

# *Costume Society* Newsletter



*Autumn 2018*



## Vice Chairman's Newsletter Report

### AUTUMN 2018



Despite the terrible news that our Chairman Deirdre had passed away in May, and the madness that was London's Gay Pride almost bringing London to a halt, the Society held a fantastic summer study day at London College of Fashion on 7 July celebrating our Patterns of Fashion Award. We had two fascinating and engaging talks this year. Michele Clapton, costume designer best known for her work on *Game of Thrones* and *The Crown* gave an inspiring insight into her process and practice, and Regency Tailor Zack Pinsent enthralled us with his performative presentation discussing the Regency gentleman's wardrobe. The Patterns of Fashion Award, judged for the last time by John Bright of *Cosprop*, preceded these talks. I would personally like to thank John for his contribution and welcome Michele Clapton as our new judge. This year we had twelve entries, from which four finalists were chosen. For the first time we had two international entries and the award was won by Chu Siu-Ming (Jason) from Hong Kong, for his beautiful circa 1770 Polonaise and underskirt. Joanna Jarvis and Louise Chapman also outlined their plans for the development of the Patterns of Fashion Award going forward (see article on page 9 of this issue). Previous Society events this year were a very successful Behind the Scenes visit to the V&A's Clothworkers' Centre with curator Edwina Ehrman, and the *Si Wi Yah: Sartorial Representations of the African Diaspora* conference that the Society supported.

I am delighted to announce that we have appointed to one of our two Conference Organiser posts. I would like to welcome Amy Wilson who will look after the venue arrangements (her biography is included on page 15 of this newsletter) and we are in the process of assessing applications for the 'Content' post. With this news I am also happy to say that plans have begun for the 2019 Conference that will be held in Birmingham, and I encourage you all to keep your eyes peeled for details and a call for papers that will appear in the near future once we have a our team in place. In the meantime we have a wonderful autumn study day to look forward to: *Fashion, Femininity and Power* at Killerton House in Devon, as well as a visit to Whitchurch Silk Mill.

Please let us know if there are events that you would like to see the Society undertake, and keep in touch through our facebook, blog, twitter and new Instagram accounts as well as the website

[www.costumesociety.org.uk](http://www.costumesociety.org.uk)

Shaun Cole

## Fashion, Femininity and Power

AUTUMN STUDY DAY, KILLERTON, BROADCLYST, EXETER  
SATURDAY 15 SEPTEMBER 2018

### Programme

- 10.00 Welcome and Housekeeping
- 10.15 Professor Angela Smith, University of Plymouth: *World War I and the Suffrage Movement*
- 11.00 Dr Becky Munford, Reader in English Literature, Cardiff University: *Women in Trousers, a Visual Archive*
- 11.40 Coffee
- 11.55 Amy Towle, Assistant Exhibitions Officer, Cosprop: *WSPU and the Politicisation of Dress*
- 12.20 Break for Lunch
- 14.00-16.00 Behind-the-scenes tours alternating with exhibition tours.

**Parking:** Please use the visitor car park. The mansion is a short walk along the drive. There is a small parking charge for non-members of the National Trust.

**Admission:** Admission to the house is not included in the booking fee. This is free for members of the National Trust and their guests. There will be an admission charge for non-NT members.

**Refreshments** will be provided mid-morning. Lunch is not provided, please make your own arrangements. There is a restaurant on site and two cafes for snacks and sandwiches. If bringing your own there are picnic tables around the property and indoor cover if wet.



Meryl Powell sailing in the Fal Estuary, 1935

The Costume Society's annual autumn study day this year will take place at Killerton, the National Trust house near Exeter. The theme will link in with the National Trust's headline programme for 2018, *Women and Power*, to

mark the centenary of the granting of the first voting rights to women, and take a broad view of dress and politics. There will be an opportunity to attend talks linked to the theme in the morning, and in the afternoon a chance to view the three exhibitions in the public spaces in the mansion, and take a closer look at some objects from the stored collections. The behind-the-scenes tour will include a view of some of Queen Victoria's clothing in the Costume Department's workroom.

The morning talks will be held in the Heartspace, which is located at the back of the mansion. On arrival please wait in the entrance hall where you will be met by a volunteer who will show you to the meeting room.

### Venue

Killerton House, Killerton, Broadclyst, Exeter, Devon, EX5 3LE

### Date

Saturday 15 September 2018 10.00 – 16.00

### Tickets

Members: £30.00, Non-members: £40.00, Student members: £5.00, Student non-members: £10.00  
Entrance to house and parking free for National Trust members, there is a charge of £11.60 (house) and £2.00 (parking) for non-members.

### Booking

Costume Society Bookings, 12 Red Square, Piano Lane, Carysfort Road, London N16 9AW, or via the website..

There is a booking form on page 30 of this newsletter



## FASHIONED FROM NATURE

VICTORIA AND ALBERT MUSEUM

EXHIBITION VISIT

TUESDAY 25 SEPTEMBER 2018



This exhibition presents fashionable dress alongside natural history specimens, innovative

new fabrics and dyeing processes, inviting visitors to think about the materials of fashion and the sources of their clothes.

**Meet curator Edwina Ehrman for an introductory talk before a visit to the exhibition.**

**Meeting point: Cromwell Road foyer. Look for your Costume Society representative.**

### Venue

Victoria and Albert Museum, South Kensington, London SW7 2RL.

### Date

Tuesday 25 September 2018, 14.00.

### Tickets

Costume Society members £12.00, Non-members £15.00. Members who are also V&A members £5.00 (no need to book for the exhibition).

### Booking

Costume Society Bookings, 12 Red Square, Piano Lane, Carysfort Road, London N16 9AW, or via the website..

There is a booking form on page 30 of this newsletter

Muslin day dress decorated with beetle wing cases 1868-9; Britain  
© Victoria and Albert Museum, London

'Rootbound # 2' dress, Diana Scherer, 2017, Netherlands.  
© Diana Scherer

## CONSTRUCTION:

EXHIBITION TOUR AND COSTUME STORE VISIT

BEECROFT ART GALLERY, SOUTHEND-ON-SEA

THURSDAY 11 OCTOBER 2018



This exhibition explores notions of construction in fashion, image creation and persona. Through physical, social and historical lenses, the construction of garments and accessories, along with their ability to project an image or persona will be

considered. Pulling together garments and paintings from Southend Museums Dress and Textiles collection, the Fine Art collection and through private loans, this exhibition will unpick the creation and projection of personal identity.

An introductory talk by the exhibition curator Ciara Phipps will be followed by a curator-led tour of the exhibition. Afterwards we will visit the costume store to have a look at some interesting pieces within the collection with conservator Claire outlining the care of the collection and some of the potential hazards faced when dealing with costume and textiles.

**Meet 11.30 am at Gallery entrance. Duration of visit approx two hours.**

### Venue

Beecroft Art Gallery, Victoria Avenue, Southend-on-Sea, Essex SS2 6EX.

### Date

Thursday 11 October 2018. 11.30 – 13.30

### Tickets

Members £14.00, Non-members £16.00. Numbers are strictly limited, so don't delay, apply today.

### Booking

Costume Society Bookings, 12 Red Square, Piano Lane, Carysfort Road, London N16 9AW, or via the website..

There is a booking form on page 29 of this newsletter

The Gallery is a short walk from Southend Victoria Station (trains from London Liverpool Street). If you are arriving at Southend Central, on the London Fenchurch Street line, the Gallery is roughly a 5-10 minute walk away.

Travelling by car: the Gallery is on Victoria Avenue, Southend-on-Sea, next to the Central Museum. The car park is Pay & Display. The Beecroft Art Gallery is to your left as you walk from the car park.

## Collections at the Clothworkers' Centre

BEHIND THE SCENES VISIT TO THE V&A AND BRITISH MUSEUM STORES  
8 MARCH 2018

Report by Valerie Wilson, Costume Society Ambassador

Go on – admit it, who doesn't enjoy a good peek 'behind the scenes' at the contents of someone else's wardrobe? This Costume Society half-day event was an opportunity to have a look 'behind the scenes' at the Clothworkers' Centre, Blythe House, West Kensington, in the company of curators from the V&A and British Museum.

