

**COSTUME SOCIETY
NEWSLETTER**



AUTUMN 2014



Chairman's Newsletter Report

AUTUMN 2014

The Chairman, Sylvia Ayton MBE, retired at the AGM on 6 July.

This was the conclusion of her Report:

The biggest change this year is that I have come to the end of my term as Chairman. The past five years have been amazing, enjoyable, demanding and ever changing. I have met so many interesting people and learnt many new and different beliefs and opinions relating to the world inhabited by the members of the Costume Society. It has been a whirlpool of wonderment. I would like to welcome the new Chairman who will be taking over a great team.

I would like to thank the Officers who are the essential elements of the Society; the joint Vice-Chairmen Judy Tregidden and Nigel Arch, Jill Salen our Honorary Secretary, Fiona Starkey Membership Secretary, Linda Richards Minutes Secretary, and Chris Godfrey the Treasurer. Also a big thank you to all who have worked with me, helped and advised me during the past five years, to all the Members, Officers and Trustees, there are too many to list and I hope and believe the Costume Society will be a continuing success.

Sylvia Ayton MBE

A tribute to Sylvia given by Judy Tregidden, Vice Chairman:

Sylvia Ayton's time as the Costume Society's Chair for the past five years has come to an end. In appreciation of Sylvia's dedication the Society presented her with a cheque and two beautiful rose trees

The Society embraces historical and contemporary dress in all its complexities and diversities. Sylvia was the first Chair of the Society to have been a renowned fashion designer, and had a formidable career spanning a period of 40 years when clothing design in the UK was at its most creative and exciting, for which she was awarded the MBE. Sylvia has bought this expertise, talent and experience to her position as Chair. It must never be forgotten today's fashion is tomorrow's historical dress; ignore that at your peril.

Sylvia has also been very involved in design education. She has inspired and nurtured students and bought the Student Design Awards held during the Symposium to new heights

Front cover images:

Main image *Patterns of Fashion* winner, 1798 morning dress.
Panel from left to right: Sylvia Ayton's dress (photo courtesy Kerry Taylor Auctions) acquired by Chertsey Museum, page 23; 1869 bodice in Exeter Museum, with straw worked embroidery on the bodice. Part of the Symposium weekend - reports begin on page 10; Deirdre Murphy, the new chair of the Costume Society, page 3; Elizabethan boy's suit from 'His First Suit', page 11; Tudor table spread in St Nicholas' Priory, Exeter page 10.

of excellence and creativity. During her tenure as Chair she never lost sight of the importance of historic dress to the academics and researchers, performing arts designers and makers, educators, and the whole diverse, complex and exciting aspect of dress for all genders across all nations.

Her dedication to her role has been impressive, attending nearly all the Society events and Symposia despite serious health problems, fortunately now behind her. Sylvia also found time to get married. Despite aspects of her personal life she has chaired the Society, contributed to study days and Symposia, given talks to students and written book reviews in the Journal.

During her time and with the Executive Committee the Society has been brought into the 21st century with the web site and social media. We are indebted to her for her dedication to duty, and wish her an enjoyable future.

Deirdre Murphy was elected the new Chairman of the Costume Society.

Deirdre Murphy is Senior Curator at Historic Royal Palaces. After a first career in the television industry, Deirdre studied History of Dress at the Courtauld Institute of Art. She has worked with collections at the Gallery of Costume in Manchester, the textiles and fashion collections at the V&A and curates exhibitions and the Royal Ceremonial Dress Collection at Historic Royal Palaces. She is an Associate Lecturer at London College of Fashion, Central Saint Martin's and Leeds University. As Trustee of the Costume Society from 2010, Deirdre launched the Costume Society's Facebook page and initiated the Costume Society Ambassadors scheme in 2014. She has been a member of the Costume Society since 2002 and is a Fellow of the Royal Society of Arts.

From the incoming Chairman's address to the AGM:

Next year will be the Costume Society's 50th anniversary – our Golden Jubilee. The last 50 years have seen the field of dress history expand in the UK and internationally. New university courses, new conservation centres and, more generally, an increased body of knowledge of the history of dress through the ages are testament to this.

The Costume Society has been central to this growth. We are a registered charity, and our charitable aims, as set out in our Constitution, are: to promote, for the benefit of



Deirdre Murphy

the public, education in dress throughout the ages and to encourage the preservation of historic examples of dress together with relevant source material.

Next year is the Society's 50th year. During the next few months, we will think about how we articulate the aims of the Society fifty years after its founding. While we do this, we need to guarantee the Society's survival into 2015 and beyond.

We will focus on two areas first:

We will aim to increase the awards we give to support people starting careers in fields relating to our field. For 2015, we will merge our 5 awards into a single fund.

We will expand the Ambassadors scheme we launched earlier this year.

In light of this, we aim to:

Increase our membership. The Society relies on income from membership subscriptions to run its programmes, the website, the journal, awards and the Ambassadors scheme.

Seek donations and sponsorships. Membership fees alone are not enough to continue this work.

With these aims in mind, we ask members and other interested parties to support the Society. As we enter this landmark year, we invite you to build on the Society's good work by making a donation by post or via our website:

www.costumesociety.org.uk.

Textile Society Tour of Moravia

Moravia is the more agricultural part of the Czech Republic, where traditional crafts and customs have survived and are increasingly flourishing. This tour will be a mix of visits to museums and active craft centres, travelling back 27000 years and up to the present day. It will also take in some of the Czech Republic's most beautiful countryside.

The itinerary starts and finishes in Prague, and includes travel to Olomouc and Brno, visiting museums, workshops and textile centres such as Straznice, Roznov pod Radhostem, (the Wallachian Open-Air Museum of folk dress and architecture), the Moravian Folk Museum at Uherske Hradiste, the Bata Shoe Museum at Zlin, Olesnice for Modrotisk fabric printing and the Moravian Tapestry Centre at Valasske Mezirici.

Venue
Eastern Czech Republic
Date
18-25 May 2015 (tbc)

Cost
Approximately £1,000 for 3* accommodation, half board, plus cost of travel from UK.

Group size 16 persons max.

Interested?
Please contact
Margaret Beith:
randmbeith@btinternet.com

The Costume Society Symposium and Gala Dinner in London

FRIDAY 3 – SUNDAY 5 JULY 2015

Jubilee
year
1965
2015

The Power of Gold

Celebrating 50 years of the Costume Society

Our 2015 Symposium returns to the V&A, the world's leading museum of art and design. Lectures will take place in the refurbished Lydia and Manfred Gorvy Lecture Theatre and your visit will coincide with the two exhibitions: *Alexander McQueen: Savage Beauty* and *Shoes: Pleasure and Pain*. On Friday afternoon exclusive access will be given to the V&A's Clothworkers' Centre for the Study and Conservation of Textiles and Fashion at Blythe House, Kensington Olympia.*

On Saturday night all members of the Costume Society plus a guest will be invited to join Symposium delegates to celebrate the Golden Jubilee at a Gala dinner to be held in the magnificent Queen's Tower Rooms at Imperial College.

Presentations will celebrate the theme of **The Power of Gold**, commemorating the Society's 50th Anniversary.

Keynote Speakers will include:-

Natasha Awais-Dean, Independent Scholar, *Men and Jewellery in Tudor and Jacobean England*

Claire Wilcox, Senior Curator, Fashion and Textiles, V&A, *Alexander McQueen: Savage Beauty*

Lucy Worsley, Chief Curator, Historic Royal Palaces, *Tales from the Royal Wardrobe*

How and When to Book the Symposium

Symposium booking will be available from November 2014, and a booking form will be inserted into the next

continued on next page

Costume Society Symposium

Venue
London

Date
Friday 3 - Sunday 5 July 2015

Email: symposium@costumesociety.org.uk

Booking will be available from November 2014 on the website or via the booking form in the Spring 2015 newsletter.



