royalty, reflects a rich heritage while embracing a contemporary sensibility. Adjustable zippered sleeves introduce a modern versatility, blending tradition with innovation. As both garment and statement, it empowers individual expression while celebrating collective identity. The piece expresses power through craftsmanship and cultural pride, and peace through fashion's ability to unite, connecting communities through a shared language of design.

# NORTH MACEDONIA



## DESIGNER:

The Miyak people,  
Village of Smiljevo

## DESIGNED FOR:

A bride

## MATERIALS USED:

Linen, silk, wool, cotton, metallic  
thread, silver, and glass beads

## A BRIDAL LEGACY PRESERVED IN TIME

The Miyak people, from villages in southwestern North Macedonia, are known for their distinctive cultural traditions and enduring craftsmanship. Speaking an archaic Macedonian dialect, they developed remarkable skills in animal husbandry, masonry, woodcarving, and textile production, building both prosperity and a strong cultural identity. Their relative isolation allowed them to preserve traditions through centuries of Ottoman rule. Renowned for elaborate wedding attire, Miyak bridal ensembles reflect exceptional artistry and symbolic richness. Today, these customs are recognized by UNESCO as intangible cultural heritage. This ensemble, created in Smilevo around 1900, expresses power through tradition and peace through continuity.



# PAKISTAN



DESIGNER:  
Amna Inam

DESIGNED FOR:  
Randhawa Brands

MATERIALS USED:  
Silk satin, *nakshi*, *aari*, and fine *resham* threadwork sitari gold Tilla work, cut stones, cut *dana*

## HERITAGE EMBELLISHED, POWER REFINED

This kaftan gown reflects fashion, power, and peace through the union of modern couture and centuries-old craftsmanship. Hand-embellished by master *karigars* using *zardozi*, *kora dabka*, *nakshi*, *aari*, and *resham*, it honors the skill and dignity of artisan traditions. Mughal-inspired botanical motifs evoke cultural continuity and harmony, while the contemporary silhouette expresses the confidence of a modern nation. Each cut stone and cut *dana* is hand-couched, preserving time-honored bridal techniques. The garment expresses power through craftsmanship and heritage, and peace through the quiet discipline, care, and continuity that define enduring artistic practice.

# PANAMA



DESIGNER:  
Annie Chajin

MATERIALS USED:  
Levi's denim with upcycled  
textiles from different collections

## **COLLABORATION, IDENTITY, AND CULTURAL PRIDE**

As a community of artisans, working with other artisans from different countries to embrace greater diversity, we created this piece to reflect power through collaboration, identity, and cultural pride. It represents peace by uniting diverse traditions—Guna, Afro-Antillean, and folkloric—into a harmonious design. Through upcycling, it promotes sustainability and respect for resources, showing how fashion can transform history and diversity into something meaningful. Together, we create with love, turning our heritage into bold fashion statements that honor our roots while inspiring unity and innovation in the global fashion industry.



# PARAGUAY



DESIGNER:  
Sonia Garbarino

DESIGNED FOR:  
The exhibition *Fashioning  
Power, Fashioning Peace*, 2026

MATERIALS USED:  
Tulle, handmade embroidery,  
and cotton lace

## LACE OF LEGACY, VISION OF MODERN GRACE

This haute couture bridal gown reflects a seamless union of contemporary elegance and Paraguay's rich artisanal heritage. Its ethereal silhouette, defined by fluid lines and lightness, evokes movement and timeless sophistication. At its core is the traditional *encaje yú*, meticulously handcrafted by Paraguayan women artisans using techniques passed down through generations. Created with organic cotton thread, the lace represents both cultural identity and a commitment to sustainability and ethical creation. Reimagined through an avant-garde lens, it forms a dialogue between past and present. The gown expresses power through craftsmanship and peace through heritage, care, and continuity.