After registration and introductions the group was led to the store and study rooms for the British Museum textile collection where Helen Wolfe, Textile Collections Manager, showed some stunning examples of embroidered costumes. The collection of ethnographic textiles at the British Museum numbers over 22,000 objects and includes material from across Africa, Oceania, the Middle East and Asia. Helen had selected some pieces from Palestine, dating mostly from around 1900. These included a richly embroidered wedding outfit consisting of bonnet, scarf, dress, and bolero style jacket. The embroidery was detailed, very colourful, expertly stitched, and, in some respects, looked surprisingly modern. A dress from Bethlehem, of similar date, was richly embroidered in metal threads. A modern costume embroidered by women in refugee camps in Lebanon was the perfect example of how historic collections can, and do, inform contemporary textile practice.

Helen showed the group some of the ways in which older and more fragile textiles are stored by the British Museum, using acid-free cardboard rollers and washed calico. Over the years she has devised and made storage boxes for small and very delicate textiles allowing study of pieces on both sides without the need of removal from the box. For anyone with an interest, either personal or professional, in the care and presentation of historic textiles this 'show and tell' was really informative.

Then we walked through the stores (ooh! - so many distractions, so many lovely rows of neatly stored textiles), past the study rooms with researchers earnestly bent over their chosen pieces, and downstairs to meet Edwina Ehrman, Senior Exhibition Curator with the V&A. Edwina had chosen to show the group a number of costume items that had been under consideration for inclusion in the (then) forthcoming *Fashioned from Nature* exhibition, but hadn't made the final cut. It was fascinating to hear Edwina talk about the planning of the



Items from the British Museum's collections, the roller storage units and Helen Wolfe talking to the group.

exhibition, it isn't often that an opportunity arises to get this level of insight from a senior exhibition curator at the V&A. Edwina explained how she and her team had worked very closely over a period of two years, with, among others, The Natural History Museum, The London College of Fashion, the Centre for Sustainable Fashion, and The European Confederation of Flax and Hemp. The exhibition aims to address honestly and openly the negative side of fashion and fabric production as much as the inspiring and creative side.

Edwina had a range of costume and accessories displayed on tables, for closer study, and described and explained each one in detail. These included a fabulous parasol of marabou tail feathers from India c.1870 and a dress of pineapple (!) fibre dating from around 1914. I thought I had heard of or seen just about every fabric but pineapple was a new one for me. Other pieces included a mid-18th century linen and lace apron, and a stunning embroidered waistcoat from the 1700s. It was a real treat to be able to study all these pieces at close quarters and to get so much background information from the expert.

Ruby Hodgson, Assistant Curator at the V&A, provided an exciting finale to the afternoon by walking, and talking, the group through the V&A costume and textiles stores, answering questions along the way. When she opened a deep storage drawer to reveal a magnificent Norman Hartnell dress made for a state visit to France by the Queen in 1957, there were audible gasps from everyone. The dress featured some magnificent embroidery, created at The Royal School of Needlework, with incredible attention to detail, right down to the specific kind of bee (Napoleonic, explained Ruby) common to a part of Northern France.

Ruby ended the afternoon in fine style by removing the covers of a 1740s dress of Spitalfields silk, recently returned from exhibition abroad. The dress, elaborately and exquisitely embroidered, would have originally been supported on panniers of whalebone or cane, explained Ruby, adding that it was most probably constructed by mantua makers, with the embroidery showing the combined efforts of two workshops.

I loved the whole experience and would strongly recommend any similar behind-the-scenes visits. Helen, Edwina and Ruby were extremely generous with their time and expertise and provided an invaluable insight not only into costume history but also museum practice and exhibition planning. A big thank you to them, and to the organizers of the event.



Ruby Hodgson revealing the Norman Hartnell 1957 dress for the Queen  
Below: 1740s court dress receiving a little TLC.





# Patterns of Fashion Award 2018

LONDON COLLEGE OF FASHION  
SATURDAY 7 JULY 2018

Report by Joanna Jarvis and Louise Chapman, Award Co-ordinators

Patterns of Fashion 2018 reached a very successful conclusion at the Costume Society study day on 7th July at the London College of Fashion. Out of a total of twelve entries, there were four finalists who exhibited their creations alongside all their notes and working drawings at the study day. John Bright, of *Cosprop*, who is now stepping down after five years as judge, commented on each finalist's work in a very constructive and illuminating appraisal.

The winner was **Chu Siu-Ming** (Jason), from Hong Kong, who made a beautiful re-creation of a c1770 Polonoise and underskirt with full period underpinnings from the Gallery of Costume, Manchester.

Highly commended were **Lauren Thompson**, who created a 1597 -1600 leather doublet, the original in the Stibbert Museum in Florence, and a high-crowned leather hat of 1600-1610, **Jennifer Miller** for a c.1892 evening dress in striped silk and velvet, and **Shaunnah Crosbie** for a c.1866 day dress, which she created in calico.

## Future plans for the Award

The competition this year received a total of twelve entries, a number which we would like to build on for next year, so we propose to create two competitions for the 2019 Award.

## Patterns of Fashion 2019

*Patterns of Fashion* will continue as before, with the emphasis firmly on the accurate re-creation of a period garment based on a Janet Arnold pattern. The patterns are difficult to interpret, so students must refer to other garments that are contemporary to their chosen piece, and also further scholarship such as the work being undertaken by Jenny Tiramani and Susan North.



In order to give greater emphasis on the line and silhouette we expect entries to be made from calico, or similar neutral fabric, and to include all the underpinnings. The initial judgment will be made from photographs of the complete ensemble displayed upon a dressmaker's dummy. Judges will be looking for accuracy of line and an understanding of period detail.

## Patterns for Performance 2019

*Patterns for Performance* is a new strand to the Award that will encourage students to design a period garment for a character in a performance. The garment should be based on the Janet Arnold patterns for the primary research, while also taking account of further scholarship such as the work being undertaken by Jenny Tiramani and Susan North.

The design should be based around a character for a performance – dance, theatre or opera. The designs and final garment will be expected to extend, expand, and develop the theatricality of the garment.

Initially the design, supporting research, will be submitted as a toile made in calico, or another suitable, but inexpensive and neutral coloured fabric. The toile should have been photographed on a live performer. Shortlisted entries will be offered the opportunity to develop their toile into a fully realised costume.

We are currently talking to the Society of British Theatre Designers about building a collaborative link with the *Patterns for Performance* Award. There are also investigations underway as to how we might forge links with a different museum or costume archive each year for the *Patterns of Fashion*.

The deadline for both these awards will be at the beginning of February 2019, with a second deadline later on for those shortlisted for *Patterns for Performance*.

Both competitions are open to any student currently studying at second year undergraduate level and above, including post-graduate.

*Previous page from the top:* John Bright appraising the hand stitched and embroidered leather doublet, Winner Chu Siu-Ming, 1892 striped silk evening dress and the 1866 day dress in calico.

*This page:* Joanna Jarvis and Louise Chapman, Award Co-ordinators, announcing the renewed Patterns of Fashion for next year. Finalists lineup: Shaunnah Crosbie, Chu Siu-Ming, judge John Bright, Lauren Thompson and Jennifer Miller.

*Below:* the winning dress back view. The dress is shown in full on the front cover.

