

COSTUME SOCIETY NEWSLETTER



**AUTUMN
2015**



Chairman's Newsletter Report

AUTUMN 2015



The Costume Society's 50th year got off to a flying start with the entire back catalogue of *Costume* available online and a new cohort of Costume Society Ambassadors.

Last year's Ambassadors scheme pilot was so successful that we increased this year's intake from five to ten. The Ambassadors - students or recent graduates or early-career professionals - write Facebook and blog posts on all manner of fashion-related subjects in exchange for free Costume Society membership. Their hard work and enthusiasm have helped to extend the Costume Society's reach via the website and on Facebook and Twitter, where we have over 4000 followers. We now host a #CSFashionHour on Twitter at lunchtime on the first Friday every month - please join the conversation!

Your generous donations to the Jubilee Award Fund enabled much larger awards this year. MA student Celia Reyer was awarded an extraordinary £2000 Museum Placement Award for her work at the V&A Museum of Childhood. Lauren De'Ath will travel to China this year, thanks to a special Jubilee edition of the Yarwood Research Award. It would be brilliant if the Costume Society could continue to offer such impactful awards in the future. With this aim in mind, we continue to invite donations via the Costume Society Jubilee Fund link on our website.

At our extraordinary gold-themed conference at the V&A this July, we saw gold in all its guises: BBC *Antiques Roadshow* expert Geoffrey Munn demonstrated how the sounds created by gold jewellery can transport us back through centuries. Dr Maria Hayward showed us how Henry VIII used gold strategically, to exert his authority and to define relationships with his courtiers. Sylvia Ayton mentored a group of young fashion designers to create an impressive gold catwalk*, while the Patterns of Fashion Award attracted an incredibly strong field.

In the months ahead, we look forward to more opportunities to celebrate our 50th year. A 1960s-themed study day at London College of Fashion in October will explore unseen *Biba* and socialist influences in Hungarian fashion among other topics. 2015 will also see a new conservation award, and new pop-up fashion events will appear on the website. The diversity of the Costume Society's membership makes it truly unique. This is the only organisation that welcomes students, enthusiasts, designers, illustrators, academics, makers and many others who are passionate about fashion's past and present. Please help to continue the 50th anniversary celebrations - support the Society and get involved.

Deirdre Murphy

*special thanks to Sylvia for her many years of dedication to the Student Design Award

Front cover images:
Main image: For this dress, student Abiola Onabule won the special award donated by Judy Tregidden in the memory of Anne Brogden, designer, teacher and founder member of the Society, page 14.
Panel from left to right: Sands Film workshop, page 5; Allied Sovereigns, Waterloo Day, page 11; Patterns of Fashion embroidery, page 19; inset, Russian pink topaz, page 15

Was it all Swinging? Revisiting the 60s

A COSTUME SOCIETY STUDY DAY IN ASSOCIATION WITH
THE LONDON COLLEGE OF FASHION
SATURDAY 17 OCTOBER 2015

Prompted by a growing popular interest in the history of fashion, the Costume Society was founded in 1965 at a time of excitement and revolution. After 50 years of debate, discussion and discovery, the Costume Society is celebrating its Golden Anniversary through a number of events.

This study day will take the opportunity to revisit the decade in which the Society was born. We'll take you back to an era which saw London taking centre stage in innovation with designers such as John Bates, John Stephen, Mary Quant, Tuffin and Foale, Mr Fish, Ossie Clark and Celia Birtwell, and



Barbara Hulanicki (*Biba*) creating some of the most iconic fashions of the decade. It was a time to be daring, experiment with fabric and pattern, revolutionise the making and selling of clothes and a time when the relationship between art, photography and fashion flourished. But it was also a time in which not everyone was part of the swinging scene and they negotiated their

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

Date
Saturday 17 October 2015
10.30-16.30 followed by complimentary drinks

Tickets
Members £30
Non members £40
Student members £5
Non member students £10
Lunch is not included but there are several places nearby.

On-line booking is available, and there is a booking form on page 16 of this newsletter.



Above: Mini-dress in printed cotton furnishing fabric by Heal's, 1966, Photo, ©Jade Halbert, courtesy of Marion and David Donaldson, ©CSG CIC Glasgow Museums' Collection

Left: Bra and Girdle, 1966, © The M&S Company Archive



dressed appearances and relationships with clothes and fashions in other and different ways. The sixties has returned in terms of dress and style on a regular basis over the last fifty years demonstrating the lasting appeal of sixties style.

Speakers for the day are:



Martin Pel, Curator of Fashion and Textiles, Brighton Museum
Unseen Biba

Sylvia Ayton, MBE
The Phenomenon of the Swinging 60s

Jade Halbert, PhD student, University of Glasgow
Marion Donaldson: Fashioning a Phenomenon in post-war Glasgow

Vadim Kosmos
Swinging Paris: Les Minets, Renoma and La Bande du Drugstore 1963-68

Ildikó Simonovics, Senior Curator, textile collection, Kiscelli Museum, Budapest
Socialist Good Taste and the Mini Skirt – the Influence of Swinging London on Hungarian Fashion in the 1960s

Angela Smith
Fashion, Utopia and the 1960s counter culture: Cosmic Couture and Fantasy Visions

Lorraine Hamilton Smith
Foundation for Freedom: St Michael underwear in the 60s



Budapest Salon Haute Couture, 1967



Sands Films

BEHIND THE SCENES VISIT
THURSDAY 14 APRIL 2016

SANDS FILMS, the film production company founded by producer **Richard Goodwin** and director **Christine Edzard** in the early 1970s, is known for its production of costumes for period dramas. Its unique warehouse is an Aladdin's cave of theatrical costumes, props and resource materials.

There is a well established and permanent costume making workshop. The facilities include dyeing, printing and varied skills such as corset and crinoline making and millinery.

We are privileged to offer this visit next April to the workshop where costumes for countless productions have been made including *Little Dorrit*, *Bright Star*, *The Young Victoria*, *Pride and Prejudice*, *Mr Turner*, *Jonathan Strange & Mr Norrell*, *Les Misérables*, *A Little Chaos* and *Wolf Hall*



Venue
82 St Mary Church Street
Rotherhithe London SE16 4HZ

Date
Thursday 14 April 2016,
10.30 – 15.30 approx

Tickets
£15.00 which includes coffee and a light lunch.