Royal Household livery
Image courtesy of Historic Royal Palaces

edition of *Costume* with online booking available from January 2015.

Accommodation is available to book at a choice of two venues and delegates are responsible for booking their own. **Imperial College** is five minutes from the V&A and South Kensington Tube Station and provides accommodation in a Grade II listed building next to the Royal Albert Hall, or a choice of contemporary buildings overlooking Prince's Gardens - all with en-suite facilities. Alternatively 4* accommodation is available at the **Millennium Gloucester Hotel**, 5 minutes walk to Gloucester Road underground station and 15 minutes walk to V&A.

Millennium Gloucester 4*

Nearest Underground: Gloucester Road

Phone: 020 7331 6195

Email: Reservations.Gloucester@millenniumhotels.co.uk

To get the special rates you must quote reference:

COST030715

Available immediately, until 22nd May 2015

Standard single occupancy at £160 per night including VAT and breakfast

Standard double occupancy at £170 per night including VAT and breakfast

Imperial College student accommodation with en suite

Nearest Underground: South Kensington

Email: vacenquiries@imperial.ac.uk or

Phone: 020 7594 9507

Online to www.imperial.ac.uk/summeraccommodation and using the promo code **COSTUME2015**

Will be available from 1st November 2014, until 3rd May 2015

Beit Hall: £95 per room per night for single or double occupancy including VAT and breakfast

Prince's Gardens: £105 per room per night for single or double occupancy including VAT and breakfast

Please note both locations have a 5 minute walk to the breakfast hall. Beit Hall is a longer walk to the V&A Museum

* Due to limited access tickets for tours of the Clothworkers' Centre will be on a first come first served basis.

Fundraising Auction

To be held at the Gala Dinner, Saturday 4 July 2015,
Queen's Tower Room, Imperial College, London

Appeal for Lots

On Saturday 4th July, 2015 all members are invited to attend the Costume Society Gala Dinner. All members can bring a guest who can be a non member.

One of the highlights of the evening will be the **Golden Jubilee Fundraising Auction**, kindly held by Kerry Taylor of Kerry Taylor Auctions, recently one of our Trustees.

We need Lots to make this auction the biggest success it can be.

We are turning to our own membership and their friends, family, colleagues, institutions and local communities to support this auction.

Some suggestions for the kinds of lots we are searching for:
Collectibles, memorabilia, experience days, spa days, sporting events, social calendar events, professional services, behind the scenes visits, VIP days/trips, second homes, holiday homes, vintage wines and champagne, luxury food and drink hampers.

If you can help, please email a description of your 'lot' with a suggested reserve price and photo (if possible), together with your contact details and credit. (ie. Donated by) to: **symposium@costumesociety.org.uk** or contact: **Michelle Thomas, 1A Belle Vue Road, Henley on Thames, Oxfordshire, RG9 1JQ**

Many thanks, from the Chair, Honorary Trustees, Trustees and Officers of the Costume Society.

Detail from outfit worn at the coronation of George IV: image courtesy Historic Royal Palaces

Waterloo

STUDY DAY IN BATH
SATURDAY 9 MAY 2015

The last pieces are falling into place as we go to print so full details of this Study Day sparked by the bicentenary of the Battle of Waterloo will be in the Spring issue of the Costume Society newsletter.

However... to whet your appetites, we will be including **Uniformly Splendid: Dress and Death on the field of**

Waterloo. Nigel Arch will be considering the Battle of Waterloo, fought on Sunday 18 June 1815, as the last great encounter between European armies wearing the superb uniforms of the eighteenth century.

Nigel Arch is the former Director of Kensington Palace and a military dress historian. He is Vice Chairman of the Costume Society.

A Brilliant Affair: Dress and Fashion at the Waterloo Ball. Rosemary Harden will be looking at some of the dresses worn at the Duchess of Richmond's famous ball held in Brussels on 15 June 1815 just before the Battle of Waterloo. Two of these dresses are now in the collection at Bath. Rosemary Harden is Manager of the Fashion Museum, Bath and has lectured widely on the history of dress.

There will be a 'dressing' of two of Bath's residents in outfits of the period from their linens out and further entertainment is planned for the afternoon, followed by the chance of an invitation to a ball in the evening.

Watch this space!



1811 Parisien Ball dress
Belle Assemblée

Waterloo

Venue
The Old Theatre, Orchard Street, Bath BA11JU

Date
Saturday 9 May 2015

Tickets

Full details and booking form available online in the autumn, and in the Spring issue of the newsletter.

Getting into the spirit of the day...

One of the reasons we're publishing information now is because there will be people in period outfits attending throughout the day and we'd like to encourage members to oome in costume as well. You would not be alone! But you might need a bit of time to arrange or make an outfit.

Some members have agreed to join in with advice and possible hands-on help. If you'd like to help (with or without professional charges), can provide advice or even an outfit, please contact Fiona Starkey: email membership@costumesociety.org.uk who is compiling a list of the willing and the wanting.

Fashion and Conflict: Not living in khaki

The First World War and other interpretations of conflict

A COSTUME SOCIETY STUDY DAY IN ASSOCIATION WITH THE LONDON COLLEGE OF FASHION

SATURDAY 18 OCTOBER 2014

2014 is the centenary of the start of the First World War. Taking the commemoration of this conflict as a catalyst, this study day will explore wider concepts of conflict in and on fashion.

Programme for the Day

10.30: Welcome

10.40: Keynote: Nigel Arch, former Director of Kensington Palace, Historic Royal Palaces, Vice Chair of Costume Society
Goodbye to all that? - Change, Dress and the Great War

11.25: Maude Bass-Krueger
The Trials and Triumphs of French Couture during WWI

12.00: Sophie White
Battling over Femininity: Women's WWI Military uniforms

12.30: Lunch

1.30: Keynote Jane Tynan, Senior Lecturer Cultural Studies, Central Saint Martin's, University of the Arts London
Tailoring in the Trenches: Fashioning Men in First World War Britain.

2.15: Jenny Roberts
Munitions Workers during WWI

2.50: Break

3.00: Bethan Bide
The Second World War Impact on Demob Fashion

3.35: Kevin Almond
Fashion in Jeopardy

4.10 Summing up and thanks.



Drawing from Punch 1916

Not Living in Khaki

Venue
London College of Fashion, John Princes Street, London W1M 0BJ

Date
Saturday 18 October 2014, 10.30 – 16.30.

Ticket Prices:

| | |
|-------------|--------|
| Members | £25.00 |
| Non-members | £35.00 |
| Students | £5.00 |

On-line booking is available, and there is a booking form enclosed with this newsletter.

Rites of Passage

COSTUME SOCIETY SYMPOSIUM 4-6 JULY 2014



Bedroom window arrangement
in St Nicholas Priory

Friday 4 July

The Symposium in Exeter started with a visit to St. Nicholas Priory. Closed to the public on this day, the delegates enjoyed exclusive access to this 900 year old guest wing of a former Benedictine Priory presented as a Tudor home.

After dinner Dr Jane Malcolm-Davies and Ninya Mikhaila spoke to the delegates about their research exploring childhood in the late fifteenth century to the early seventeenth century. Based on their illustrated book *The Tudor Child*, handmade costumes featuring replica fabrics and trimmings brought the subject to life with supporting portraits, sculpture and drawings.

Saturday 5 July

Report by:
Ingrid Mida

Even though I was weary with jetlag, it was with rapt attention that I listened to the speakers on the first full day of the *Rites of Passage* Symposium held at the Royal Albert Memorial Museum in Exeter. This select group of accomplished orators presented engaging and informative talks on topics relating to dress for ceremonies relating to life passages, such as marriage, coming of age, and death.