*Photos by* Shelley Tobin, Liz Booty and Fiona Starkey





## Costume Designer Michele Clapton

TALKS DRESSING THE CAST OF *GAME OF THRONES*  
SATURDAY 7 JULY 2018

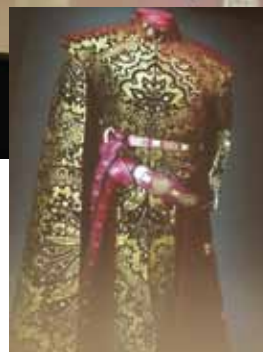
Report by Francesca Scantlebury, Costume Society Ambassador

**At the Costume Society's Summer Study Day in early July BAFTA and Emmy award winner Michele Clapton spoke about her role as costume designer for the immensely popular *Game of Thrones*. Immediately it was clear Michele is very passionate about her work and that the research she completed before starting GoT helped to build this detailed fantasy world.**

Designing everything from armour and clothing to all of the jewellery and crowns featured in the show Michele took on a huge role. As fans will know, there are many, many different locations and characters involved in the show, and it was important to create a convincing environment for each one. This led Michele to take inspiration from all over the world, merging patterns, techniques, and materials to create believable and visually pleasing clothing for viewers. In one particular instance of this merging Michele explained how the armour worn in King's Landing shows elements of Renaissance and Italian embellishment, with the cut of the metal deliberately similar to Japanese armour.

Discussing her thought process and the research she completed before filming began, Michele decided to focus on having distinct colour palettes for different regions. This would hopefully lead to viewers being able to immediately recognise locations at the start of the show. For Winterfell a palette of dark blues and greens was chosen, alluding to the inhabitants' relationship with nature and their worshipping of the Old Gods. In the first ever episode Sansa Stark stands next to her family in a much lighter blue cloak, illustrating her eagerness to leave Winterfell.

For some settings specific colours worn by characters had already been stated in the books. For the Night's Watch at the Wall Michele debated on how to make their rigid black uniform more visually interesting to viewers. Putting a large cauldron in the background of the



set showed clothes being mixed together in dye with some turning darker than others depending on their position in the pot. This alluded to why the uniforms worn differ in shades of black, grey and brown. Michele also looked to emphasise the differences between characters who had planned to join the Night's Watch and those who had not. Jon Snow's clothing for example is deep black and he has equipped himself with much a much warmer outfit than most of his poorer counterparts.

Using costumes in this way to help characters 'fit' into the space around them, Michele also spoke about details added to costumes that in many cases will be overlooked by viewers at first glance. For Theon Greyjoy who was held in comfort but still in hostage by the Starks in Season One, rabbit fur is shown on his cloak instead of the wolf pelts worn by the Stark family. Again to emphasise feelings of entrapment in Season One, Queen Cersei's dresses are often embroidered with little caged birds as she suffers through her marriage to Robert Baratheon in her formerly 'powerless' position. The characters in King's Landing also have their style of clothing changing more often compared to those in other locations as more trade is taking place there than in the isolated North leading to faster fashion.

Throughout Michele's talk it was clear every detail had been thought through, no matter how small or whether it would stand out on screen. In doing so, Michele's designs have helped to create a rich and layered world with costumes playing a large part in making the show the success it has become.

*Opposite page: Michelle Clapton on the Game of Thrones set*

The opening image to whet the appetite  
Initial sketches for one of Cersei's outfits and more sketches for Caitlin Stark's costumes  
Fittings for Kit Harington and Richard Madden

*This page: Metal worked renaissance influenced armour  
One of Joffrey's more gorgeously embellished outfits  
Sansa Stark standing apart from her family in a light blue cloak*

*Below: Though not mentioned in the report, the latter part of Michele's talk concerned The Crown - another meticulously researched series.*





## Zack Pinsent REGENCY GENTLEMAN



**The last speaker for the Patterns of Fashion Day (how do you follow *Game of Thrones*?) was Zack Pinsent.**

Pinsent Tailoring prides itself on producing historically accurate clothing and Zack's talk was packed with information of the hands-on kind concerning the day wear of a regency gentleman from banyan (not quite as informal as a modern dressing gown) on arising to hat and gloves on leaving the house.

He was charming in presentation and patience, answering many questions at the end of a very hot day.

Tricky not to make sartorial comparisons later in the Green Room... sorry Shaun.



## Yarwood Award Report 2018 THE DRESS PATTERN INDUSTRY OF THE 1930s AND HOW FAR IT WAS INFLUENCED BY FASHION IN HOLLYWOOD FILMS

Report by:  
Victoria Haddock,  
MA History of Design  
and Material Culture,  
University of Brighton.

**I am very fortunate to have been awarded The Costume Society's Yarwood Award, which commemorates the work of costume historian Doreen Yarwood, by helping an MA student with expenditure relating to their dissertation.**



I am studying for an MA in the History of Design and Material Culture at the University of Brighton and I am currently writing my dissertation on the topic of dress patterns, and the influence that Hollywood film costumes of the 1930s had on the pattern industry. I

am particularly interested in film costumes worn by the actress Katharine Hepburn, and I am focusing my research on two of her films from the 1930s, *Christopher Strong* (1933) and *Alice Adams* (1935). Both of these films featured costumes that were produced and sold as dress patterns by the Hollywood Pattern Company and Butterick Starred Patterns. By analyzing these dress patterns, and recreating the jacket from a copy of the Butterick Starred Pattern that I have been able to purchase, I hope to discover more about the dressmaking skills of women of the period and how easy these patterns were to construct. I aim to find out how much of an influence Hollywood stars such as Hepburn were on women, and whether the designs had any impact on the fashion trends of the decade.

Through receiving the Yarwood Award, I can now finance more research visits to collections that I have since discovered have links with my dissertation topic, and I am planning to visit Worthing Museum and the Museum of London very soon. I would like to find more examples of dress that I can match to patterns produced in the 1930s and I am also on the lookout for any rare examples of clothes copied from film costume designs that were manufactured and sold through tie-ins with the big Hollywood studios. I look forward to being able to update the Society on my work with a summary of my research after I have handed in my dissertation in October.



*Fashion Service: Women's Institute Magazine January 1931*

*The Glass of Fashion Article Vogue Pattern 6332*

## CATWALKING: FASHION THROUGH THE LENS OF CHRIS MOORE

The Bowes Museum, Barnard Castle, Co.Durham

7 July 2018 – 6 January 2019

Report by Christine Stevens

The Bowes Museum has once again created a must-see exhibition. The launch on the evening of 6 July was a huge event, including what seemed like hundreds of people of all ages, from Chris Moore himself to recent graduates from Northumbria University, who provided the live catwalk performance on the evening.

I had expected some amazing images from Chris Moore's archive, housed in Newcastle where he was born, and beginning in the 1950s from his days as a photographer's assistant at Vogue Studio to the launch of his catwalking.com website in 1999, and onwards to 2018.

The images were there in plenty, from superb black and white imagery in the salons of the 1960s to today's dramatic productions. Every big name in the couture business and every supermodel you might ever have heard of were included.

What was a surprise – and what made this into such a stunning exhibition – was the number of original garments which appeared in the photographic images which Joanna Hashagen and her team at Bowes had managed to assemble. Over forty garments from houses such as Valentino, Comme des Garçons, Louis Vuitton, Paco Rabanne, Vivienne Westwood, Chloe, Yves St Laurent, and so on, including a special section devoted to Alexander McQueen. The number of generous loans is a testament to the growing reputation of the Bowes since the ground breaking partnership with the Yves St Laurent collection in 2016 and also to the admiration for Chris Moore within the industry.

If you are anywhere near the North East this year – or even if you are not – then this is a must to visit. If you can't get here, try to get the book, or at least the handlist.

Comme des Garçons, Spring/  
Summer 2017 Ready to wear



**Catwalking**  
Alexander Fury and Chris  
Moore  
Amsterdam: BIS Publishers,  
2017. 496pp.  
ISBN 978 17 8627 063 4

## Introducing new Committee members

### Amy Wilson

#### Conference Venue Organiser

Amy is currently researching fashion leaders of the eighteenth century and the clothing choices they made during pregnancy and early motherhood. She is particularly interested in garments that demonstrate the bodily lives of women, and how these objects are kept and displayed by museums. She hopes to use her research to explore attitudes to women and their bodies, today and in the past.