Booking
Costume Society Bookings, The Old Brew House, Limpley Stoke, Bath BA2 7FR. Booking form on page 15 of this newsletter.

Places are limited, so prompt booking advised.

Images taken from the Sands website show work in progress from design drawings, Timothy Spall as *Mr Turner* and the workshop.

Fashion and Democracy?

THE COSTUME SOCIETY CONFERENCE IN MANCHESTER
FRIDAY 8 - SUNDAY 10 JULY 2016

Our 2016 Conference is taking place in the recently renovated Whitworth Gallery in Manchester, one of the most remarkable galleries in the North. Lectures will take place in the Grand Hall, with visits to the Gallery's new Study Centre, the Gallery of Costume, Platt Hall, Elizabeth Gaskell's House and the Textile Conservation Centre* at the People's History Museum. On Saturday night a Conference Dinner will be held in Central Manchester.



NEW FOR 2016: Fashion Focus and Soapbox sessions

Sessions designed and dedicated to finding out about the very latest progress in research across different disciplines of fashion, design and conservation. See overleaf and online for further details

Presentations will explore the theme of Fashion and Democracy? Keynote speakers are:-

- **Professor John Styles**, Research Professor in History, University of Hertfordshire, Honorary Senior Research Fellow, Victoria & Albert Museum: *'Fashion to a Timetable: re-scheduling European fashion in an era of expanding markets, 1500-1800'*
- **Dr Philip Sykas**, Research Associate, Manchester Metropolitan University: *Maintaining a distance: fashion in the wake of Manchester's calicos*
- **Lucy Worsley**, Chief Curator, Historic Royal Palaces, *title to be announced*



Accommodation

Accommodation will be available to book at a choice of two venues. Novotel Manchester City is a 4* hotel located near the Oxford Road. Novotel is offering Costume Society delegates a special room rate of £89 Friday and £109 Saturday (single occupancy). Quote 22778258 and the phone number to call is 0161 235 2200 option 3. Double, and Dinner bed and breakfast (DBB) rates will be advertised on the website. Booking on the Novotel website will be available from October – the details will be on the Costume Society website in the autumn. We also hope to have a budget option available for delegates. Frequent buses along Oxford Road take you direct to the Whitworth. Transport will be provided on Sunday afternoon to Platt Hall/Gaskell's House. Further booking information, including reference to quote along with booking contact details, will be provided in the next Society Newsletter, in the booking form inserted into the next edition of *Costume*, and on its website costumesociety.org.uk/conference

* Due to limited access, tours of the Textile Conservation Centre will be on a first come, first served basis

How and When to book the Conference:

Conference Booking will be available approximately six months prior to the event. A booking form will be inserted into the next edition of *Costume* with online booking available from January 2016.

Images courtesy of
Manchester Art Galleries

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Conference 2016: Call for Papers:

The conference theme is *Fashion and Democracy?* This is intentionally wide-ranging and offers many possibilities for papers focusing on any aspect, period or geographical area in relation to dress and appearance. Papers are welcomed which interpret the theme imaginatively through different approaches and issues, drawing on interdisciplinary research based on garments and accessories, jewellery, photography, film, literature, and archives.

Subjects might fall within the following headings:

- The impact of technology
- The use of dress to communicate political affiliation and resistance
- Non-elite fashion and consumer demand
- Street style
- The fashion press and fashion in film

We welcome papers from academics, collectors, curators, designers, researchers, students, and independent scholars. **Those wishing to offer papers should submit an abstract of about 200 words with a short CV by 16th October 2015 in WORD (no formatting).** All submissions will receive replies by January 2016. Papers, with the exception of those by keynote speakers will be of 30 minutes duration with illustrations by PowerPoint.

Fashion Focus

Are you currently undertaking research, or have just completed research? At the Society Conference each year, a speaker or speaker(s) will be invited to present their latest research and ideas in the context of fashion, design or conservation. Speakers will be invited to use image-rich and/or object-based content to illustrate their work, which is not required to be linked to the Conference theme. The applicant(s) will be selected with a Call for Speakers across all social media platforms and will be selected by the Conference Advisory Panel. The successful applicant(s) will be required to speak for 20-40 minutes. Please submit your application in

Dresses from the collections at Gallery of Costume: above - Campbell's Soup printed paper dress, 1960s, right - Comme des Garçons 2011.

Images courtesy of Kerry Taylor Auctions Ltd

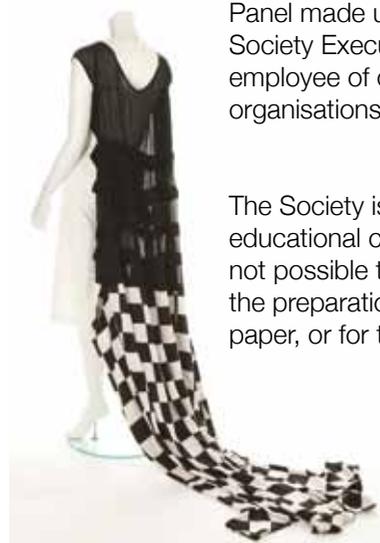
WORD format with a 200 word abstract and a short biography on the same page. More information is available online.

Mentoring, Networking and 'Soapbox':

Having access to professionals working in the field will be an integral part of the Conference programme - from mentoring to opportunities for networking being made a priority at every point. Professionals will be drawn from Society Trustees, Officers and delegates and matched through the booking process and welcome point at registration. We are also launching another new session 'Soapbox - get up and speak!' - an informal way of giving the audience a chance to share their knowledge or build confidence through public speaking. Each 'soapbox' speaker will be invited to speak for 10 minutes. There is no requirement to submit a paper for consideration; however, you must be registered as a delegate and advise the Conference Co-ordinator of your intention to speak. A maximum of 6 soapbox speakers will be admitted so places will be allocated on a first-come-first-served basis. More information is available online.