Rosie Taylor-Davies, PhD candidate at the University of Southampton, presented: *What has love got to do with it? Marriage and Presentation at Court in mid-18th century England*. In this talk, Taylor-Davies emphasized that the purpose of marriage was not for love, but focused on security, family, title, honour, and that dress was used as a signal of political allegiance. In considering a much-altered hand-embroidered eighteenth-century English court mantua and petticoat, Taylor-Davies offered the evidence that led her to the likely identity of the wearer as Anne Fieldhouse from Rugeley, Staffordshire who married William Wolseley, 5th Baronet, and was presented at St James' Palace in 1738.

Dr. Kate Strasdin, lecturer and curator, offered insight into

the local manufacture of Honiton wedding lace in her talk *Royal wedding lace: Reviving an industry 1840-63*. Having fallen out of fashion with the mechanization of lace making, the handmade bobbin lace industry was devastated, but was later revived by the royal patronage of Queen Victoria and Princess Alexandra.

Keynote speaker, Edwina Ehrman, Curator of Fashion & Textiles at the Victoria & Albert Museum, presented highlights of the exhibition *Wedding Dresses 1774-2014* currently on display at the V&A. Ehrman noted that people are fascinated by wedding dresses since these garments 'have the power to make us think about the people that wore them' and offered up the stories behind the wearers of many of the gowns on display, such as the extravagant satin wedding dress designed by Norman Hartnell for Margaret, Duchess of Argyll for her wedding in 1933.

After lunch, keynote speaker, Joanna Hashagen Curator of Fashion & Textiles at Bowes Museum, considered a wedding dress designed by Lucile, part of the Bowes Museum collection. This short-sleeved wedding dress with a train was worn by Linda Beatrice Morrill (1886-1974) in June 1912 for her marriage to pioneer aviator William Barnard Rhodes-Moorhouse. This relatively simple wedding dress was the entry point into the story of the adventurous life of the wearer, author of the book *Kaleidoscope: A Family of Flyers*.

After refreshments, Harriet Waterhouse gave a lively and engaging talk called *His First Suit*, in which she talked about the rituals related to breeching. Using a rich variety of paintings to illustrate her talk as well as a vivid cherry red reproduction suit that she made for her son, she poignantly presented her research on this rite of passage for young boys. Lace and mortality in 17th century England was the focus of the talk given by Dr. Beth Walsh, Visiting Fellow at the University of East Anglia. In her talk, Walsh argued that representations of lace in paintings and statuary carry meanings about life, death and mourning.

Alexandra Kim, Co-editor of *Costume*, gave the after-dinner talk on wedding clothes of the little-known Princess Patricia of Connaught (1886-1974). This granddaughter of Queen Victoria was the beloved Colonel in Chief of a regiment of Canadian Infantry, and her white velvet and silver lace



Harriet Waterhouse with her
son's first breeched suit

continued on next page

wedding dress is stored in a regimental museum in Calgary. Wedding relatively late in life at the age of thirty-three, Princess Patricia was married to Sir Alexander Ramsay RN at Westminster Abbey on February 27, 1919. Kim argued that the simple lines of her wedding dress were not only informed by royal protocol and contemporary fashion, but were fitting for a somewhat shy princess who chose to leave her royal status behind upon her marriage.

Other highlights of the day included guided tours of the museum including panels of Honiton lace as well as a presentation of selected dress items such as a black silk and crepe bodice worn by Queen Victoria and a child's mourning dress by Shelley Tobin, Curator of Costume and Textiles at the Royal Albert Memorial Museum and National Trust Killerton.

The Student Design Awards organized by Chairman Sylvia Ayton MBE featured the work of five students from Taunton, University of Plymouth who used the theme of *Rites of Passage* as inspiration for their work. The winner was Samantha who adopted a surrealist approach to fashion in creating a latex cape that was transformed to reveal a sheer evening dress embellished with beads and embroidery that mimicked the veins of a heart. The day was full, and by the end I felt that I had benefitted from this wealth of oral and visual information on the dress for life's significant rites of passage.

Sunday 6 July

Report by:

Christine Stevens

Following a commendably brief AGM, during which we bade a fond farewell to Sylvia Ayton who had come to the end of her highly successful term as Chair, and welcomed new Chair Deirdre Murphy, members remembered Harry Matthews* who died recently, a wonderful character, collector and loyal Costume Society member.

Delegates were then treated to a master class in



Above: Display case in the museum
Left: Lace sample after 1848 Designed and made at Treadwin's Exeter lace manufactory. A sample of bobbin lace made in cotton thread.

The pattern was designed and registered as "Fleurette" by Charlotte Treadwin in 1848. Advertised as Exeter lace in the local press, this design was one of the stock patterns offered by the Cathedral Yard manufactory.

*See Harry Matthews In Memoriam page 21

reconsidering one's own research history by Dr Lou Taylor, Professor of Dress History at Brighton. Lou's book *Mourning Dress, A Costume and Social History*, has been the *vade mecum* of every dress curator since it was published in 1983 and it was fascinating to follow her thought processes as she described how the book had come to be written, and how her own attitudes had changed over the years since she first began research for an exhibition at Brighton Museum in the 1970s.

She described the stages of mourning and how to spot the different stages in garments surviving in museum collections, and how important were the social differences, as well as confessing to an error of mounting a mourning wedding dress with a crepe veil, which she now knows should have been a hat – which error has been much copied over the years.

If she were to do a new edition (yes, please...) it would include much more on the social history of widows, for example widows in business and as property owners. Other new aspects would be how clothing is related to specific clothing communities in which they are worn, using object focussed material culture approaches – looking at an object, its design, making, retailing, use and re-use, to draw out the stories associated with it. She would look at how mourning dress was the earliest form of 'ready-made' and was also really the basis of the first department stores, and would stress the fashionability of mourning dress. She might also be braver about addressing the issues of present day mourning dress, including the influence of celebrity, as well as looking at multi-cultural issues, and ended by posing the question to current curators – how would you collect contemporary mourning clothing? Lou Taylor left us, as always, with much food for thought and post-lecture discussion.

The *Patterns of Fashion* Award followed, judged, very thoughtfully, by John Bright of Cosprop. The three finalists were all worthy of commendation and presented their research and beautifully finished garments with aplomb. Clementine from Cardiff RCMD, with her sprigged cotton morning dress and handmade Dorset buttons, won the Award with an impeccably researched and sourced garment, extremely well presented, but Lorna, from Wimbledon College, with her Heather Firkbanks dress and

continued on next page



Jessica with a mid-18th century riding habit, were both also very talented finalists.

The afternoon comprised a trip to Killerton with a picnic in the sun, avoiding the showers, and being thrilled and impressed in turn by the collections of dress on display and the collections brought out of stores by Shelley Tobin. The delegates very much appreciated Shelley sharing her knowledge, and allowing wonderful access to the carefully selected items. The day ended on a delicious note with a proper Devon cream tea.

Monday 7 July

Report by:

Vanessa Hopkins

On Monday a few of us went to the Somerset Heritage Centre in Taunton; this opened in 2011 and draws together in one location all the Somerset archives, local history, archaeology and storage of objects for Somerset museums. Senior Archivist, Esther Hoyle showed us where all the paper records for the county are kept under controlled conditions, and let us see their oldest document from the year 705, in which the King of Wessex granted land to the Abbot of Glastonbury. We saw the large search room with facilities for researchers, and the store-rooms for objects, mostly in boxes, but farm equipment and a large stuffed horse were visible. The Costume Curator, Estelle Gilbert, showed us the costume store, where again, understandably, most things were in boxes or covered, but in another room Estelle had laid out a few choice objects. There were traditional country smocks and quilts, and a selection from the Primrose Peacock Collection of buttons, which apparently is one of their most popular items. Three beautifully embroidered waistcoats from the 18th and 19th centuries were lovely to look at, but for me the real stars were the early 17th century lace-trimmed gentleman's shirt and two ladies' smocks.