# PHILIPPINES



## MATERIALS USED:

Pineapple fibers, cotton,  
silk, beads, and sequins

## WHERE SHADOW GIVES WAY TO BLOOM

This contemporary Filipiniana reinterprets the *Terno Mestiza* through black mesh and vivid pink florals, blending tradition with modern expression. Set against a deep black background, the design evokes solemnity and strength, recalling defining chapters of Philippine history, from colonial struggle to the restoration of democracy. The bold floral motifs symbolize resilience, growth, and renewal, reflecting the nation's enduring spirit. The interplay of shadow and bloom creates a visual narrative of hope emerging from challenge. This piece expresses power through historical memory and peace through renewal, capturing a collective aspiration toward strength, dignity, and transformation.



# POLAND



DESIGNER:  
Alexandra Lisiecki, founder  
of Reculterd Designs

DESIGNED FOR:  
The exhibition *Fashioning  
Power, Fashioning Peace*, 2026

MATERIAL USED:  
Red polyester

## **THREADS OF SOLIDARITY, WOVEN IN TRADITION**

This piece presents fashion as a vehicle for cultural continuity, resilience, and international solidarity. Rooted in Polish folk tradition, it reflects the historical role of women as custodians of memory and heritage, with dresses serving as an intergenerational expression of identity. Designed by Alexandra Lisiecki and brought to life by Ukrainian seamstresses, the gown carries profound significance, honoring the endurance of Ukrainian craftsmanship while reflecting Poland's support for its neighboring nation in a time of crisis. Inspired by Poland's national colors, it expresses power through unity and peace through collaboration, preservation, and shared cultural strength.

# ROMANIA



**DESIGNER:**

Folk Costume from Transylvania,  
Pădureni Region

**DESIGNED FOR:**

Wedding attire of a  
prosperous village woman

**COLLECTION OF:** Banu Collections

**MATERIALS USED:**

Linen and wool

**FROM FOREST ROOTS  
TO BRIDAL CROWN**

The traditional women's costume of Ținutul Pădurenilor, a distinct ethnographic region in Transylvania, is among the most expressive in Romania. Centered on a long white handwoven shirt-dress, it is richly adorned with geometric and stylized floral embroidery in black, red, and dark blue. The ensemble is completed with a woven apron and a wide belt, while the bridal version features exceptionally dense decoration and a ceremonial headdress known as the *ceapșă*. Unique to this region is a tradition of locally crafted peasant metal jewelry. More than attire, the costume expresses identity, life stages, and continuity, conveying power through heritage and peace through enduring cultural tradition.



# SAUDI ARABIA



**DESIGNER:**  
Aliya Alsalmi

**DESIGNED FOR:**  
Saudi Arabia Women's Winter  
Olympic Team, 2026

**MATERIALS USED:**  
Chiffon, silk, satin,  
organza, and taffeta

## **OLYMPIC STAGE, A LANGUAGE OF TRADITION AND PEACE**

This contemporary interpretation of the *Thoub Al-Misdah* embodies fashioning power by reclaiming a traditional garment as a confident expression of identity and agency. Its flowing lines, refined fabrics, and handcrafted Bairam details honor the value of women's cultural labor and inherited craftsmanship. At the same time, it reflects fashioning peace by harmonizing past and present, local heritage and global presence. Worn at the Winter Olympic Games, the garment becomes a form of quiet diplomacy, inviting respect and cross-cultural dialogue. It expresses power through identity and peace through beauty, modesty, and a shared appreciation of tradition.

# SERBIA



## DESIGNER:

Balkan Roots L.L.C.

## MATERIALS USED:

Silk, velvet, metal thread on velvet, thread (likely silk or cotton), needlework *poentlas* lace technique, pearls, and silver (tiara metal).

## VELVET DIPLOMACY IN A CHANGING WORLD

This elegant ensemble reflects Serbia's 19th-century dialogue of fashion, power, and peace. The emerald velvet skirt and dark green jacket, adorned with gold-trimmed lace, evoke a royal aesthetic shaped by both European haute couture and traditional Serbian embroidery. Worn during the reign of Prince Alexander Karađorđević, r. 1842-1858, the garment illustrates a moment of cultural negotiation, as Serbia balanced Ottoman, Russian, and Western influences while shaping its modern identity. Through this fusion, fashion became a form of political expression. The ensemble expresses power through refinement and peace through a visual language of coexistence and cultural dialogue.