Abstracts and CVs should be sent to **conference@costumesociety.org.uk**

All submissions will be considered by an Advisory Panel made up from the Costume Society Executive Committee and an employee of one of the destination organisations.



The Society is a registered educational charity and regrets it is not possible to pay for expenses in the preparation and presentation of a paper, or for travel to the Conference.

The Society offers a bursary for two students to attend the Conference - details can be found on our website **costumesociety.org.uk**. Concessions are available for student members.

Waterloo Day

A BICENTENARY STUDY DAY IN BATH

9 MAY 2015

Report by Lucie Whitmore,
Costume Society Ambassador 2015

On Saturday 9th May, the Costume Society hosted the Waterloo Study Day in Bath, focusing on the fashion and uniforms associated with that infamous battle as well as the wider context of fashion in the year in which it took place.

The event was held at the beautiful Old Theatre (Masonic Hall) in Bath, the city once home to Britain's most celebrated Regency figure, Jane Austen, and the centre of fashionable society in her novels – a fitting location for a discussion of the costume of 1815.

The first of the day's talks came from Rosemary Harden, Manager of the Bath Fashion Museum. Harden's wonderfully structured talk, **A Brilliant Affair: Dress and Fashion at the Waterloo Ball**, resembled a complex detective case report, with evidence taking the form of comparable imagery, shaky family trees and witness statements. Harden introduced her audience to the famous Waterloo Ball – also known as Mrs. Richmond's Ball – using contemporary accounts as well as later, more artistic interpretations in paintings and poetry. Building upon such evidence, she used fashion plates, portraits and objects from the Bath Fashion Museum's collection to piece together the probable dress style of the Ball's illustrious guests. Harden then narrowed her focus to two particular dresses from the Museum's collection, supposedly worn by two sisters – the Misses Perceval – when attending the ball with their brother, the Hon. Mr. Perceval, whose name appears on the invitation list. The dresses have been the subject of a number of studies, including an article for *Costume* Vol. 34 in January 2000, by Penelope Byrde and Ann Saunders, and feature in the National Army Museum's list of 200 objects that define the Battle of Waterloo: *Waterloo 200*. (<http://www.nam.ac.uk/waterloo200/200-object/brown-silk-dress>)

After describing the complicated history of the dresses, Harden shared her thoughts on their mysterious provenance, and revealed some of the dead ends she encountered while trying to separate fact from fiction. Following some extensive detective work, however, Harden is now fairly confident that she has tracked down the correct family of Percevals in archival records, and believes it is highly probable that the



The Perceval dresses above, and right, a fashion plate of the year showing the back of an evening gown. Photos courtesy of the Fashion Museum, Bath

Far right: Old Boney - Napoleon himself taken from the memoirs of Captain Gronow published 1892, courtesy Nigel Arch



dresses were indeed worn to that most famous of balls.

Nigel Arch, Vice-Chairman of the Costume Society, followed Harden's talk with something a little more military focused: **Dress and Death on the Field of Waterloo**. Not wanting anyone to forget the grim realities of hand-to-hand combat, Arch talked us through some of the brutal encounters experienced by soldiers, all the while explaining the role played by their uniforms. On the smoke filled battlefield of that era, uniforms achieved a balance between something traditional, something fashionable, and, very occasionally, something practical. At this point, when fashion was prioritized over function, uniforms could be a source of serious discomfort, and even danger, to their wearers. Today, practicality is the first consideration of uniform design, and fashion borrows from the military – not the other way around.

Arch particularly emphasized the historical roots of military uniforms, which were often connected to European folk or peasant dress. There are many interesting connections to be made between uniforms and high fashion, providing interesting links between the classes, and between different European nations. Some audience members were surprised to hear that one of the most significant

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figures associated with the Battle of Waterloo, Wellington, disdained military uniforms and instead wore his blue frock coat for combat. He was apparently largely indifferent to what his commanders wore in battle, but highly objected to umbrellas on the battlefield! Arch concluded that though Napoleon may have lost to Wellington on the battlefield, he certainly won in the fashion stakes.



After lunch, a quick photoshoot was in order before getting back to work. There was some incredible work put in before the event and many of the guests looked truly fantastic in their 1815 garb; whether working class, fashion followers, or military personnel.

The Crinoline Group, all members of the West of England Costume Society put on the final event of the day; Uniformly Elegant, a step-by-step dressing, from shirt or shift up, of two Bath residents in 1815. The incredibly detailed and well-researched garments were re-created by the Society, based on original patterns, and objects from the collection of the Salisbury Museum. Miss Kitty and Captain Swayne were dressed on stage, with the help of a maid and batman, garment by garment, with the design, historical context and social implications of each item explained to the audience by two narrators. This was a wonderful opportunity to see historic costume in action, to understand the intricate fastenings and inner construction involved, and to get a sense of movement and texture.



From left to right, above: Allied sovereigns in Hyde Park, Wellington to the left. From the memoirs of Captain Gronow published 1892, courtesy Nigel Arch.

Miss Kitty and Captain Swain, with maid and batman, being beautifully turned out.

Inset: Lieutenant Manley of His Majesty's navy on the door, accompanied by Captain Crabtree of the 95th Rifles. Lieutenant Manley took his duties very seriously and managed to pressgang a passer-by (complete stranger!) into attending the day.

With such varied subject matter, the day was incredibly diverse and thought provoking. It was fantastic to make real connections between conflict and costume, and to approach this subject from such a variety of different angles. The combination of in-depth research from the morning's highly respected speakers with the tactile and interactive demonstration of the afternoon left guests feeling truly connected to events that took place 200 years ago. Many thanks to all the speakers and performers, to Fiona Starkey and the other organisers, and to everyone that made such great effort with their Waterloo-appropriate outfits! There are more photos from the day on the Costume Society Facebook page.

PS: If the person who left their spectacles at the Old Theatre would like to contact membership@costumesociety.org.uk we can arrange returning them!

The Power of Gold
The Costume Society
Conference
 LONDON
 3-5 JULY 2015



Image from Natasha Awais-Dean's *Glittering Garments*

Saturday 4 July

Report by: Jamie Robinson

It seemed somewhat apt to be congregating in blazing sunshine at the V&A on the first weekend of July for the Costume Society's Power of Gold Jubilee Conference.