Top: examples on the all-too-short visit behind the scenes at Killerton. Photo: Christine Stevens.
Above: There was an 'upcycling' display in one of Killerton's upper rooms. These examples were reworked tablecloths.

The *Patterns of Fashion* winner's dress is featured on the front cover of this magazine.

Patterns of Fashion Award 2014

Once again the three finalists showed how costumes are being produced to the very highest of standards using Janet Arnold's *Patterns of Fashion* books. John Bright, owner and founder of *Cosprop* very kindly agreed to perform the very difficult task of deciding the winner.

It was a difficult task but in the end he chose Clementine Greenley, from the Royal Welsh College of Music and Drama, who had made the C1798-1805 morning dress.



The two runners up were Lorna Watts from Wimbledon with her beautiful 1908 summer dress and Jessica Hardy from Bristol Old Vic Theatre School who had made a 1730-50 riding habit jacket. More images can be seen on our website.

Student Bursary Reports COSTUME SOCIETY SYMPOSIUM 4-6 JULY 2014

Report by:

E-J Scott, University of Brighton

My attendance at the Costume Society Symposium, 2014 in Exeter was made possible thanks to the generosity of the Costume Society UK and Maney Publishing via the Symposium Student Bursary Award, for which I am very grateful. I applied as a student from the University of Brighton completing an MA History of Design and Material Culture, under the supervision of Professor Lou Taylor, and I would like to thank Professor Taylor for her contribution to my studies.

The Symposium was a tremendous opportunity for me to extend my knowledge in the field of dress history. It provides the best opportunity annually to mix with makers, amateur enthusiasts (many of who are deeply informed) and industry professionals (both academic and from museums) anywhere in the UK. Personally, with my aspirations to work in the field, combined with my enthusiasm for the subject matter, the week-end offered me an opportunity to study, network and enjoy the company of like-minded attendees.

The quality of the speakers was exceptional and the depth of research evident in numerous papers was an inspiration. Of particular interest to my research and practice was the paper by Joanna Hashagen, Bowes Museum; *The story behind a wedding dress by Lucile*. Her in-depth analysis of the social history surrounding one woman's collection fits directly with my inquiry into Anna Pennington Mellor's House of Worth wardrobe. Joanna's meticulous inquiry used the material culture of her subject's wardrobe to explore issues including class, gender and identity in the early twentieth century.

Similarly, Edwina Ehrman's social history rationale behind her curation of the V&A's Wedding Dress exhibition was entirely relevant to the approach I am formulating for my own practice. Coming from a material culture background, I aspire to talk about social issues through objects. Edwina's honesty about the difference of this approach to that of a design historian was frank and candid. It also provided a sound rationale as to why the exhibition has been so successful - the audience wants not only to see the

dresses, they want to know who wore them, where and why. This is what I believe dress history should provide in the museum; a deeper understanding not just of fashion, but of the world around us.

My ultimate highlight was Sunday's visit to Killerton Park. Driving ahead with curator Shelley Tobin, I managed to wangle myself into the stores to help with setting up the objects for viewing by the Costume Society. I am never happier than when I am in a museum store, and having the chance to work with Shelley was just delightful. Her in-depth knowledge, her understanding of both the history of the garments and the audience to whom she was presenting, as well as her honesty about the restrictions within the workings of the museum reflected her deep commitment to the field. Shelley displayed a range of crepe that was of great interest to me, having listened to Lou Taylor present on mourning dress earlier in the day. The viewing fed directly into my research, as more than half of the dresses in the Pennington Mellor collection are black, and trying to discern whether or not they were bought in a time of grief has been difficult. However, I am becoming more and more convinced that they were chosen for their elegance, rather than to mark her miscarriage or her husband's death.

The most powerful moment of the weekend though, reflecting the importance of the Costume Society at large, was when all our members filled out comment cards in support of the collection at Killerton and the informed work of Shelley Tobin. I believe it should be part of the work of the Costume Society to offer support to curators being challenged by marketing departments lacking in-depth knowledge of good museum practice surrounding dress collections and displays. It was an important reminder to us all to make it our own standard practice to provide feedback to every venue we visit to view dress collections.

Here's to the continued vocal presence of the Costume Society UK in the year ahead.



Top: members enjoying their visit behind the scenes at Killerton.

Above: Shelley showing a child's outfit which tied in with the petticoats/breeching theme. Photos on this page: Margaret Isaacs

Student Bursary Report by:

Nadia Saccardi, London College of Fashion

I am extremely grateful to the Costume Society and Maney Publishing, for the wonderful opportunity to attend the *Rites of Passage* Symposium this year through the Student Bursary Award. The friendly and welcoming atmosphere of these three days invigorated me and increased my enthusiasm for the discipline, as well as for my ongoing research.

I am a MA Fashion Curation student at the London College of Fashion in my second year and I am currently working on my final project. My research focuses on early modern women cross-dressing in England, a phenomenon which had its apogee between 1570s and 1625s. Exploring the meaning of dress for important life events, the Symposium significantly improved to my understanding of how dress participates in social identification.

The great range of papers, many of which were dedicated to sixteenth-century dress, helped me to refine a contextual understanding of the period under scrutiny. It also brought to the fore significant considerations on research methodology. In this regard, the first paper by Dr Jane Malcom-Davies and Ninya Mikhaila, offered an extensive and vivid analysis into the key transitions of Tudor childhood and highlighted how an interdisciplinary approach is paramount when looking into archival material. Due to the paucity of surviving garments from the early modern period, the two scholars rely particularly on visual references, which enable them to show the closest image of how early modern garments were worn and styled. However, visual resources alone present some limits in the representation of the sitter. In fact, they usually only represent the elite in its best formal clothes and it is difficult to visualise the numerous layer of garments underneath the one on the surface. It is therefore necessary to adopt a comprehensive method of analysis in order to prevent the risks of being misled and accurately interpret the image.

Another fantastic paper on Tudor childhood by Harriet Waterhouse analysed breeching for boys from a different perspective. From the mid-16th century, breeching represented a very emotional time for the family, a sentimental step of male children into manhood. This paper inspired key questions of my research: how do I evoke the narratives surrounding my objects? How do I convey the



Dr Jane Malcolm-Davies and Ninya Mikhaila discussed their research on the Tudor child, from swaddling to breeks.



Lady Morley displaying her lace in a portrait at Killerton House.

sentiments of the time to a contemporary audience?

Immediately after, Dr Beth Walsh presented a beautiful research into the symbolic meaning underpinning the visual reproduction of lace in the 17th century.

From the analysis of an extensive number of portraits and statues, she discovered that lace has to do with time and the representation of

the real world. It contributes to individualise the sitter, and gauges his/her wealth. However, lace has also a particular role in mourning: it is related to death. In memorial artworks, the depiction of lace symbolises that the sitter is ready to die, s/he is ready for resurrection. This paper turned my attention to the high-symbolism of Renaissance clothes and portraits, of which surfaces asked to be decoded.

The presentation of papers was dynamically interspersed with two contests, namely *The Student Design Award* and the *Pattern of Fashion Award*. These projects encouraged young designers to present their made garments and interact with the Symposium's

participants to discuss their design process, from the research stage to the factual realisation of the dresses. These two awards highlighted the extraordinary interest of the Society in promoting young generations of creative students.