Before her current projects, Amy undertook a research Masters Degree at the University of Newcastle looking at 'Luxury, Practicality and Comfort', based on original work in an archive she discovered in York. She also worked with Archbishop Rowan Williams at Lambeth Palace looking after the events programme and community engagement. After Lambeth Amy worked at Hall Place and Gardens, designing their marketing and web presence.



Amy Wilson  
Conference Venue Organiser

### New Editorial Team for *Costume* from 2019

Following the retirement of Valerie Cumming as Joint Editor this year, there are changes to the Editorial Team. Editor Alexandra Kim will continue for a further five year term and will be joined by Christine Stevens as Joint editor and Charlotte Nicklas as Reviews editor.

#### Joint Editor:

**Christine Stevens** has worked for over thirty years as a museum curator and collections manager; almost all of this time was spent at the Welsh National History Museum, St Fagans, as collections manager, dress and textile curator and then as head of domestic collections. This was followed by four years as Head of Collections at Beamish Museum, County Durham. Recently retired after eight years managing library and central archive

storage for Newcastle University, Christine has kept up curatorial interests as an active member and past Chair of Dress and Textile Specialists in Museums and Reviews editor for the *Costume Society Journal*; she is also a former Treasurer and immediate past President of the Society for Folk Life Studies.

#### Reviews Editor:

**Dr Charlotte Nicklas** is Senior Lecturer in History of Art and Design at the University of Brighton,

specialising in the history of dress and textiles of the nineteenth and early twentieth centuries. She is Co-editor (with Annebella Pollen) of *Dress History: New Directions in Theory and Practice* (Bloomsbury 2015). Her monograph on colour, science and fashion in the nineteenth century is forthcoming from Bloomsbury. She has published in *Costume*, *Fashion Theory* and the *Journal of Design History*.



## Fashioning the Future:

*the launch of the Commonwealth Fashion Exchange at Buckingham Palace*

Shelley Tobin

London Fashion week celebrated the Commonwealth this spring with a particular emphasis on traditional crafts and skills. The launch was followed by an exhibition of work by designers and artisans from 53 Commonwealth countries.

The reception at Buckingham Palace was held on February 19 and was hosted by the Duchess of Cambridge and the Countess of Wessex with Princess Beatrice. Fiona Starkey and I were invited to attend as representatives of the Costume Society of Great Britain.

The reception turned out to be a fabulous party held around the exhibits shown in several rooms at the Palace. It was a Who's Who of fashion...first clue was the red carpet and bank of photographers on the way in (I was way too unfabulous and unfamous to be worthy of a flashbulb). While admiring HM's collection of old masters in the gallery I turned around to find myself right next to Anna Wintour, editor of *American Vogue*, and the queen of fashion herself.

Guests included other well-known fashion editors: Hamish Bowles, who has curated the Australia House exhibition, Edward Enninful, Suzy Menkes, Justine Picardie, Jess Cartner-Morley and Lisa Armstrong to name a few. I can recognise a journalist, designer, photographer and fellow curator but am hazy on some of the other people who were there. However, there were more than a few supermodels (So tall! So thin!) Arizona Muse was one I recognised, as well as the unmistakable Naomi Campbell.

Then there were the designers and makers. Within minutes of the reception closing the press had released pictures of Kate and Sophie highlighting what they wore for the evening (Erdem and Burberry) and British designer Stella McCartney who worked with Burberry, but very few covered the real story of the night.

The launch and exhibition are part of a project hatched by Livia Firth (wife of Colin) and her company *Eco-Age*. Their message highlights sustainability and skill sharing, partnering designers from one country with the crafts and skills of another. Euphemia-Ann Sydney-Davies, a former refugee from Sierra Leone, is now based in England and an established designer. She worked with local makers in Freetown, Sierra Leone, teaching seven men and women the basics of dress-making, cut and



Representing the Costume Society at the Reception: Shelley Tobin (left) and Fiona Starkey

construction. Sydney-Davies hopes to create a legacy of craft and inspiration to develop similar workshops. Sustainability is also at the heart of her work. Her latest collection, *Gold Rush*, includes dresses made from recycled plastic.

*'The idea was that every piece would be a gown'* said Livia. Her cause is to improve economic opportunities and empowerment for many millions of artisans, mainly female, who are low-paid and whose contribution is largely unrecognised. *'In a world where fashion is fast and brands try to hide the real impact of their endless production cycles, actions speak louder than words. We wanted to create a powerful example of how fashion can be at its best'*.

The exhibition aims to do more than connect cultures. In a world of fast fashion, worker abuses including forced labour are a constant risk in global supply chains.

The handing-on of traditional skills is hugely important, and something which many of the designers took inspiration from. Craft techniques including shell embroidery from the Solomon Islands were showcased in the 30 designs on display.

*'Craft is the second largest employer of women in the developing world'* said Ashia Dearwester of Nest, which supports a global network of artisan businesses. The project aims to bring to life the core Commonwealth values of *'fairness, economic growth, poverty reduction and female empowerment'* through fashion, as described by Lady Scotland, Secretary General of the Commonwealth.

Sadly, photography was only allowed in the digital media room. However there is more information about the project and exhibition online, including interviews with designers and artisans. <http://eco-age.com/behind-the-commonwealth-exchange>



73 year old Mama Tukna Turia from the Cook Islands headed up a team of women, the Kuki 'Aivani Creative Mamas', who partnered with New Zealand designer Stella Walker. They stitched traditional tivaivai floral patterns on wool for Walker's evening gown.

The age range of the group is 60 to 91. Mama Tukna Turia was almost, but not quite, overwhelmed with the occasion and was happy to share the story of the embroidery with anyone who stopped to talk.

Seventeen year olds Keeanna Ible and Shavaniece Lake of *Iridescent Fashion* are from St Kitts and Nevis. They worked with artisan Neisha LaTouche from Grenada to create this 'Sugar and Spice' outfit combining carnival themes of St Kitts and Nevis and Grenada. Swarovski crystal supplied the sparkling ingredients for the gown.





## Auction of Pavilion Opera Costume Wardrobe

Gorrings Auctioneers, Lewes, E Sussex, are auctioning the entire stock of Pavilion Opera, including costumes, wigs, props and weapons from 23 productions of classical operas, on Wednesday 24 October 2018. Viewing is from 19 – 23 October.

Gorrings Auctioneers, North Street, Lewes, E Sussex, BN7 2PE.

Tel: 01273 472503

[www.gorrings.co.uk/news/pavilion-opera-costume-auction-wednesday-24th-october-2018](http://www.gorrings.co.uk/news/pavilion-opera-costume-auction-wednesday-24th-october-2018)

## We Wear Culture Website

We have been informed of a website, *We Wear Culture*, hosted by Google Arts and Culture, which we think will be of interest to members. It is packed with articles about many aspects of fashion and dress.



[www.artsandculture.google.com/project/fashion](http://www.artsandculture.google.com/project/fashion)

## Richard Davin Barber Collection

Richard Davin, whose death last December we noted in the spring newsletter, was a Vice-Chairman of the Society and an avid and discerning collector of costume. His niece Elizabeth Stafford and his family felt that he would have wanted his collection to be available for public access, so are very pleased that the Fashion Museum, Bath, has accepted a substantial portion of it, and some of his 20th century fashion books.

Elizabeth said:

*The Richard Davin Barber Collection will be a most fitting memorial to him as it reflects not only his personality and taste, but also his enchantment, enthrallment and fascination with design.*

Richard's collection of antiquarian books, including costume-related books, are to be sold by Auctioneers Bearnes, Hampton & Littlewood of Okehampton Street, Exeter on 12 September.