Weather, venue and subject matter came into alignment, each perfectly suited to celebrate the Society's fiftieth anniversary; a promising start to a truly glittery weekend. **Romy Cockx** kicked off proceedings, taking to the floor to discuss *Exhibiting the Power of Gold in Antwerp* with a tantalising taste of what lies in store for visitors to the soon to open Museum for Silversmithing, Jewellery and Diamonds (suggestions are still being proposed for a snappy title but the 'Museum

of Bling' was certainly a popular favourite). **Natasha Awais-Dean** followed Romy, with *Glittering Garments and Precious Pieces* in which she examined the multi-sensory and multi-purpose nature of gold adorning the male body in the age of Tudors and Stuarts, when gold was both medium and message.

It would not have been a day at the V&A without a bit of McQueen mania and **Claire Wilcox** obliged us in her presentation with a behind the scenes insight into the curatorial challenges of re-exhibiting *Savage Beauty* at the V&A and a virtual tour through McQueen's collaborative approach to craftsmanship. **Shelley Tobin** drew the lectures to a close with a playful presentation on the subject of *Lurex® Real or Plastic? The Golden Alternative* which opened with iconic Abba

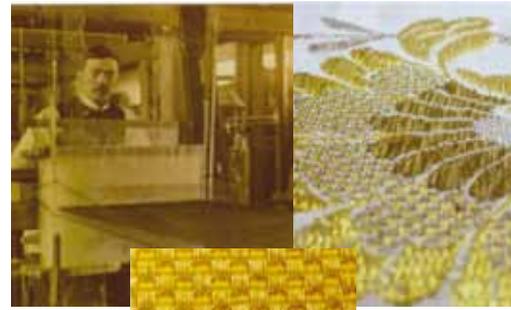
Sylvia Ayton MBE presented this year's Student Design Awards with candidates from the University of Westminster exhibiting their eighteenth century inspired golden creations. **Catriona Wilson** was the worthy winner with a poignant design which was not only visually

Student Design Awards

stunning but layered with subtle historical references. The concealed eye inside of Catriona's coat, alluding to the period trend of exchanging 'lover's eye' miniatures as clandestine tokens of affection, was an ingenious touch. Second prize went to Isabel Evans, with a Special Award in the memory of Anne Brogden, designer, teacher and founder member of the Society, going to Abiola Onabule. Each of the six garments was a truly spectacular testament to the hours of research and practical skill in construction that had gone into them. All six students should be very proud of their work.



This year the Costume Society has been working with the BA fashion course at the University of Westminster. Course director is Andrew Groves who has worked as head assistant to Alexander McQueen, and Richard Grey project leads the department which includes 'Historical Research for Design Innovation' focusing on the 18th century.



Images clockwise from top): Albert Parchment weaving the cloth of gold for King Edward VII's coronation, brocade for Queen Mary's trousseau, the spectacular Romanov pink topaz; a gift of love from Siberia brought by Geoffrey Munn and the Dunrobin cross made of Scottish gold.

imagery, still making headlines for all the wrong reasons. Tobin broke down our associations of Lurex® with scratchy 70s synthetics and re-aligned the brand with the luxury market of the previous decade. As the sun finally cooled day one came to an end with a delightfully good-humoured conversation between **Deirdre Murphy** and **Geoffrey Munn** OBE, the BBC *Antiques Roadshow* Jewellery expert. Munn arrived for the conference equipped with a number of exquisite and rare examples from his own collection (regaling his audience with tales of the bus journey he had taken with his priceless cargo in tow). Munn spoke of the sensory engagement that we have with historic objects to evoke the past, echoing the words of the afternoon and concluding that gold is so powerful it can lure even the sirens.

Conference report continued on page 16

Thursday 14 April 2016

Visit: Behind the Scenes at Sands Films

Visit Sands Films

Name	Tel
Address	postcode
email	
Please send me	Costume Society members' tickets at £15.00 to include coffee and a light lunch. Members only.
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, The Old Brewhouse, Limpley Stoke, Bath, BA2 7FR	

Visit: Sands Films
Thurs 14 April 2016, 10.30-15.30 approx
 82 St Mary Church Street
 Rotherhithe London SE16 4HZ
 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 01225 722208. If there is a waiting list your ticket can be resold.

Places are limited, so prompt booking is advised.

Name

Name
Address
Tel

Tel
postcode

Study Day:

Was it all swinging?

Saturday 17 October 2015 10.30-16.30,
followed by complimentary drinks
London College of Fashion, John
Princes Street, London W1M 0BJ
Ticket number

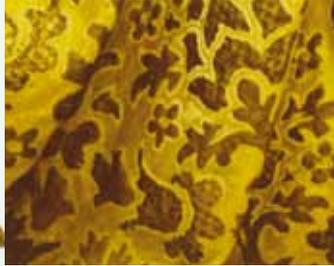
This portion will be returned to confirm your booking. Please bring it with you, if you do not supply a SAE for return of ticket, we cannot confirm your booking. If you are unable to come, please ring 01225 722208. If there is a waiting list your ticket can be resold.



Please send me
..... Costume Society members' tickets at £30.00
..... Non members' tickets at £40.00
..... Students' tickets at £5.00
..... Non students' tickets at £10.00

Lunch is not included, but there are several places nearby.

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, The Old Brewhouse, Limpley Stoke, Bath, BA2 7FR



Sunday 5 July

Report by: Dr Benjamin Wild

If the lectures and discussions on Saturday had considered some of the practical limitations of gold and the political problems engendered by such a potent signifier of wealth and distinction, those on Sunday reflected more broadly on the potential of gold to create awe and wonder in worlds both real and imagined.