I am truly thankful to the Costume Society and Maney Publishing for this invaluable experience of three-day research, networking and wonderful time. I sincerely hope to participate to further events in the future and become an active member of the Society.



Student Design Award winning entry in its unfurled incarnation. The design originated from the idea of blood circulation; arterial, venous and capillary which stemmed in turn from the theme of the

Symposium: *Rites of Passage*. Photos: Margaret Isaacs

Student Bursary Report by:

Maya Wassell Smith, University of Brighton

At the beginning of July I was invited to attend the 49th annual Costume Society Symposium in Exeter as part of the Student Bursary Award Scheme. The opportunity to listen to such creative and well-researched papers, given by such important figures in the dress and textile history discipline, has greatly inspired and informed my own research practice.

The theme of the symposium was *Rites of Passage*, a consideration of clothing and textile's significance in marking and transacting important life events. This included discussion of the major milestones - birth, marriage and death, but also of the smaller triumphs and tribulations that demarcate lives. My own research looks at embroidered silk-organandie postcards, produced by continental mechanised embroidery industries and sent home by soldiers serving in the trenches during the First World War. I am principally interested in understanding the way in which cloth and clothing negotiate human experience and provide comfort during significant or emotionally turbulent life events, be they jubilant or sorrowful.

The connotations of, and importance placed in, particular textile materials, was a 'thread' running through many of the papers. In her paper *New Approaches to Mourning Dress*, Lou Taylor described the physical properties of crape- a dull, lifeless, scratchy and uncomfortable fabric- as augmenting its position as the culturally determined staple of 19th century mourning wear. Kate Strasdin's paper *Royal wedding lace: Reviving an industry 1840-63* demonstrated lace's status, as a symbolically significant material. This was firstly on a personal scale through discussion of Queen Victoria's wedding lace, which she went on to wear at the christenings and marriages of her children, and secondly as a practice and product through which to corral regional pride, as well as provide greater economic stability, within the Devon lace industries.

Edwina Ehrman's and Joanna Hashagen's keynotes were both wonderful examples of the power of social and biographical history within and alongside fashion history,



Killerton's main display had examples of lace, broderie anglaise and many costumes which fitted neatly with the *Rites of Passage* thread. Top photo: Margaret Isaacs Full length photo: Fiona Starkey

particularly that of the wedding dress. Edwina's talk, an introduction to the current V&A exhibition, began with her saying that she had approached the exhibition, drawn from the V&A collections, from a social history rather than design point of view. Particularly interesting was the demonstration of the communality of weddings, whereby they might be watched on the news, or gifts and souvenir cards given to unconnected spectator members of public. Discussion of the degree to which fashion governed wedding dresses was as interesting when looking at women who were inspired by Queen Victoria's white with orange blossom wedding outfit, as when looking at those who chose less fashionable and possibly more practical outfits.

Joanna's paper used a beautiful 1912 Lucille wedding dress as a conduit through which to tell the life-story of its owner and wearer. This paper affirmed the position of dress as crucially linked to lives of people, and subsequently, such an apposite space for the historian to uncover and present these histories.

The relationship between dress and the wearer also came across in Harriet Waterhouse's paper, *His First Suit*, which, with reference to the perils of potty training Tudor infants, discussed breeching practices in the 16th and 17th centuries. I very much appreciated the attention Harriet paid to the act and experience of wearing, as well as the particular and practical necessities of clothing. The consideration of both the mother's and son's emotional responses to the lead up to and the ceremony of breeching, further cemented clothing's significance as we move through life, taking on new identities.

Attending this symposium enriched my understanding of the importance of dress in the transaction of 'rites of passage', as well as introducing me to new sources of evidence for study. The opportunity to see items from both the collections at the Royal Albert Memorial Museum and Killerton House was fantastic in illustrating the themes of the weekend and emphasising the critical importance of historical dress collections.



More of Killerton's contemporary displays
Photo: Margaret Isaacs

And finally...

Not all of the costume being studied in Exeter followed the scholarly train of thought. In the downpour after the Priory visit on Friday night, members were to be found taking shelter from the storm in the fancy dress shop at the top of the High Street! So... Superman or Cinderella?



The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk

VISIT TO THE EXHIBITION AT THE BARBICAN
4 JUNE 2014

Report: E-J Scott, Costume Society Ambassador, 2014
This is the first major retrospective to cover the career of Jean Paul Gaultier. The Barbican's gallery is, fittingly, a slightly irreverent space. Multi-layered, its brutalism is complicit in concocting fresh views from new angles. It is a bricked mini-city that compartmentalises the show's six themes as tightly as Madonna's cone bra corset, whilst mixing media as fluidly as Gaultier's androgynous models blend genders. Talking mannequins, illustrations, objects (a Spitting Image puppet, Gaultier stamped Ben Hur chairs), accessories (Stephen Jones' weeping fezzes), video (*Eurotrash* and *Absolutely Fabulous*) and photography (featuring Nirvana's gaunt Kurt Cobain in black sequins) all add virility to the quirky, vamp-camp collection of nearly 160 pieces.

How refreshing to have a fashion designer not take himself too seriously. Except, of course, that's all a ruse. Gaultier's 35 year career didn't happen by accident. Having lost his job as Creative Director of Dior to Galliano (oh, how the tables have turned), Gaultier (who showed his debut collection in 1976) opened his first Parisian boutique (having worked for the likes of Pierre Cardin and Patou) in 1985. Surprisingly, being the eighth venue on this exhibition's tour (conceived by the Montreal Museum of Fine Arts in 2011), the Assistant Curator in her introduction exposed Gaultier to have been nervous about exhibiting in London. Indeed, just a week before the exhibition was due to open, he stripped the mannequins and rearranged the installation.

The show's one disappointment? The numerous collaborations that passed



Left to right: Palm Leaf Jacket-Hat, Buttons Collection, Haute Couture Spring/Summer 1983 demonstrating Gaultier's ever-varied employment of the Breton stripe. Punk Cancan reflected how the street styles of London and Paris have an entwined influence on Gaultier's work. Satin Cage Look Corset Dress with Maxi Length Train Around the World in 168 Outfits Collection Women's Prêt-à-Porter Spring/Summer 1989. Image credits: E-J Scott

unacknowledged. "Punk Cancan" failed to mention Gaultier was working with Ray Petrie and the Buffalo Collective (whose photography revolutionised fashion editorials in *The Face* and *i-D Magazine*), and that he still works with French photographer Jean Baptiste Mondino, also a member of the collective. Similarly, a gown that took 1060 hours to construct, featuring a leopard skin with rhinestone claws embroidered entirely out of swirling beads, failed to mention it was the work of Lesage!

The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk showcased all the designer's signatures: the Breton stripes, the conical bra, the apricot-ish pink, men's skirts, virgins, mermaids, tattoos, punks and Paris. His is an upside down world of haute couture that challenges not only the viewer's notions of designer exclusivity, but also the constructs of the luxury fashion industry at large. Like the title of his remixed 1988 dance hit, Jean Paul Gaultier knows "Aow Tou Dou Zat"- with a touch of postmodern punk, an historically informed clench of the corset, and a suggestive wink in the direction of the boudoir.

For the full version of E-J Scott's review, see his blog on the Costume Society website.

My Life as a Costume Standby

By VICTORIA TAYLOR

For ten years now I have been fortunate to work in the British film industry within the costume department. My job is a Principal Costumer, often called a Costume Standby. This means we stand by on the set of the film, and are responsible for the way the costumes appear on the actors on the set, ready to find a solution to any problem or any whim that may arise during the filming day.