## In Memoriam

JAMES ROBERT SNOWDEN

OCTOBER 1924 - APRIL 2018

**We have recently heard of the death of James Snowden, a former Chairman of the Costume Society, at the age of 93. He was Chairman from 1987 to 1992, having previously served on the committee as Vice Chairman for a number of years, and presided over the Society's Silver Jubilee celebrations in 1990.**

James was a librarian by profession, and the latter part of his working life was spent as Arts Librarian for Nottinghamshire County Libraries. His special interest was folk dress, and he was the author of *The Folk Dress of Europe* (Mills & Boon, 1979). He compiled the Costume Society *Bibliography of European Folk Dress* (1973), listing 555 books and other sources, and a supplementary bibliography in 1993, *European Folk Dress 2*, covering the years 1973-1993. He also contributed an article to *Costume 7* (1973), *Painters of Folk Dress: Czech and Slovak artists of the 19th and early 20th centuries*.

James made a quiet but very significant contribution to the Society as compiler of the new books lists in *Costume* for an incredible 30 years, from 1981 to 2011. In addition he

compiled occasional lists of specialist booksellers who dealt with dress and textile books, his final list appearing in volume 30 (1996). His attention to detail was such that he had approached individually every dealer from the previous list (1982) to ensure that the information was correct. He was a truly dedicated librarian, though by this time he had in fact retired. In the 2005 issue of *Costume* celebrating the Society's 40th birthday, his contribution was a descriptive catalogue of all of the Society's publications.

He is remembered by many members for his



Costumes of Old Switzerland: watercolours by D A Schmid c.1840  
Below: James Snowden with his wife Margaret



self-effacing good humour, his courtesy, and as Chairman, his appreciation of the support and hard work and contributions of fellow members to the Committee and Society. Those who went with him on the Costume Society trip to Paris in 1998 will remember James as very good company, entertaining the party with a fund of amusing stories in the bar before bedtime.

James left in his will a substantial legacy to the Society, for which the Committee is extremely grateful. A fuller obituary will appear in *Costume 52 No 1*, March 2019.





## In Memoriam

DEIRDRE MURPHY: A MUCH-LOVED CHAIR  
6 JUNE 1975 - 23 MAY 2018

Shaun Cole

**Deirdre and I joined the Costume Society Executive Committee at around the same time, in 2010: I became a Trustee and Deirdre looked after the Society's Yarwood Award (with Beatrice Behlen).**

I knew Deirdre a little; by reputation through her curatorial work at Kensington Palace and the V&A, and in person as she had done some teaching on the Master's course I ran at London College of Fashion. A drink and a chat in the pub after my first Executive Committee meeting quickly established that we would be friends as well as colleagues, laughing and discussing common areas of interest. As well as administering the Yarwood Award Deirdre's enthusiasm for getting involved quickly led to the forming of a new subgroup in which she, Beatrice and I planned an update of the website and to address the Society's social media presence. Deirdre was full of ideas and driven to ensure that we didn't just talk but that we made positive action.

Deirdre's passion for the subject of dress history and contemporary fashion and her understanding of established institutions - Historic Royal Palaces, the V&A and the Costume Society - meant that she trod an admirably diplomatic line between pushing for change and development for the future and acknowledging the heritage and history that needed to be upheld and celebrated. Deirdre's persuasive nature became particularly apparent to me when she was approached about becoming the new Society Chairman and she (rather quickly) talked me into becoming Vice Chairman, flattering me that it was important that I continue to work closely with her if she accepted the role. Of course I accepted, knowing that she was going to build on the excellent work of past Chairs but also drive the Society into the 21st century.

In her role as Chairman, Deirdre set up a new Ambassadors scheme that brought younger people with a passion for the subject into the Society and helped promote the Society's mission and activities through social media. She



introduced new events like the Christmas Quiz, she oversaw revising the constitution and streamlined the executive committee system setting up a series of working subgroups to address communication and publications, alongside the existing programming subcommittee. She challenged us at the Executive Committee to think about the future, considering how the Society would continue to grow and be a relevant organisation after 50 years. It was under Deirdre's leadership that the Jubilee Award Fund was set up, utilising donations to increase the Society's Awards to make even more difference to students and young people interested in fashion, dress and costume. Deirdre's strength and determination became even more apparent when she was first diagnosed with cancer in 2016, when she determinedly forged ahead with all her work, even during her treatment, continuing to inspire and lead the Society with her enthusiasm, diplomacy and wry sense of humour. In one of the last conversations I had with Deirdre, she was resolute that she wanted to continue with her work with the Society, even though she knew that it was getting increasingly difficult for her.

Deirdre will be sorely missed on so many levels by so many within (and outside) the Costume Society - for her wit, her encouragement, her drive, her diplomacy, her candour, her innate sense of fashion and her friendship. Deirdre will be impossible to replace but I know that she would have wanted us to carry on with the sterling work that she oversaw in her time as Chair, and we will be looking at a suitable way to recognise her many many contributions to the Society and the broader field of fashion, dress and costume.

## Travels with Deirdre

Beatrice Behlen

Deirdre and I were colleagues for about four years in the early 2000s. During this time, we shared offices at Kensington Palace and I could not have wished for a better office-mate. There was a lot of laughter in our room, even when, or especially when there was a lot of work to do. We were always on the hunt for characters and scenes for our sit-com which was going to be set in a museum, which Deirdre wanted to base on *Dante's Inferno*. We managed to gather a big cast, but sadly never worked on the script. When we moved to another office after a few years, we had fun making plans for our new home. In pride of place behind Deirdre's desk was a large poster she had found showing Nico ('chanteuse' of the *Velvet Underground*) in a long dark cape standing in front of the Palace.

You probably could not find two people looking more different if you tried, but for a while we became interchangeable to some of our colleagues. We were wondering whether Deirdre or Beatrice should be our collective name, neither great choices. During particularly hectic times in the run-up to exhibitions, we would sneak off at lunchtime, discussing whatever problems had come up. If

*Continued on next page*



Deirdre had learned how to use a professional, broadcast quality film camera adding yet another skill to her large collection. She needed someone to keep an eye

we had not found solutions then, there was always the walk to the tube station after work. Deirdre often accompanied me but of course did not rely on public transport herself. Unlike me, she could walk fantastically well on high heels and there was no outfit that would have ever stopped Deirdre cycling. Despite fierce competition from people with much higher disposable incomes, Deirdre was usually the best-dressed person at any private view. In around 2006, Deirdre had come up with the idea for a small but ground-breaking exhibition. There was only one object on display: Norman Hartnell's so-called *Flowers of the Fields of France* dress made for the Queen for a state visit to Paris in April 1957, and subsequently worn again in London. Deirdre wanted to explore the history of the dress in detail and planned interviews with a range of people who had a connection to the garment, such as the embroiderer, a textile conservator and an usher working at the opera the night the Queen attended.

on the sound levels while she was asking questions so I tagged along as her assistant to the two most high profile interviews. One was with the French correspondent of *The Times* during the Queen's visit (I believe it was John Ardagh). He talked about having neither knowledge of, nor any interest in clothes and somewhat resenting being forced to write about what the Queen wore during her visit.

Deirdre could be very persuasive and also managed to get an appointment with Joan Sutherland. The opera singer had taken part in a gala performance of *La Sonnambula* at the Royal Opera House in 1960 to which the Queen wore her Paris dress. The interview meant that Deirdre and I could go on a day trip to Montreux to visit Sutherland at her house, which was on a hill

by the lake, surrounded by trees. Deirdre was uncharacteristically nervous about the interview but it went well and was followed by tea and cake served on an impossibly fragile porcelain service. While that was exciting enough, the best part for me was the two of us sitting on a bench watching the sun go down over Lake Geneva, before we headed back to the airport. It was a magical day.

After we had ceased working together, Deirdre and I managed to find a new excuse to go on day trips, albeit "only" to Brighton, during the two years we administered the Costume Society's

Yarwood Award (that was the main reason we took it on ...). I always looked forward to spending time with Deirdre. She was funny, a great storyteller and one of the best people to ask for advice.

Particularly in the last few years there have been many occasions when she steered me through difficult decisions. I am still finding it very hard to believe that I cannot ask Deirdre for help anymore and that we cannot plan any more trips together.