In the world of make-believe, **Maggie Wood**, Project Officer for *Shakespeare-by-Design*, considered the use of gold in the costume collection of the Royal Shakespeare Company. Various images of golden garb were shown, including Allan Howard's Farrah-designed *Henry V* costume from 1975, which is the most ostentatious of the RSC's garments; Maggie described it as 'absolute bling'. She explained how costume designers frequently use golden dress to reflect a character's singular status on stage, or more subtly, to signify the heightening or hollowing of their moral and political authority during the course of a play; the latter technique was employed by Isamu Noguchi in his designs for *King Lear* in 1955. Unfortunately, the Space Age designs of this production were generally considered to be more distracting than directional. The difficulty of conceiving clothes for fiction was highlighted by **Colleen Hill**, Associate Curator of Accessories in

The Museum at FIT New York, who considered the role of gold in fairytales, a subject that will be explored further in her exhibition *Fairytale Fashion*, which opens at FIT's museum in January 2016. Colleen explained how prominent golden clothes and dress accessories were frequently replaced in preference for other colours and materials when fairytales were adapted for the Silver Screen. Cinderella's golden dress became blue when the story was reinterpreted by Disney, and Dorothy's gold hat, festooned with diamonds and rubies, was removed entirely from Hollywood's retelling of the *Wizard of Oz*.

The fissure that can exist between fiction and fact was tackled most directly by **Professor Maria Hayward**, whose lecture on the gold in Henry VIII's wardrobe began by considering the costumes in the BBC's adaptation of Hilary Mantel's *Wolf Hall**. In this particular case, recreating reality may have been easier, certainly less costly for the BBC, as Maria explained that Henry wore little gold after the late 1520s. Gold was worn on great festive and diplomatic occasions – the Field of Cloth of Gold is perhaps the best example – but

*Costumes from *Wolf Hall* are currently on exhibition in the National Trust's Barrington Court until 1 November.



Far left: The cape from the 1974 and '76 productions of *Macbeth*. The close up shows the deterioration of the fabric. This page, top: Cloth of gold with a white background and the design executed in black silk velvet.

Left: one of Edmund Dulac's 1910 illustrations for Cinderella and below, the introductory wedding dress for Otago's *Fashionable Gold* exhibition.

Henry preferred clothes of velvet and satin. Here, we were reminded of the political limitations of gold, for 'luxury' did not have positive connotations in the sixteenth century and even for a monarch of Henry VIII's status and ambition, less was very often more, in dress if nothing else. Whilst too much gold might be a bad thing, afternoon lectures by **Dr Jane Malthus**, Senior Lecturer in the Design Department of Otago Polytechnic, New Zealand, and **Professor Diane Maglio** from Berkeley College Larry L. Luing School of Business, New York, emphasised the, seemingly universal, desire people share to possess at least some gold.

Jane Malthus explained how the commercial and cultural fortunes of Otago were buoyed by the discovery of gold. The town became an important

centre for New Zealand's gold trade, as evidenced by many surviving garments, including a wedding dress from 1883 and several couture gowns from Paquin and Doucet commissioned in the early twentieth century. If the discovery of gold had the power to transform the fortunes of a town, Diane Maglio explained how the

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rebranding of gold in 1950s-America did much to empower male consumers. Jubilant advertising campaigns extolled the cultural and historic significance of gold to men, who were encouraged to pair the gold and metallic threads in their clothing with the upholstery in their homes and cars. The appeal of gold yarn seems to have been particularly important in California, possibly because of its association as the 'Sunshine State'.

It was appropriate that the concluding lectures of the day, and the conference, offered a broader perspective on the potential uses of gold and glamour.

Joanne Horton, PhD student, Senior Lecturer in the School of Design at De Montfort University and 'metal horticulturist', considered the potential of gold when combined with new chemical and electrical processes. She observed that where gold had been flattened around people's hair in 2000BC, in 2015, plasma coated threads, nano-technology and micro-alloys were



Top left and left: showing the progression of technology of gold: 16-17th century wrapped cores on silk, with new shades of gold in orange and pale yellow. 17-18th century gold plate could be hand and pedal spun on coloured silk, silver and gold laid on copper core and drawn. 18-19th centuries had an explosion of handling techniques - fine wire drawing machines, gold tinsel, gold and gilt purls, flatworm, pearl purl, grecian bullion, gold spangles, imitation gold tambour and improved gold leaf and core wrapping. Images Van Noten 2014 and Wilcox and Mendes 1991. Dress Johnston 2009.

Above: A question of degree - In and out of fashion in Georgian England. Right: the trade card of Phillips Garden, a 1750s goldsmith and jeweller showing a lady and gentleman in the fashionable pursuit of shopping.



creating new clothing possibilities for the metal, the sensual, tactile and aesthetic qualities of which endure, even if the form and manner of gold is now very different to that worn by princes and fairy-tale princesses. Of course, vogues and cultural values do not always change in tandem, and **Professor Amanda Vickery** of the University of London used women's dress in Georgian England to remind us all of the importance of modesty. The letters and dress of Elizabeth Parker and her circle highlight the dilemmas of remaining fashionable and glamorous at all stages of the life cycle,

especially for women, who were considered old when they entered their thirties! The sartorial strictures of the royal court also tended to run counter to the realities of the aging process, which added a further anxiety. Amanda and Joanne's lectures reminded us of Roland Barthes' verdict on gold, which he considered a stubborn and cruel metal, dull even. 'Pure gold, whose usefulness was almost entirely self-referential, became superlative gold, absolute richness'. It was inert, and so unchangeable. Ultimately, he concluded, the power of gold lies in the fact that it changes us.

Janet Arnold Patterns of Fashion Award 2015



After selecting our four finalists from an excellent entry this year we were not disappointed.

Our finalists were:

Zi Young Kang with her beautiful 1861 day dress that was beautifully made with her digitally printed silk.

Nina Barnes displayed her 1915/16 fresh white muslin day dress - with skillfully embroidered scalloped edges

Elena Grandi flew in from Milan where she is a student at La Scala Theatre School. She brought her lovely damask c.1775-85 Caraco jacket.

The winner was **Katherine Newbury** with her exquisitely embroidered 1610-15 Margaret Layton

jacket. For someone who had not done any embroidery before it was an exceptional piece of work.

We were very pleased to be able to double the normal prize money this year owing to our members' generosity with the Jubilee Fund, and were indebted once again to our judge, John Bright, Founder and Managing Director of *Cosprop*.