We are not the Costume Designers, we do not design or research the costumes, or source the fabric, or make decisions about their aging or distressing. We do not have the responsibility of creating the look of the characters or rummaging through costume houses for those much needed items. We are also not the Costume Supervisors, who have the responsibility of the budgets and the task of managing the department. Our job and our world really begin once the costumes have been established; once we have filmed the first scene with the actor wearing a costume, after that it cannot be changed. From this point on, the Standbys begin managing the costumes and their continuity - this means we manage how the costumes appear throughout each scene, and subsequently the whole film. The aim is to avoid any continuity mistakes in how the costume is worn, so that the story makes sense. This is imperative as nothing in film is ever shot in chronological order!

We are usually given multiples of each item of costume, depending on the story and

the action involved and it is our responsibility to make sure the actor wears the correct item, for the correct scene and that they are wearing it in the correct way. We have to stay on top of how many versions of costumes we need, according to the filming schedule and the action within the scenes. We juggle what the Designer wants to see, what the Director wants to see, and how the actors see themselves.

Usually once filming begins, if we are out on location, we work out of a huge articulated lorry, one which has been refurbished and fitted with equipment specific to our department. For example there is a sink, a washing machine, a tumble dryer and sometimes, my favourite piece of equipment- a hot box- a small store room with an internal heater so washing can dry overnight, a luxury that can be a life saver. A film unit really is the modern day travelling circus, only a seemingly wealthier and 'pimped up' version.

Our typical day begins arriving at unit base at approximately 7am, depending on when your actor needs to get

dressed in costume, it can be earlier. We prep our costumes according to what scenes we are shooting that day, steaming, ironing and mending items, then we dress the actors. Grabbing breakfast once the first jobs are complete is a necessity, we then pack our set kit, take any extra costumes needed for the day and head to set. Once there, usually we film for ten hours on a continuous working day (so called because we do not stop for lunch), or sometimes twelve hours with a lunch hour. Then on wrap (the end of our filming day) we head back to the truck, help undress actors if necessary depending on the nature of the costume, wash any items needed for the next day, and then escape back to our cars for the drive home. In the last few years I completed a Masters Degree in Museum Studies and I am about to finish another BA degree in Art History, I'm not applauding myself here, I just enjoy learning new things. I have an interest in combining what I have learnt through the costume department with a history of dress and how we identify ourselves through clothing, print and fabric. Our world within costume, as different as it may sound, is not all that different to caring for textiles and items of historical dress, this I learnt through my Museum Studies degree. It is not only actors that create characters with the help of costume, we do it ourselves everyday when we make the conscious decision of what to wear.

Notices and requests

A Request from Nancy Powell

I'm a member of the Costume Society in the UK and the US, as I reside in Shropshire in the summers and teach textile design at the College of Textiles at North Carolina State University during the school terms.

My graduate students and I are researching 18th century worsted Beryl Blue wool knitted but cut and sewn man's coats. We've found one in the Snowhill collection at Berrington Hall, Hereford, working with Althea Mackenzie, and one at DeWitt-Wallace Museum at Colonial Williamsburg, Va., USA. I visited Ruddington Frameworkers' Museum recently. I've visited Bath Costume Museum and V&A Clothworkers' Centre looking for similar coats in early knits. There's a wonderful pair of black knitted breeches there.

Can anyone give any insight into yarn counts for wool available for knitting in 1790's, and how the knit fabric may have been dyed and finished? Or know of any other cut and sewn early knit examples? Thanks.

N. Powell, College of Textiles, North Carolina State University, Campus Box 8301, Raleigh, N.C. 27695. ncbp67@gmail.com

Useful Website

www.clothestellstories.com

This website has been developed by members of the ICOM Costume Committee and contains useful pages on identifying textiles and textile weaves.



Images: Dress - Kerry Taylor Auctions, sketch - Sylvia Ayton



Purchase of a Sylvia Ayton/Zandra Rhodes Dress for Chertsey Museum.

From: Grace Evans
The Olive Matthews Collection was delighted to be able to purchase a Zandra Rhodes/Sylvia Ayton dress from Kerry Taylor Auctions recently, along with an image of the original owner wearing it. I am in the process of finding out more about its provenance and I also plan to quiz Sylvia about its design. This is a rare and important piece of fashion history which will add a new dimension to our 1960s holdings.

Yarwood Award Report

FIRST REPORT: LORRAINE SMITH, MA HISTORY & CULTURE OF FASHION,
LONDON COLLEGE OF FASHION

I am in my second year of part time study, enrolled on MA History and Culture of Fashion, which has proved to be a fascinating and challenging course. Building on my undergraduate studies in textiles at UMIST (now The University of Manchester) and a lifelong love of the 'hows and whys' of fashion and dress, this course has helped me embrace academic writing and research in a way I hadn't previously thought possible.

The working title of my dissertation is **Supporting the Fashionable Silhouette: Technological Changes to the Bra, 1930-1990** and I anticipate that a large chunk of my research will be object based, involving trips to visit suitable archive collections across the UK.

The award is intended to help an MA student with expenditure relating to the completion of their dissertation, and this will be of great assistance to me due to the costs associated with my planned research visits. The first two of these were to the Marks & Spencer Company Archive (based in Leeds) and the Symington Collection of corsetry, foundation and swimwear (based in Leicestershire). Both companies' collections are intended to form case studies in my dissertation, and so both require multiple day visits in order to make the best use of such valuable resources. The Marks & Spencer Company Archive is a treasure trove of items relating to one of Britain's favourite retailers. I visited at the start of May and, when I arrived, Archive

Assistant Katherine Chorley had already looked out the items I had requested in my email correspondence - including sales reports from the 1930s, bras produced in the 1940s, 50s, 60s and 70s, plus a bra fit training video for staff that was made in 1985. In addition to these fascinating objects, I was also able to make use of a vast collection of staff newsletters which gave some valuable insights into the production and selling of brassieres at Marks & Spencer in the mid-to-late twentieth century. I returned home with fifty A5 pages of handwritten notes, almost 200 photographs, and a head full of ideas.

My second trip was scheduled for the following week. The Symington Collection contains nearly

1300 garments produced by the English manufacturing firm R. & W.H. Symington & Co. Ltd. and some of its competitors. It is held at the Collections Resource Centre, part of Leicestershire County Council Museums Service, and is available as a research and study resource by appointment. I visited this collection last year while carrying out object analysis on a girdle for an essay that formed part of my course, so I was aware of the sheer number of possible objects that might be relevant to my dissertation research. Due to the number of items and the lack of an online catalogue, Collections Officer Sarah Nicol agreed that there would be little point in attempting to plan ahead for this visit. Upon arrival, Sarah showed me where the boxes containing



Lorraine Smith winner of the Yarwood Award. Taken at The Collections Resources Centre, Leicestershire.

the bras were kept and then I sat down with a hard bound copy of the typewritten catalogue to look for items which might show evidence of technological innovation. The excitement of opening a box to discover a garment even more fascinating and useful than you had anticipated cannot be underestimated! I returned to London from this second trip with even more notes and over 350 photographs, which have now been carefully backed up.

As well as looking over what I have discovered on these visits, writing up my notes and looking for areas of further investigation, my 'to do' list now involves a lot of reading as I get stuck into my literature review. Once the summer is here, I shall be arranging further study visits and will share my progress with you all.

In Memoriam

Harry Matthews

14 December 1928
– 17 June 2014

At Harry's funeral at St John the Evangelist, Palmers Green, London N13 on a warm sunny afternoon on 26 June a cross-section of his family and friends met – many

for the first time – to remember this doyen of collectors whose generosity has enriched many museums. Harry was a longstanding member of the Costume Society – he was a trustee between 1990 and 1993, a founder member of the Friends of Fashion at the Museum of London, a skilful collector, talented performer and committed fund raiser.