# SINGAPORE



DESIGNER:  
Ratianah

MATERIALS USED:  
Cotton, lace, *voile*

## **A TAPESTRY OF CULTURES, WORN WITH GRACE**

The *kebaya*, a long-sleeved blouse with a front opening, is a central expression of cultural identity among the Peranakan, Malay, and other communities in Singapore. Within the Peranakan community, it is especially embraced by younger *Nyonyas*, while others continue to wear the *Baju Panjang*. *Kebaya* designs reflect Singapore's multicultural society, often blending Javanese batik with Malay, Chinese, Indian, and European influences. Worn for festive occasions, ceremonies, and daily life, it embodies both tradition and modern relevance. Inscribed on UNESCO's Intangible Cultural Heritage list in 2024, the *kebaya* expresses power through diversity and peace through cultural harmony.

# SLOVENIA



## DESIGNER:

Maja Štamol Droljc

## DESIGNED FOR:

Idrija Lace Festival, Slovenia

## MATERIALS USED:

Silk chiffon, tulle, hand-bobbin lace flowers made from metallic thread

## LACE IN LIGHT, STRENGTH IN FORM

This distinctive creation is crafted from eighteen meters of silk chiffon and translucent mesh in three seamlessly blended shades, creating a sense of lightness and movement. Adorned with nearly fifty hand-bobbin lace flowers in metallic thread, the design showcases the refined tradition of certified Idrija lace. The interplay of delicate, hand-draped fabric with a structured metallic form reflects a balance between heritage and innovation. Presented at the Idrija Lace Festival, the piece serves both as couture and cultural expression. It expresses power through craftsmanship and peace through harmony between tradition and modern design



# TUNISIA



DESIGNED FOR:  
Mrs. Fadhila Gannouchi

MATERIALS USED:  
Fine wool, gold thread,  
and purl sequins

## **GOLD THREADS OF CROSSROADS AND CRAFT**

This black and gold dress from Hammamet, the *Jebba Matruza*, is a striking ceremonial ensemble that highlights Tunisia's rich tradition of fashion and embroidery. Created through the skill of master artisans, it reflects the diverse cultural influences shaped by Tunisia's historic position at the crossroads of maritime and land routes. The design features a distinctive heart-shaped neckline extending along the bodice, adorned with floral motifs in purl, sequins, and gold thread that create a luminous effect. Structured shoulder elements balance the silhouette with elegance. The piece expresses power through artistry and peace through a harmonious blending of cultures.

# UKRAINE



DESIGNER:  
Gunia Project

MATERIAL USED:  
Linen

## CULTURE AS AMBASSADOR

Gunia Project is a design initiative rooted in Ukrainian cultural heritage, founded by Nataliia Kamenska and Maria Gavryliuk. Emerging from ethnographic expeditions across Ukraine, the work draws on traditional crafts, museum archives, and close collaboration with local artisans. Each piece reinterprets historic techniques, symbolism, and visual language while preserving their essence within a contemporary context. As a cultural ambassador, Gunia Project has been presented to global leaders and figures, reflecting Ukraine's creative voice on the world stage. The work expresses power through cultural identity and peace through preservation, dialogue, and the renewal of tradition.



# UNITED NATIONS



**DESIGNER:**

Runa Ray

**DESIGNED FOR:**

United Nations Ocean Decade of Ocean Science for Sustainable Development, 2021-2030

**MATERIALS USED:**

Bio-fabric using invasive algae, specifically sargassum

**FROM EXTRACTION TO REGENERATION**

This garment presents fashion as a global force capable of reshaping values, systems, and responsibility. Created from a bio-fabric developed using invasive sargassum algae collected from coastal Florida, the piece transforms a climate-driven pollutant into a regenerative, leather-like material. By eliminating the need for land, freshwater, and chemical inputs, it challenges the extractive practices of conventional fashion. In doing so, it shifts power toward innovation that restores balance between humanity and nature while supporting sustainable livelihoods. Within an international context, the design expresses power through responsible transformation and peace through environmental harmony, circularity, and coexistence.