Top: The finalists with Liz Booty on stage at the V&A. Below: Elena Grandi from Milan with her damask jacket, next to Nina Barnes' white muslin day dress. Insets above: Elizabethan embroidery and metalwork on winner Katherine Newbury's Layton jacket.



Friday 3 July

Report by: Fiona Starkey
Clothworkers' Hall.

For those arriving on Friday, there was a visit to the Clothworkers' Hall (by appointment only) which is where the V&A keeps items not on show and available for inspection. There was a mouth-watering gold themed spread laid out for us and the opportunity to get up close and personal with a camera. A fraction is shown here.



Silver gilt embroidery, spangles, purl, bullion and coiled gold thread - the kitchen sink in gold - have been lavished on this 1730s gentleman's waistcoat. It's so covered with embroidery that the only plain patch is under the pocket flap. Must have weighed a ton...



Schiaparelli silk crepe evening dress, Paris 1940, embroidered with seed pearls, pearl and glass beads of various sizes. This is the one from the Janet Arnold *Patterns of Fashion* Book 2.



Stomacher from the 1750s, straw embroidered *Or nué* style. Some of the colours have run, but still crisp and clear.

Gloves from the 1600-1630s were a prestige item, often carried for show and given as gifts, but this pair shows sign of having actually been worn. Fiddly embroidery with silver gilt strip and bobbin lace.



REPORT BY:
 SARAH LAURENSON,
 UNIVERSITY OF EDINBURGH.

I was delighted to be invited to speak about my doctoral research on jewellery at the Costume Society's 50th anniversary conference, *The Power of Gold*, in July.

The Conference Student Bursary allowed me to attend the full programme of conference events at the V&A in London which, given that I am based at the University of Edinburgh, would not have been possible without support. I am very grateful for the opportunity to be involved.

The conference was directly relevant to my research on the material culture of jewellery in Scotland from 1780 to 1914. Jewellery is often missing from the histories of dress and fashion. In museums, jewellery artifacts are presented as disembodied objects

Conference Student Bursary 2015

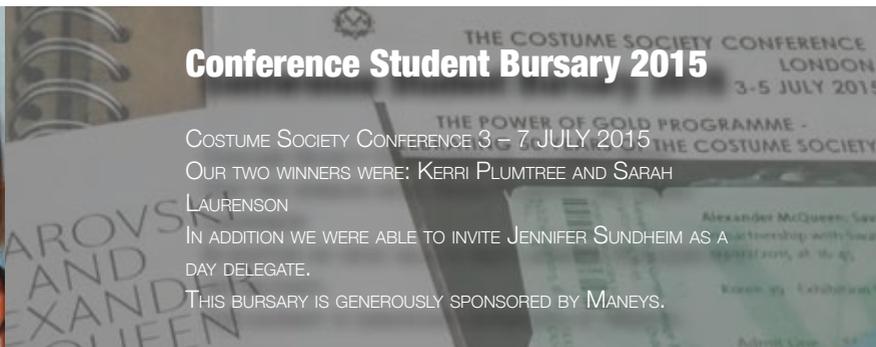
COSTUME SOCIETY CONFERENCE 3 - 7 JULY 2015

OUR TWO WINNERS WERE: KERRI PLUMTREE AND SARAH

LAURENSON

IN ADDITION WE WERE ABLE TO INVITE JENNIFER SUNDHEIM AS A DAY DELEGATE.

THIS BURSARY IS GENEROUSLY SPONSORED BY MANEYS.



rather than on dressed mannequins. Yet, as highlighted in *Costume* (Vol. 40, 2005) in relation to the Ruby Symposium, 'We wear dress and jewellery together - why separate them intellectually?' Working from this idea, my research uses dress history theories and methodologies to analyse jewellery objects as primary sources - as material evidence of the shifting relationship between producers and consumers in nineteenth-century Scotland. By concentrating on jewellery as one specific form of dress, my thesis contributes to wider debates on the interplay between the materiality and meanings of worn things.

The Power of Gold conference furthered my work on both an intellectual and a professional level. The seamless way in which the histories of dress and jewellery were explored helped me to further my own research ideas. For example, Natasha Awais-Dean's paper on men and jewellery in Tudor and Jacobean England inspired me to draw more heavily on portraiture

to understand how jewellery and clothing were important in constructing gender identities. The fascinating insights provided by Kate Wigley's talk on the use of gold threads in royal fabrics helped me to think about how metals and textiles intersect within artifacts, and to consider the multitude of ways that this area might be examined.

The activities and influence of The Costume Society and *Costume* journal has heavily influenced my research thus far, and **The Power of Gold** conference has been extremely useful in crystallizing my interdisciplinary approach and informing my work as I enter my final PhD year. Attending the conference allowed me to make new connections and meet researchers from related fields, which I hope will lead to future collaborations. Overall, the conference was an inspiring and thought-provoking experience that marked an exciting moment for the historical study of costume and dress in all its forms.

REPORT BY: KERRI PLUMTREE,
 UNIVERSITY OF LINCOLN

This year I was fortunate enough to be awarded The Costume Society Conference Student Bursary. I study Fashion at The University of Lincoln and it was an honour and a privilege to be given the opportunity to attend this event and join the members of The Costume Society in celebrating its 50th Anniversary. I met so many remarkable and erudite people from different disciplinary backgrounds all unified by their passionate commitment to conserve Costume, Fashion and Textiles for future generations.

As part of the Bursary award I had the opportunity to visit the Clothworkers' Centre at Blythe House. The Centre specialises in the study and conservation of textiles and fashion. It was a chance to get up close and personal with a variety of carefully selected pieces from the V&A collections. It was a breathtaking experience to

continued on page 22

see the varied use of gold within so many beautiful historical garments and in such great detail. The selection of garments illustrated the various techniques designers and dressmakers utilised to imbue the power of gold within their work. I especially enjoyed the examples of



Straw bees embroidered on the net of an English 1908 court gown.

straw work, they appealed to the child within me and reminded me of the popular fairy tale *Rumpelstiltskin*. As a designer I am always looking for new techniques to consider when developing my concepts. At the Clothworkers' centre I felt like a kid in a candy shop, it was a rich source of research and inspiration and I look forward visiting again.