His knowledge of fashion illustration was known to many of us because he was so helpful to anyone wanting information or images for articles and books. He was closely involved with the *Hollar to Heideloff* exhibition organised by the Costume Society at the Victoria and Albert Museum in 1979/80. He collaborated with Anne Buck on a major article about pocket books and the exquisite and detailed small engravings they contained for an article in *Costume* 18 [1984]. When he gave his large collection of fashion illustrations and pocket books to the Museum of London he discussed his life as a collector with Ann Saunders for an article in *Costume* 38 [2004]. He donated a fine collection of hats to Luton Museum Service in 2011 and, despite not being related – as far as he knew – to Olive Matthews he gave a small, fine group of fashion plates to her collection at Chertsey Museum.

Costume 49, volume 1 in 2015 will contain a full obituary for this remarkable but modest man.



In Memoriam

Anne Winifred Brogden

26 July 1932 - 6 February 2014

Anne Brogden was a founder member of the Costume Society, and its Membership Secretary from 1982 to 1995, with the help of her husband Peter. She participated enthusiastically throughout nearly 50 years in its activities, trips abroad, and Annual Symposiums. She had an inexhaustible interest in all aspects of dress and textiles, which found an outlet in her house, furnished with fabrics and embroideries from all over the world, and in the exotic, colourful outfits she habitually wore. Her warm personality, her witty and knowledgeable conversation and her interest in others made her a large circle of friends and she will be much missed.

Born and educated in Northern Ireland, Anne trained as an art teacher at Liverpool and Hornsey Colleges of Art. She moved to Liverpool with her three small sons in the mid 1960s to teach art, clothing design and dress history at Mabel Fletcher Technical College, where she stayed until retirement in 1986. She had married Peter Farrer, a fellow member of the Costume Society, in 1982 and together they enjoyed a lively, creative and fulfilling retirement, travelling extensively and following a wide range of cultural pursuits. In the mid 1990s Anne studied for an MA in Local History at Liverpool University, graduating with Distinction in 1996. For her dissertation she researched the provision of clothing for the 19th century Liverpool poor, and part of this extensive research, conducted with characteristic energy and thoroughness, was published in *Costume* 36 (2002), *Costume* 37 (2003) and *Costume* 38 (2004). In spite of a stroke in the 1990s (from which she made a remarkable recovery) and mobility problems Anne continued to attend Symposiums, concerts, lectures and exhibitions until a few weeks of her unexpected death in February.



Anne and Peter on the Costume Society visit to Italy, 1987.
Images: Judy Tregidden.

Costume Calendar 2014-15

DATS

Clothworkers' Hall, London EC3R 7AH, and V&A Clothworkers' Centre, Blythe House, London W14 0QX

Cloth: Past, Present and Future

AGM and Conference
25 - 26 September 2014
www.dressandtextilespecialists.org

WECS

WEST OF ENGLAND

COSTUME SOCIETY

BRLSI, Queen Square, Bath BA1 2HN

Second Time Around: the Reuse and Restyling of Clothing

Janet Arnold Study Day
4 October 2014
www.wofecostumesociety.org

TEXTILE SOCIETY

Chelsea Old Town Hall, King's Road, London SW3 5EE

London Antique Textiles Fair

5 October 2014
atf@textilesociety.org.uk
www.textilesociety.org.uk

EARLY TEXTILES STUDY GROUP

Wellcome Collection, Euston Road, London NW1 2BE

Conference: Crafting Textiles from the Bronze Age to AD 1600

10 - 11 October 2014
www.earlytextilesstudygroup.org/2014-conference.html

COSTUME SOCIETY

London College of Fashion, John Princes Street, W1M 0BJ

Annual Study Day: Fashion and Conflict: Not Living in Khaki

18 October 2014
Costume Society Bookings, The Old Brewhouse, Limpley Stoke, Bath, BA2 7FR.
Details page 9.
Booking form enclosed.
www.costumesociety.org.uk

MEDATS

Stevenson Lecture Theatre, British Museum, London WC1B 3DG

Occupational Dress

AGM and Autumn Meeting
25 October 2014
www.medats.org.uk

ASSOCIATION OF DRESS HISTORIANS

Art Workers' Guild, 6 Queen Square, London WC1N 3AT

New Research Day 2014

7 November 2014
www.dresshistorians.co.uk

TEXTILE SOCIETY

Wellcome Conference Centre, 183 Euston Road, London NW1 2BE

Textiles: Communication and Politics

32nd Annual Conference and AGM
7 - 9 November 2014
www.textilesociety.org.uk

SCCS

SOUTHERN COUNTIES COSTUME SOCIETY

Fashion and Textile Museum, 83 Bermondsey Street, London SE1 3XF

Knitwear in Fashion: Chanel to Westwood

Introduction and exhibition tour
12 November 2014
www.sccostumesociety.org.uk

COSTUME COLLOQUIUM IV

Auditorium al Duomo, Florence, Italy

Colours in Fashion: Discovering the Language of Nuances

20 - 23 November 2014
info@costume-textiles.com
www.costume-textiles.com

continued on next page

WECS

WEST OF ENGLAND COSTUME SOCIETY
Bath Bowling Club, Pulteney
Road, Bath BA2 4EZ

Dress of the New World

22 November 2014

www.
wofecostumesociety.org

SCCS

SOUTHERN COUNTIES COSTUME SOCIETY
Gurkha Museum, Peninsula
Barracks, Winchester, SO23
8TS

Muskets and Muslin

Study Day and AGM
28 February 2015

www.
sccostumesociety.org.uk

TEXTILE SOCIETY

Armitage Centre, Fallowfield,
Manchester M14 6HE

Manchester Antique Textiles Fair

1 March 2015
atf@textilesociety.org.uk
www.textilesociety.org.uk

WECS

WEST OF ENGLAND COSTUME SOCIETY
venue to be confirmed

The Age of Reason and Revolution: The Georgians

21 March 2015

www.
wofecostumesociety.org

SCCS

SOUTHERN COUNTIES COSTUME SOCIETY
V&A Museum, South
Kensington, London SW7
2RL

Alexander McQueen: Savage Beauty

Introduction and exhibition
tour

21 March 2015

www.
sccostumesociety.org.uk

TEXTILE SOCIETY

Wellcome Conference
Centre, 183 Euston Road,
London NW1 2BE

Textiles: New Research Strategies III

28 March 2015
www.textilesociety.org.uk

COSTUME SOCIETY

The Old Theatre, Orchard
Street, Bath BA1 1JU

Study Day: Waterloo 200th Anniversary

9 May 2015
Information on page 8.

Booking form online shortly
and in the Spring newsletter
www.costumesociety.org.uk

COSTUME SOCIETY

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

The Power of Gold

50th
Anniversary
Symposium

3 – 5 July 2015
Information on pages 5-7
www.costumesociety.org.uk



Exhibitions 2014-15

American Museum in Britain

Claverton Manor, Bath, BA2
7BD

The Colourful World of Kaffe Fassett

until 2 November 2014
www.americanmuseum.org
Tel: 01225 460503

Ashmolean Museum

Beaumont Street,
Oxford, OX1 2PH.

The Eye of the Needle

1 August – 12 October 2014
English Embroideries from
the Feller Collection
www.ashmolean.org/needle
Tel: 01865 278000

Bowes Museum

Barnard Castle, Co. Durham,
DL12 8NP.

Birds of Paradise

25 October 2014 – Spring
2015

Plumes and Feathers in
Fashion.

www.
thebowesmuseum.org.uk
Tel: 01833 690606

Chertsey Museum

The Cedars, 33 Windsor
Street, Chertsey, Surrey,
KT16 8AT.