# USA (THE PUEBLO OF LAGUNA)



## DESIGNER:

Ribbon Skirt was threaded by a Navajo seamstress. Velvet top was thrifted in a second-hand ABQ thrift shop.

## DESIGNED FOR:

The Honorable Deb Haaland, Member of Congress, United States House of Representatives

## MATERIALS USED:

Black, flowered print ribbon skirt, black velvet top, black blazer, turquoise/coral *heishi* necklace, traditional Pueblo Indian wrap moccasins

## A BLANKET OF HONOR AND NATION-TO-NATION RESPECT

President Joe Biden's administration marked a renewed commitment to Tribal Nations, advancing historic investments in infrastructure, protecting ancestral lands, and formally acknowledging the legacy of the Federal Indian Boarding School Era. At the 2024 Tribal Nations Summit, a blanket was presented to the President as a symbol of courage, respect, and the enduring bonds between Tribal communities and the federal government. In many Indigenous traditions, such a gift represents honor, relationship, and shared responsibility. This moment reflects a strengthening of nation-to-nation ties, expressing power through recognition and peace through respect, healing, and continued partnership.





# URUGUAY



DESIGNER:  
Walter & Edith Miranda

DESIGNED FOR:  
Edith Miranda

MATERIALS USED:  
Textiles, feathers, decorative  
stones, sequins, and beads

## **RHYTHM, RESILIENCE, AND CULTURAL VOICE**

This *candombe* costume represents one of Uruguay's most emblematic cultural expressions. Recognized by UNESCO as Intangible Cultural Heritage of Humanity, *candombe* is rooted in Afro-Uruguayan history and continues as a vibrant, collective practice in public space. The costume embodies fashion as a vehicle of visibility and dignity, expressing identity through movement, color, and performance. It reflects power through representation and resilience, and peace through community, shared rhythm, and social cohesion. The piece highlights Uruguay's enduring commitment to diversity, inclusion, and intercultural dialogue.

# VIETNAM



**DESIGNER:**

Vu Anh Tuan - Tuan Sanh

**MATERIAL USED:**

Silk

**A NATION RISING IN  
SILK AND SYMBOL**

“The Era of Rising” is an *Áo Dài* artwork designed and handcrafted over eleven months by artisan Vu Anh Tuan on vibrant red silk. The dress features eighty hand-embroidered golden lotus flowers, marking the 80th anniversary of Vietnam, alongside thirty-four rising cranes representing the country’s provinces and cities united across its landscape. Rich in symbolism and refined craftsmanship, the piece reflects cultural pride, resilience, and aspiration for growth. Aligned with the theme of power and peace, the *Áo Dài* expresses strength through unity and peace through harmony, friendship, and a forward-looking national vision.



# ZIMBABWE



DESIGNER:  
House of PaRuchi

DESIGNED FOR:  
The exhibition *Fashioning Power, Fashioning Peace*, 2026

MATERIALS USED:  
Cotton and polycotton

## IDENTITY WOVEN FROM LAND AND SYMBOL

This dress combines polycotton and cotton to reflect Zimbabwe's cultural identity and agricultural heritage. The cream-colored cotton, widely cultivated across the country, represents a vital source of livelihood for many smallholder farmers. The polycotton fabric echoes the national textile, incorporating key symbols such as the Zimbabwe bird, chevron patterns, and the colors of the national flag. Together, these elements create a design that is both rooted in the land and expressive of national pride. The garment expresses power through identity and resourcefulness, and peace through a shared connection to heritage, community, and place.

# GLOBAL INTERPRETATION

DESIGNER:  
Sonia Garbarino

DESIGNED FOR:  
Jan DuPlain

MATERIAL USED:  
Sculptural stretch fabric that  
allows fluid movement

## **GLOBAL – ONE WORLD, WOVEN IN UNITY**

This gown, composed of the flags of nations around the world, reflects the intersection of fashion, power, and peace through an American lens. Built on diversity and shaped by cultures from across the globe, the United States is embodied in this rich visual tapestry. Fashion becomes a form of soft power, communicating unity, respect, and collaboration without words. The structured silhouette conveys strength and leadership, while the blending of flags symbolizes harmony among nations. The design expresses power through inclusion and peace through the ability to bring people together in shared identity and purpose.