Over two days I had the privilege of listening to various speakers discuss their thoughts on the power of gold within costume and fashion throughout the ages. One of the personal highlights for me from Saturday was Claire Wilcox's presentation on the Alexander McQueen exhibition *Savage Beauty*. It was a once in a lifetime opportunity to hear the curator speak about the practices the team utilized to create such a moving and thought-provoking tribute to the late fashion designer Lee McQueen (I'm not

ashamed to say I went all fan girl and got my ticket signed). The exhibition itself was phenomenal; by far the best fashion exhibition I have ever seen, it was a fully immersive experience. Within my own fashion practice research I am investigating our relationship with fashion and the moving image. By visiting the exhibition and hearing the Claire speak I was able to examine in depth how the moving image within fashion creates symbolic value, and what it adds to the viewer's experience and the recollection of those encounters. Using Alexander McQueen as an example of a designer who used the moving image within his own fashion practice, the occasion proved to be a valuable resource.

I am nearing the end of my time at University and it is time for me to contemplate my final collection and to consider the materials and techniques I will use. On the second day of the conference Joanne



Horton gave a presentation entitled *All that Glitters is not necessarily Gold: An examination of chemical metallisation techniques in Couture Textiles*. I was enthused by her in-depth analysis of the chemical processes and technologies employed by contemporary fashion designers to create a luxurious aesthetic to their work. It has prompted me to explore further the possibility of inter disciplinary

collaboration within my own practice, utilising more of the departments within my own University and building relationships with my peers beyond areas of my own expertise. I endeavour to cultivate innovative and imaginative results when sourcing materials and developing my own textiles.

The Bursary also included an invitation to the Gala Dinner held at Imperial College. Who doesn't relish the opportunity to don their finest regalia, paint on a bit of slap and catch a bit of down time wining and dining in the company of lively and interesting people! I bagged myself a signed book at the silent auction, an excellent addition to my personal fashion library, my way of giving back a little of what was given to me. It was here I learnt the most about what the Society is all about. The Costume Society is a collective of people, perhaps even 'family' that has grown together over the last 50 years to celebrate and appreciate costume and fashion. They work tirelessly to support each other, generously sharing their knowledge and funding people like me to further my research and continue the dissemination of information about the social importance of clothing. I am truly grateful to have been part of such a fantastic weekend and I can't wait to see you all again next year in Manchester for *Fashion and Democracy?* May you continue to grow over the next 50 years.



Notices and requests

Passion and Legacy – a new forum for development of textile historical and design knowledge.

Two of the most significant needlewomen in history are inspiring a new generation of emerging and established designers across Ireland, the UK, New Zealand, the US and Canada. A chance conversation between textile historian Dr Lynn Hulse and Caroline McNamara, founder of Red Strand Design – a consultancy which develops cultural and educational projects inspired by our rich history and heritage – has evolved into an extraordinary international design collaboration entitled **Passion**

and Legacy.

Inspired by Dr Hulse's forthcoming book *The Embroidered Furnishings of the Lethbridge Sisters*, **Passion and Legacy** invites textile, fashion, fine art and design students, as well as professional practitioners and amateur stitchers, to embrace the Irish Arts and Crafts Movement (1886-1925) and the work of the Lethbridge sisters as a source of inspiration for design in the 21st century. During their colourful lifetime the talented and determined Canadian-born Lethbridge sisters – Julia Baroness Carew (1863-1922) and Lady Jane Cory (1865-1947) were

famed for their needlework skills and the scale of the embroideries they produced for their Irish and London homes. Their work featured in exhibitions worldwide such as the 1st Australian Exhibition of Women's Work (Melbourne 1907) and the Franco-British Exhibition (London 1908). **The Embroidered Furnishings of the Lethbridge Sisters** by Dr Lynn Hulse will be published later this year by new imprint Ornamental Embroidery. For further information on **Passion and Legacy** contact: Claire Sawford, 07768 720278, cs@redstranddesign.com www.redstranddesign.com

Useful Websites

University of Leeds International Textile Archive (ULITA)

has upgraded and extended the online image database of its collections. It can be accessed via: <http://emuseum.leeds.ac.uk/objects/viewcollections/objects> or <http://ulita.leeds.ac.uk/search-the-catalogue>

WW1 Shop catalogues

The following website has digitised WW1 shop catalogues: <http://www.history.ac.uk/exhibitions/fashion/index.html>

The School of Historical Dress

now has a Facebook page with news of all its activities: <https://www.facebook.com/theschoolofhistoricaldress> This can be used by all, not just Facebook members.

ShiftWorks: Celebrating 50 years of the shift dress, textile processes and collaboration

Seam is a textile collective based in Bath. Our idea is that seam textile artists/designers/makers will take one shift dress pattern and creatively explore their craft to each make a dress that showcases textile design. The shift dress will be a canvas for our ideas. And not all garments will be wearable. It is 50 years since the mainstream adoption of the shift dress, from 1965 to now. To celebrate we are inviting everyone to collaborate and email us your photographs of your favourite shift dress that you, your family or friends have worn and tell us why it is your favourite. In the 60's the shift dress

was part of the 'youthquake' phenomenon, embracing mobility, fun and freedom. We would love to know what you think about your dress and how times have changed. All photographs will be displayed on the **seamcollective** website.

We will be exhibiting our shift dresses and 50 of your favourite shift dress photographs in: **Yeovil**, as part of *Momentum Somerset Art Weeks Festival 2015* from 3 – 18 October 2015; **Cheltenham Town Hall**, as part of *SIT Select Showcase* from 23 – 25 October 2015; and in **shiftWorks Phase 2: Devon Guild of Craftsmen** from 4 March – 18 April 2016. For further information: seamcollective.wordpress.com/shiftworks-the-idea seam.enquiries@gmail.com.