Fashion Statements

20 September 2014 – 5
September 2015
Romantic, outrageous and
classic fashion.

www.
chertseymuseum.org.uk
Tel: 01932 565764

Design Museum

Shad Thames, London, SE1
2YD.

Women, Fashion, Power

29 October 2014 – 26 April
2015

www.designmuseum.org
Tel: 020 7940 8783

The Fashion Museum

Assembly Rooms, Bennett
Street, Bath, BA1 2QH



Georgians

until 1
January
2015
18th

Century dress for polite
society.

David Sassoon

until 1 January 2015
Celebrating the gift of his
archive to the Fashion
Museum in 2011.
www.fashionmuseum.co.uk
Tel: 01225 477173

Fashion and Textile Museum

83 Bermondsey Street,
London, SE1 3XF.

Knitwear in Fashion

19 September 2014 - 18
January 2015

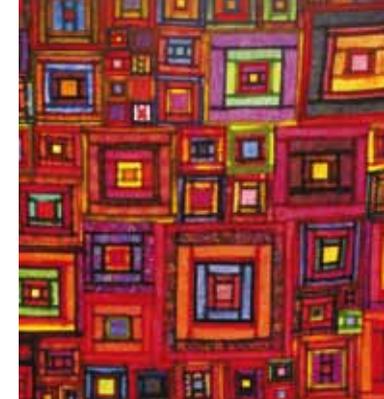
Chanel to Westwood.
www.ftmlondon.org
Tel: 020 7407 8664

Gallery of Costume

Platt Hall, Rusholme,
Manchester M14 5LL

Something Blue

until 15 March 2015



Kaffe Fassett, Jewel Squares
blind at the American Museum
in Britain until 2 November
2014

Wedding fashions 1914 –
2014.
www.manchestergalleries.org
Tel: 0161 245 7245

Kensington Palace

Kensington Gardens, London
W8 4PX.

Fashion Rules

until 4 July 2015
Dress from the collections
of HM The Queen, Princess
Margaret and Diana, Princes
of Wales.

www.hrp.org.uk/
KensingtonPalace
Tel: 0844 482 7777

Killerton House

Broadclyst, Exeter, EX5 3LE

The Nature of Fashion

until 31 December 2014
Natural fibres transformed
into elaborate garments
www.nationaltrust.org.uk/
Killerton

Tel: 01392 881345

continued on next page

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.

As accommodation may be limited, it is always advisable to book in advance or phone to check that tickets are still available. Please include a stamped addressed envelope with all enquiries.

Costume Society Bookings: Booking Form enclosed.

Manchester Art Gallery

Mosley Street, Manchester,
M2 3JL.

Cotton Couture

19 June 2014 – 14 June
2015

www.manchestergalleries.org

Tel: 0161 235 8888

Snibston Discovery Museum

Ashby Road, Coalville,
Leicestershire, LE67 3LN

Battledress

until 1 November 2014

Exploring the impact of WWI
on women's fashion.

[www.leics.gov.uk/
fashiongallery](http://www.leics.gov.uk/fashiongallery)

Tel: 01530 278444

Sudley House

Mossley Hill Road, Liverpool,
L18 8BX

Drip dry

until Spring 2016

Exploiting synthetic fabrics in
1960s and 1970s fashion

[www.liverpoolmuseums.org.
uk/sudley](http://www.liverpoolmuseums.org.uk/sudley)

Tel: 0151 724 3245

V&A Victoria and Albert Museum

South Kensington,
London SW7 2RL.

Horst

6 September 2014 – 4
January 2015

Photographer of Style

Wedding Dresses 1775- 2014

until 15 March 2015

Alexander McQueen:

Savage Beauty

14 March 2015 - 19 July
2015

www.vam.ac.uk

Tel: 020 7942 2000

Waddesdon Manor

near Aylesbury,
Buckinghamshire, HP18 0JH

Imagine... Lace at Waddesdon

until 26 October 2014

A response by artists
and lace-makers to the
collections and architecture
at Waddesdon

www.waddesdon.org.uk

Tel: 01296 653226

Walker Art Gallery

William Brown Street,
Liverpool L3 8EL

Designer in Focus - John Bates at Jean Varon

until Autumn 2015

[www.liverpoolmuseums.org.
uk/walker](http://www.liverpoolmuseums.org.uk/walker)

Tel: 0151 478 4199

Special events

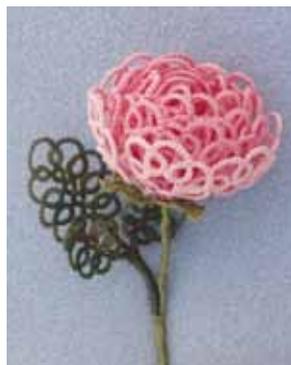
Costume and Textile Association for Norfolk Museums

The Hostry, Norwich
Cathedral, The Close,
Norwich NR1 4DH

Textile Exhibition: Silvery Threads

2 - 13 October 2014

Geoffrey Squire Memorial
Competition Exhibition
www.ctacostume.org.uk



Tatted rose from the
Waddesdon display

Berwick

YHA, Dewar's Lane Granary,
Berwick-upon-Tweed

Costume and History Day in Berwick

Saturday 18 October 2014

3 Sessions: am: Fashion
Uncovered, a history of
underwear; pm: Great War
Fashion; evening: Dear Mr
Dickens.

For full details see



Facebook

Powered by Cake or contact
YHA Granary Berwick.

Courses and Conferences

DATS Annual Conference 2014

Clothworkers' Hall, London EC3R 7AH, and V&A

Clothworkers' Centre, Blythe House, London W14 0QX

Cloth: Past, Present and Future

25 – 26 September 2014

www.dressandtextilespecialists.org.uk

e.ehrman@vam.ac.uk

Early Textiles Study Group (ETSG) Conference

Franks Room, Wellcome Collection, Euston Road, London
NW1 2BE.

Crafting Textiles from the Bronze Age to AD1600: a tribute to Peter Collingwood.

10 – 11 October 2014

www.earlytextilesstudygroup.org/2014-conference.htm

MEDATS Autumn Meeting

Stevenson Lecture Theatre, British Museum, London, WC1B
3DG

Occupational Dress

25 October 2014

www.medats.org.uk

Association of Dress Historians

Art Workers' Guild, 6 Queen Square, London WC1N 3AT

New Research Day 2014

7 November 2014

www.dresshistorians.co.uk

Textile Society Annual Conference 2014

Wellcome Conference Centre, 183 Euston Road, London
NW1 2BE

Textiles: Communication and Politics

7 – 9 November 2014

www.textilesociety.org.uk

Costume Colloquium no IV

Auditorium al Duomo, Florence, Italy

Colours in Fashion: Discovering the Language of Nuances

20 – 23 November 2014

info@costume-textiles.com

www.costume-textiles.com

continued on next page

Textile Society

Wellcome Conference Centre, 183 Euston Road,
London NW1 2BE

Textiles: New Research Strategies III

28 March 2015

www.textilesociety.org.uk

Museum of London Conference

Museum of London, 150 London Wall, London
EC2Y 5HN

The Look of Austerity

11-12 September 2015

Paper proposals to: austerity@museumoflondon.org.uk by 27 October 2014

Further information: bbehlen@museumoflondon.org.uk

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CostumeSociety.org.uk

Costume Society contacts

newsletter@costumesociety.org.uk

events@costumesociety.org.uk

journal@costumesociety.org.uk

bookreviews@costumesociety.org.uk

awards@costumesociety.org.uk

membership@costumesociety.org.uk

and for anything not covered by one of the above:

info@costumesociety.org.uk

Registered address (not for correspondence)
The Costume Society, 150 Aldersgate Street, London EC1A 4AB