The President Woodrow Wilson House  
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## Connect with the 2026 participating designers!

COUNTRY	DESIGNER	ORGANIZATION	WEBSITE/INSTAGRAM
Albania	Arka e Kelmendit	Arka e Kelmendit	@arkaekelmendit
Austria	Julia Koerner	JK3D®	www.jk3d.com
Bolivia	Mariate Rivera	Mariate Rivera	@mariaterivera21designer
Brazil	Maisa Gouveia and Natalia Gouveia	Maisa Gouveia Estilista	@maisagouveiaestilista
Cameroon	The Pan-African Fabric: Cameroon Designer Competition Winner	Muks'Couture	@mukscouture19
Czech Republic	Beáta Rajská	beata RAJSKA	www.beatarajska.com
Denmark	Jenny Packham	Jenny Packham	www.jennypackham.com
Dominican Republic	Oscar de la Renta	Oscar de la Renta	www.oscardelarenta.com
Ecuador	Roberto de Villacis	de Villacis	www.devillacis.com
Egypt	Moja Design Studio	Moja Khafagi Design Studio	www.mojestudios.com
Estonia	Karolin Kuusik	Karolin Kuusik	www.karolinkuusik.ee
Ethiopia	Abdul Ahmed	Zazu fabric	@zazufabric
Finland	Vesa Heitala Vesa Design Unlimited	Vesa Design Unlimited	www.vesadesign.com
France	Valérie Coulloume-Labarthe	Encore DC	www.encore-dc.com
Ghana	Clara Pinkrah-Sam	Clatural Wear LLC	www.wearclatural.com
India	Aleena Dhar and Karishma Kamboj	House of Alkara	www.houseofalkara.com
Israel	Yaron Minkowski	Minkowski	www.minkowski.co.il
Mali	Queen Ahneva Ahneva	African Textile Museum	www.africantextilemuseum.org
Moldova	Rodica Nicov	Rodica Nicov	www.rodicanicov.com
Nigeria	Kiki Kamanu	Kiki Kamanu	@kikikamanu
Panama	Annie Chajin	Chajin Designs	@chajindesigns
Pakistan	Amna Inam	Randhawa Brands	@randhawabrands
Paraguay	Sonia Garbarino	Sonia Garbarino Atelier	www.soniagarbarinoatelier.com
Poland	Alexandra Lisiecki	Recultured Designs	www.reculturedesigns.com
Saudi Arabia	Aliya Alsalmi	Aliya Alsalmi	@alyaalsalmi
Serbia	Balkan Roots L.L.C.	presenting traditional Serbian/Balkan design	@bmirkovic2001
Singapore	Kebaya	Ratianah	@ratianahtahir
Slovenia	Maja Štamol Droljc	Maja Štamol	www.majastamol.com
Ukraine	Gunya Ltd, Ukraine	Gunia Project	@gunia_project
United Nations	Runa Ray	Runa Ray	www.runray.com
Vietnam	Vu Anh Tuan - Tuan Sanh	Tuan Sanh's Ao Dai	www.tuansanh.vn/en
Zimbabwe	House of PaRuchi	House of PaRuchi	@house_of_paruchi
Global Interpretation	Sonia Garbarino	Signature Dresses	www.signaturesdresses.com
Slovenia	Maja Štamol Droljc	Maja Štamol	www.majastamol.com
Tunisia	From the collection of Mrs. Fadhila Gannouchi	Fadhila l'Original	@fadhilamania
Ukraine	Gunya Ltd, Ukraine	Gunia Project	@gunia_project
United Nations	Runa Ray	Runa Ray	www.runray.com
Uruguay	Walter & Edith Miranda		Sahar Rashad
Vietnam	Vu Anh Tuan - Tuan Sanh	Tuan Sanh's Ao Dai	https://tuansanh.vn/en/collections/
Zimbabwe	House of PaRuchi	House of PaRuchi	@house_of_paruchi
Global Interpretation	Sonia Garbarino	Signature Dresses	www.signaturesdresses.com

Thank you

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EXHIBITION AND RECEPTION



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