Deirdre at work at Kensington Palace: photos courtesy Historic Royal Palaces

## Deirdre: An Unforgettable Colleague and Friend

Miles Lambert

Deirdre arrived at Platt Hall in 2003, a whirlwind of youth, enthusiasm and a type of cross-Atlantic confidence. Her first job, she seemed particularly full of energy. Commissioned to help to set up a specific website for Manchester City Galleries' costume collection (a site that is, in essence, still in place) she raced around digging out costume to photograph, trawling for interesting provenances and drafting fascinating text. The post was only for a year but within that short time she made an enormous impression on both Anthea Jarvis and myself. Her role (and her obsession) was to make our collections more accessible via the whole range of burgeoning media that we were only rather cautiously embracing. She was also keen to push for a greater appreciation of the crucial role of couture in fashion generally. Platt Hall had an overwhelmingly middling collection of clothing, social history orientated, and with only a smattering of high-end designer outfits. Deirdre magnified my concerns about this omission, and even dragged me around the charity shops on High Street Kensington to purchase a few 1980s/90s Cardin, Lacroix and

Lagerfeld pieces with our tiny budget. Large shouldered, often cerise or electric blue, and rarely in natural fibres, I hated them! 'Fashion isn't about you or me, Miles' she would say, 'but about genius'. As a legacy, Deirdre's far-sighted determination to embed our collections in the loam of couture meant that I was later successful in a bid to the HLF *Collecting Cultures* for a major grant to acquire a capsule couture collection, a project during which I have often made a grateful nod to her.

Whilst at Manchester, Deirdre and I became firm friends, and must have often presented as a rather strange couple on long evenings trawling round fashionable bars (Deirdre only 'did' fashionable). One of the happy side effects for me was the remarkable attention that we (Deirdre) attracted from a range of fellow revellers. Her glorious black hair, her pale Irish complexion, her wildly *avant garde* outfits, and her piercing eyes and gaze weren't easily forgotten. Of course, she took all the attention in her stride, seeming hardly to notice.

On leaving Manchester in 2004, Deirdre moved to be a curator at the Historic Royal Palaces, not entirely a dream job, but one that offered her hugely high-profile media opportunities. In front of the camera, she shone and

sparkled, a natural like no other, seducing the viewer with her personality. We continued our friendship on my many visits to London, and I met her husband to be, Andy. Their wedding was probably the most enjoyable one I have ever attended – wonderfully warm, informal and sincere, ending as a take-over of a superb Italian restaurant. My partner, Anthony, also became firm friends, taking Deirdre to the Buckingham Palace garden party as his guest in 2016 after her recovery from the initial cancer treatment. Typically, she insisted that they both cycle there in their finery and there is an amusing photograph of the two of them proudly holding their bikes.

My memories of Deirdre are legion - of a personality undaunted and unrestricted, of a life writ large, of a contagious and mischievous wit. I, like many, will miss her in a myriad of ways.





## In Memoriam

KAREN FINCH  
1922 -15 APRIL 2018

Philip A. Sykas

**I first met Karen Finch in 1980 when I began the three-year Diploma course in Textile Conservation that she organised in conjunction with the Courtauld Institute.**

We were taught alongside students on the one-year preventive conservation course, new apprentices in tapestry conservation, and the first upholstery conservation apprentice. At that time, there were over twenty students and apprentices at the Textile Conservation Centre, housed in grace-and-favour apartments at Hampton Court Palace.

These apartments were initially an *enfilade* of rooms between Base Court and Carpenter's Court, but grew to three apartments before I finished the course in 1983. The layout and changing levels of the rooms were quirky in the extreme, and it took Karen's designer vision to imagine them as efficient workrooms, as if somehow it were quite natural for such activities to inhabit a Tudor palace. We all had to master the technique of bobbing through a low narrow opening down

*Karen Finch, inspirational teacher, conservator and founder of the Textile Conservation Centre at Hampton Court, died on 15 April aged 96. She was a long-standing member of the Costume Society. In Costume 45, (2011) she gives her own account of her early life and training in Denmark, her work at the V&A and setting up the Textile Conservation Centre; How it All Began, a Life in Textile Conservation. Obituaries have appeared in The Times (22 June) and The Guardian (23 July), and will be in the March 2019 issue of Costume. Below is a personal memory of Karen by Philip Sykas, a close friend and former student at the Textile Conservation Centre.*

two steps, then along a narrow dogleg passage and up a spiral staircase to reach the studios on the first floor. Karen arranged everything with a designer's eye: white walls and flooring but strong green accents in chairs and equipment *tabourettes*. Every bit of space was put to use. The tapestry workroom had its own gigantic frames, but otherwise, all the furnishings were modular: white melamine worktables on adjustable trestles able to be reconfigured to accommodate the scale of any combination of projects. The dye room had a special aura, a slight aroma of acetic acid and the gentle whirr of automated baths agitating yarns in circular arrangements of glass tubes; the palette could change from deepest murk to bright Turkey red depending on the work in hand. My sense of colour was changed forever by learning to match the aged appearance of natural

dyes.

Karen's day would have been spent in fundraising, organising lecturers, dealing with clients, and a myriad of tasks related to the building, staffing and management. But she always put time aside to deliver the set of 30 introductory lectures for the first-year students. Karen was an inspirational teacher. Her lectures were intended to open up a world, making stimulating connections between past and present, between facts and personal experience. Karen's workroom experiences provided vivid lessons, like the tar stains she expertly removed from sailor's trousers only to learn years later that the composition of the tar might have provided information on dating. Such honest critique inculcated into hundreds of students their responsibility to preserve the historical evidence of the objects they had the privilege to work with,

and to think beyond present-day research questions to those of the future. Guest lecturers were plentiful, these were often past students now

working in museums or historic sites. Karen drew upon her enormous range of museum contacts not only to bring lecturers to the Centre, but to gain behind-the-scenes access for students. Study days held a packed schedule of outside visits with advice obtained directly from top curators, archivists and scientists. I recall the excitement of waiting for the next term's timetable to be posted, neatly mapped in calendar squares packed with famous names and places.

In the tapestry workroom, who could forget Francis Cleyn's *Hero and Leander* tapestries with their baroque figures and extravagant goldwork (now on view at Lyme Park); the full set took about eight years to complete. The moment when one



From left to right: Caroline Clark (Head of Tapestry workroom), Barbara Heiberger (2nd year student), Kate Gill (upholstery apprentice), Michael Howard (1 year preventive conservation course), Jenny Barnett (1st year student), Philip Sykas (1st year student), **Karen Finch (Director)**, Pitsa Kavassila (1 year preventive conservation course) and Lucy Fotheringham (1st year student).

metre-length was finished and the tapestry was rolled forward to the next section was breathtaking. In the other workrooms, I especially recall the two Jeremys: the clothing (and underclothing) from Jeremy Bentham's auto-icon, and the costume worn by the frog Jeremy Fisher in Sir Frederick Ashton's ballet *The Tales of Beatrix Potter*. Such things were just part of everyday life at the TCC under Karen's leadership. The Centre was indeed a magical place, filled with the quiet hum of intense activity and a sense of great purpose. Students, always an international lot, went on to work and teach in museums, archives, historic houses and conservation units around the world: those from my cohort alone

in Amsterdam, Athens, Edinburgh, Manchester, New York and Toronto. We all owe a debt of gratitude to Karen whose intellectual curiosity enabled her to envision how textiles might be preserved in a way that allows us to see them as their designer/maker intended, and whose organisational abilities set up a thriving centre of intellectual rigour and remarkable craft skills combining academic teaching, apprenticeship, commercial activity and charitable advice that had no parallel elsewhere in the world. Yet Karen always retained something of the art school party girl, a twinkling eye and broad smile, disguising the formidable resolve of purpose that led her to achieve this phenomenal success.

## Exhibitions 2018-19

### Abegg-Stiftung

Werner Abeggstrasse 67,  
CH-3132 Riggisberg  
**A Taste for the Exotic**  
European Silks of the  
Eighteenth Century  
29 April - 11 November  
2018  
www.abegg-stiftung.ch  
Tel: +41 (0)31 808 12 01

### Bexhill Museum

Egerton Road, Bexhill-on-  
Sea, East Sussex TN39 3HL.  
**East and West**  
until 10 November 2018  
www.bexhillmuseum.co.uk  
Tel: 01424 222058

### Bowes Museum

Barnard Castle, Co. Durham,  
DL12 8NP.



### Catwalking:

Fashion through the lens of  
Chris Moore.  
7 July - 6 January 2019  
www.thebowesmuseum.org.  
uk

### Chateau de Prangins

Musée National Suisse, Av.  
Général Guignier 3,  
CH-1197 Prangins  
**Indiennes: Un tissu  
révolutionne le monde!**  
22 April - 14 October 2018  
www.chateau deprangins.ch  
Tel: +41 (0)22 994 8890

### Chertsey Museum

The Cedars, 33 Windsor  
Street, Chertsey, Surrey,  
KT16 8AT  
**Dressed for Best:**  
**Dress for formal and  
royal occasions**  
22 September 2018 - 31  
August 2019  
www.chertseymuseum.org.uk  
Tel: 01932 565764

### The Design Museum

224-238 Kensington High  
Street, London W8 6AG  
**Azzedine Alaïa: The  
Couturier**  
Until 7 October 2018  
www.designmuseum.org  
Tel: 020 7940 8783

### The Fan Museum

12 Crooms Hill, Greenwich,  
London, SE10 8ER  
**A Bird in the Hand:**  
**Feather fans from around  
the world**  
Until 23 September 2018  
www.thefanmuseum.org.uk  
Tel: 020 8305 1441



### The Fashion Museum

Assembly Rooms, Bennett  
Street, Bath, BA1 2QH  
**A History of Fashion  
in 100 objects**  
Until 1 January 2019  
**Royal Women**  
3 February 2018 - 28 April  
2019  
www.fashionmuseum.co.uk  
Tel: 01225 477173

### Fashion and Textile Museum

83 Bermondsey Street,  
London, SE1 3XF  
**Orla Kiely: A Life in  
Pattern**  
25 May - 23 September 2018  
**Night and Day: 1930s  
Fashion and photographs**  
**Cecil Beaton: Thirty  
from the 30s/Fashion,  
Film and Fantasy**  
12 October - 20 January  
2019  
www.ftmlondon.org  
Tel: 020 7407 8664

### The Fitzwilliam Museum

Trumpington Street,  
Cambridge, CB2 1RB  
**Sampled Lives:**  
**Samplers from the  
Fitzwilliam Museum**  
Until 7 October 2018  
www.fitzmuseum.cam.ac.uk/  
calendar/whatson/sampled-  
lives-samplers-fitzwilliam-  
museum  
Tel: 01223 332900

### Kensington Palace

Kensington Gardens,  
London W8 4PX  
**Diana: Her Fashion  
Story**  
Until end of 2018  
www.hrp.org.uk  
Tel: 0844 482 7777

### Killerton House

Broadclyst, Exeter, EX5 3LE  
**Branded: Fashion,  
Femininity and the Right  
to Vote**  
10 February - 31 December  
2018  
www.nationaltrust.org.uk/  
Killerton  
Tel: 01392 881345

### Lotherton Hall

Off Collier Lane, Aberford,  
Leeds, LS25 3EB  
**Himalayan Fashion**  
23 March - 26 October 2018  
www.leeds.gov.uk/  
lothertonhall  
Tel: 01132478256

### Museum of Fashion and Lace

Cité de la Dentelle et de  
la Mode, 135 Quai du  
Commerce, 62100 Calais.

### Haute Dentelle:

**Designer Lace**  
9 June 2018 - 6 January 2019  
www.cite-dentelle.fr  
Tel: 03 21 00 42 30

### Sudley House

Mossley Hill Road,  
Liverpool, L18 8BX

### Model Image: Fashion and photos from the 1950s

20 April 2018 - Spring 2019  
www.liverpoolmuseums.org.  
uk/modelimage  
Tel: 0151 724 3245



### Ulita

St Wilfred's Chapel,  
Maurice Keyworth Building,  
University of Leeds, LS2 9JT  
**Resists: Exploring  
resist-dyed textiles across  
cultures**  
Until 13 December 2018,  
Tuesdays - Thursdays.  
www.ulita.leeds.ac.uk  
Tel: 0113 343 3919

### Victoria and Albert Museum



South Kensington, London  
SW7 2RL.  
**Frida Kahlo: Making  
Her Self Up**  
16 June - 4 November 2018  
www.vam.ac.uk

### Fashioned from Nature

until 27 January 2019  
www.vam.ac.uk  
Tel: 020 7942 2000

### Walker Art Gallery

William Brown Street,  
Liverpool L3 8EL  
**Dressed to Impress:**  
**Fashion in the 18<sup>th</sup> century**  
4 August 2018 - Spring 2020  
www.liverpoolmuseums.org.  
uk/walker  
Tel: 0151 478 4199

## Conferences 2018-2019

### Bayerisches Nationalmuseum International Conference

Prinzregentenstrasse 3, 80538 Munich, Germany  
**Structuring Fashion:**  
Foundation garments through history  
13 - 14 September 2018  
www.bayerisches-nationalmuseum.de

### Association of Dress Historians

Art Workers' Guild, 6 Queen Square, London WC1N 3AT  
**International Conference 2018**  
**Dress and War:** Clothing and Textiles at Home and  
Abroad during the First World War Era, 1910-1920.  
26 October 2018  
www.dresshistorians.co.uk

### Textile Society Annual Conference 2018

Wellcome Collection, 183 Euston Road, London NW1 2BE  
**Inspired By.....**  
3 November 2018  
www.textilesociety.org.uk

### Costume Colloquium 1V

Florence, Italy  
**Textiles in Fashion - Creativity in Context**  
14 - 18 November 2018  
www.costume-textiles.com

Conferences continued on next page



## DATS Annual Conference 2018

OPEN, 20 Bank Plain, Norwich, NR2 4SF

### Making Hidden Histories Visible

22 – 23 November 2018

[www.dressandtextilespecialists.org.uk/events/dats-conference-2018](http://www.dressandtextilespecialists.org.uk/events/dats-conference-2018)

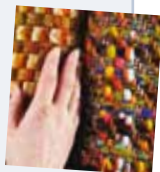
## Bernat Klein Foundation

National Museum of Scotland, Chambers Street,  
Edinburgh, EH1 1JF

### Eye for Colour Symposium

29 November 2018

[www.nms.ac.uk](http://www.nms.ac.uk)



## Association for Art History Annual Conference 2019

City Centre Campus, University of Brighton.

### Dress and Dissent: Embodying Protest

4 – 6 April 2019

Proposals for papers to: [a.pollen@brighton.ac.uk](mailto:a.pollen@brighton.ac.uk) by 5  
November 2018

[www.forarthistory.org.uk/our-work-conference/2019-annual-conference/](http://www.forarthistory.org.uk/our-work-conference/2019-annual-conference/)

## Medieval Dress and Textiles Society (MEDATS) AGM and Conference 2019

St Stephen's Church Hall, 48 Emperors Gate, Knightsbridge,  
London SW7 4HJ

### Wool: Cloth, Clothing and Culture.

6 April 2019

[www.medats.org.uk](http://www.medats.org.uk)

Proposals are invited for 20-minute  
papers on relevant topics dated  
between c.500 and c.1600

We are particularly looking for new  
research. Topics might include:

*Production, Fashions in wool fabrics  
and garments, Techniques, Wool textile  
art, Trade and transport, Utilitarian and recycled wool cloth.*

Please submit your title and a 200-word synopsis to the  
Events Secretary, Gale R. Owen-Crocker,  
[gale.owencrocker@ntlworld.com](mailto:gale.owencrocker@ntlworld.com). The absolute deadline is  
30 October 2018, but please don't delay till then if you have a  
proposal. Send it NOW.

The Conference will be held at 11am-5.30pm and will be  
preceded by the AGM of the Society at 10am.



The Bayeux Tapestry  
11th century  
By special permission of the city  
of Bayeux.



## Booking forms

If you need  
further forms, this  
complete newsletter  
is available to  
download from the  
website.

Booking is also  
available direct  
online at  
[www.  
costumesociety.  
org.uk](http://www.costumesociety.org.uk)

or contact the  
Booking Secretary  
[booking@  
costumesociety.  
org.uk](mailto:booking@costumesociety.org.uk)

Costume Society  
Bookings, 12 Red  
Square, Piano Lane,  
Carysfort Road,  
London N16 9AW.



Behind the Scenes Visit:  
Beercroft Art Gallery

Name

Beercroft Art Gallery, Victoria Avenue,  
Southend-on Sea, Essex SS2 6EX  
Thursday 11 October 2018  
11.30 – 13.30  
Ticket number

This portion will be returned to confirm your  
booking. Please bring it with you. If you do  
not supply a SAE for return of ticket, we  
cannot confirm your booking. If you are  
unable to come, please ring 0207 923 2834.  
If there is a waiting list  
your ticket can be resold.

Behind the Scenes Visit and Exhibition: **Beercroft Art Gallery**

Thursday 11 October 2018

Name

Tel

Address

postcode

email

Please send me

Members' tickets at £14.00

Non-members' tickets at £16.00

I enclose a cheque for £..... made payable to **The Costume Society**

Please send your cheque with this form and a stamped self-addressed envelope to:  
Costume Society Bookings, 12 Red Square, Piano Lane, Carysfort Road, London N16 9AW.

<b>Name</b>
V & A Museum, South Kensington, London SW7 2RL Tuesday 25 September 2018 14.00
<b>Ticket number</b>

This portion will be returned to confirm your booking. Please bring it with you. If you do not supply a SAE for return of ticket, we cannot confirm your booking. If you are unable to come, please ring 0207 923 2834. If there is a waiting list your ticket can be resold.

## Autumn Study Day:

Fashion, Femininity and Power

<b>Name</b>
Killerton, Broadclyst, Exeter, Devon, EX5 3LE Saturday 15 September 2018 10.00 – 16.00
<b>Ticket number</b>

This portion will be returned to confirm your booking. Please bring it with you. If you do not supply a SAE for return of ticket, we cannot confirm your booking. If you are unable to come, please ring 0207 923 2834. If there is a waiting list your ticket can be resold.

Name	Tel
Address	postcode
email	

Please send me ..... Members' tickets at £12.00

..... Members who are also V&A Friends tickets at £5.00

..... Non-members' tickets at £15.00

I enclose a cheque for £..... made payable to **The Costume Society**

Please send your cheque with this form and a stamped self-addressed envelope to:

Costume Society Bookings, 12 Red Square, Piano Lane, Carysfort Road, London N16 9AW.

Autumn Study Day: **Fashion, Femininity and Power**

**Saturday 15 September 2018**

Name	Tel
Address	postcode
email	

Please send me ..... Members' tickets at £30.00

..... Non-members' tickets at £40.00

..... Student members' tickets at £5.00

..... Student non-members' tickets at £10.00

I enclose a cheque for £..... made payable to **The Costume Society**

Please send your cheque with this form and a stamped self-addressed envelope to:

Costume Society Bookings, 12 Red Square, Piano Lane, Carysfort Road, London N16 9AW.



## Costume Calendar 2018-2019

**COSTUME SOCIETY**  
www.costumesociety.org.uk



Killerton, Broadclyst, Exeter, Devon, EX5 3LE

### Autumn Study Day: Fashion, Femininity and Power\*

15 September 2018  
Details page 3

V&A Museum, South Kensington, London SW7 2RL

### Exhibition Visit: Fashioned from Nature\*

25 September 2018  
Details page 4

Beecroft Art Gallery, Victoria Avenue, Southend-on-Sea, Essex SS2 6EX

### Exhibition Tour and behind-the-Scenes Visit\*

11 October 2018  
Details page 5

\*Booking Forms with this newsletter

**WECS**  
**WEST OF ENGLAND COSTUME SOCIETY**



www.wofecostumesociety.org

Bath Cricket Club, North Parade, Bath BA2 4EX  
**Janet Arnold Study Day: Masculine Attire**  
**Attire: It isn't always black or blue**  
6th October 2018

Bath Bowls Club, Pulteney Road, Bath BA2 4EZ

**The Queen's Bodyguard of the Yeomen of the Guard**  
Saturday 17 November 2018

**SOUTHERN COUNTIES COSTUME SOCIETY**  
www.sccostumesociety.org.uk

The Gurkha Museum Library, Peninsula Barracks, Winchester, SO23 8TS  
**A Passion for Kimonos**  
13 October 2018

Blythe House, Blythe Road, Olympia, London W14 0HA  
**Visit to the V&A Theatre and Performance Collection**  
27 November 2018

**COSTUME SOCIETY SCOTLAND**  
www.costumesocietyscotland.co.uk  
All meetings are held at Augustine United Church, 41 George IV Bridge, Edinburgh EH1 1EL

**The Evolution of Scottish Police Uniforms**  
Alastair Dinsmor MBE, Curator, Glasgow Police Museum.  
1 October 2018

**From Red Coats to Camouflage; a brief history of uniforms in the British Army**  
Desmond Thomas, Curator, Museum of the Royal Regiment, Edinburgh Castle.  
12 November 2018

**Christmas Party**  
3 December 2018

**"Embroidered Stories", The Needlework Development Scheme, its revival and re-invention**  
Lindy Richardson, Edinburgh College of Art  
7 January 2019

**Japan and Shanghai: how this trip influenced my work**  
Sheana Stephen DA, Artist jeweler  
4 February 2019







## TEXTILE SOCIETY

www.textilesociety.org.uk



**Trip to Switzerland,**  
visiting Abegg Stiftung,  
Bern Historical Museum  
and Chateau de Prangins  
1 - 4 October 2018



Chelsea Old Town Hall,  
King's Road, London  
SW3 5EE  
**London Antique and  
Vintage Textile Fair**  
13 October 2018  
atflondon@textilesociety.  
org.uk



Wellcome Collection,  
183 Euston Road,  
London NW1 2BE  
**Annual Conference:  
Inspired by....**  
3 November 2018

Events listed include those organised by costume and textile societies which have close links with the Costume Society. Information published in good faith. The Costume Society cannot be responsible for errors, omissions or alterations.

## Membership subs due 1 January

There is a membership form for 2019 included with this newsletter.

If you subscribe via **Paypal**, or send a **cheque**, please put a note in your diary that subs are due 1 January. Would you consider a Standing Order? It would save having to remember every year. If you already pay by **standing order**, thank you very much - the reminder doesn't apply!

## Gift Aiding

HMRC have updated their Gift Aid guidelines.

By ticking the Gift Aid box on the 2019 membership form or on the website, you are agreeing that we can share your information with HMRC with regards to our claiming Gift Aid on your subscription.

### Front cover images

**Main image:** Patterns of Fashion winning 1770 polonaise, page 8.

**Frieze from left to right:** Deirdre Murphy, page 20; Highly commended C17th leather doublet, page 8; Michele Clapton, page 10; Buckingham Palace, page 16.

**Background image:** Palestinian embroidery, page 6.



All copy for the Spring  
2019 Newsletter must be  
received by  
**31 January 2019.**

### Email

newsletter@  
costumesociety.org.uk

### Post to

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10 Highgrove Park,  
Liverpool L19 9EQ

## CostumeSociety.org.uk

### Costume Society contacts

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**awards@costumesociety.org.uk**

**membership@costumesociety.org.uk**

and for anything not covered by one of the above:

**info@costumesociety.org.uk**

The postal address for membership correspondence only is

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