Museum Placement Award 2014

Gemma Walters was awarded a placement at the Ulster Folk and Transport Museum (National Museums Northern Ireland)

Curator's Report:

Valerie Wilson, Curator of Textiles, Ulster Museum, NMNI

Gemma Walters, from Belfast, completed her two month Costume Society placement at the Ulster Folk and Transport Museum (National Museums Northern Ireland) at the end of March 2015. During her short time at the museum Gemma gained hands-on experience in a range of curatorial skills and contributed to a programme of work designed to increase access to collections.

Gemma's initial brief from the museum was to collate information on, document, label and store a collection of bags and purses. This has been a 'hidden' collection to date, with objects stored in a variety of locations, with minimal documentation and no clear overview of the scope or condition of the collection. It was Gemma's suggestion to expand this project to include card cases, compacts, wallets, and watch pockets – taking the collection from an original estimate of 150 items to over 250.

During her first week at the museum Gemma received training in the use of the NMNI Collections documentation database (MIMSY), after which she assembled the collection of bags, purses, reticules and card cases etc. in order to assess documentation and storage needs. Access to the museum's library provided reference material for background research and also uncovered some

early handwritten museum records from over 50 years ago which helped with backlog documentation of the collection, including provenance.

Gemma defined the collection into twelve sections, to fit comfortably into the (new) metal drawer storage unit allocated. It quickly became clear that the collection contains some very interesting pieces, including a Victorian reticule embroidered with fish scales and a series of needlework bags and shopping bags of the 'make do and mend' era.

After this initial sorting and research Gemma selected a series of 15 pieces to be photographed by the museum for publication on the NMNI website. These will appear shortly as a Collections Highlight Tour, written by Gemma (with a credit to the Costume Society). Gemma's own skills in photography and her keen eye for detail meant that she was able to produce a series of almost 200 record images of the collection which have since been added to the online documentation.

In the course of her placement Gemma had experience of working with and consulting other staff throughout NMNI,



including curators in other disciplines (staff in the Zoology department were most helpful in identifying the fish scales!), such as conservation, registry, photography and marketing. Any preconceptions about curators working in isolation were quickly dispelled and Gemma worked easily with a number of colleagues during her time at the museum.

Gemma received training in marking objects, packing and labelling for storage, employing all of these

skills to complete the processes involved with curating a collection. Thanks to Gemma's work the museum now has a fully documented collection of bags,

purses, card cases and pockets, accessible both in store, and online. During the last weeks of her placement Gemma undertook some preparatory work on the fan collection, selecting pieces to be photographed for a Collections Highlight Tour (forthcoming) on the subject.

Gemma proved to be a very worthy recipient of the Costume Society Museum Placement Award. Her willingness to learn new skills and her creativity in their application means that the museum, and the public, will benefit much from her placement, thanks to the Costume Society.



Award Winner's Report: Gemma Walters, BA Textile Design and Fashion, University of Ulster.

After doing some research last year at The Ulster Folk & Transport Museum for my degree, focusing on traditional embroidery and reticules, I discovered my passion and enjoyment for research and for working with fascinating, historical pieces. I then applied for and was awarded the 2014 Costume Society Museum Placement Award.

During my placement, in March and April 2015, I organized the bags and purses collection into categories, which were then catalogued and placed into dedicated storage. I have learnt how to fully document items and write appropriate descriptions, which I then updated into the museum's collections database. I have also been responsible for all the record photography of this collection for uploading onto this system. My experience with photography and photo editing has been very useful for this. Conducting research, including the use of the museum's library archives was also part of my assignment to make sure that the collection has detailed and insightful information accessible to all.

I have used the training received in the labeling, packing and handling of museum objects to ensure that the bag and purse collection is stored to the appropriate conservation standards.

I also selected pieces of particular interest for inclusion in a Collections Highlight Tour on the NMNI website. This involved me packaging the chosen pieces and working with the museum's professional photographer in getting publication-quality images, which went alongside informative descriptions of said pieces. Every few weeks I composed a blog for the UFTM website, giving an update on my bursary placement.

Working with Valerie Wilson, the Curator of Textiles, has been a valuable and insightful experience. I have gained a lot of knowledge and capabilities involved with museum collections and documentation. It has also been a great opportunity to network with people in a field that I am interested in as a career, and I was graciously asked to speak at The Lace Guild of Northern Ireland in April 2015 about my own artwork and research at the museum which I conducted in an hour long presentation.

Costume Society Award Winners 2015

The winner of the Museum Placement Award is **Celia Reyer**, a full time student at the London College of Fashion, studying for her MA in Fashion Curation. To mark the Costume Society's Jubilee year, the award has been doubled to £2000. The award will support Celia's three-month placement this summer at the V&A Museum of Childhood, cataloguing and storing costume and accessories, and making information about them more accessible for Museum audiences. Celia will be completing particular research into fancy dress, refashioned garments and doll clothing.



Lauren De'Ath is the winner of the Yarwood Award, which will support research costs for her MA dissertation *Roaming Dragons: Merging and Morphing Dress of the Chinese Diaspora in Britain 1880-1950* for her MA in the History and Culture of Fashion, also at the London College of Fashion. Lauren's award is £1600, an increase of £1100 for the Jubilee year, which will enable her to incorporate a trip to China into her research. Congratulations to both winners.



Image courtesy of Louise Hall

This year's larger research and museum placement awards were made possible through generous donations to the Jubilee Award Fund.

Costume Calendar 2015

COSTUME SOCIETY

www.costumesociety.org.uk



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

Annual Study Day: Was it all Swinging? Revisiting the 60s*

17 October 2015

Details pages three - four.

82 St Mary Church Street, Rotherhithe, London
SE16 4HZ

Behind-the-Scenes Visit: Sands Films*

14 April 2016

Details page five.



Whitworth Art Gallery, Oxford Road, Manchester
M15 6ER

Fashion and Democracy?

Annual Conference

8 - 10 July 2016

Details pages six to nine.

* Booking form
with this newsletter

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.



TEXTILE SOCIETY

www.textilesociety.org.uk

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

London Antique Textile Fair

4 October 2015

atflondon@textilesociety.org.uk

Whitworth Art Gallery,
Oxford Road,
Manchester M15 6ER

Architecture and Textiles

Conference and AGM
6 - 7 November 2015

Reading Museum and
Town Hall, Blagrove Street,
Reading RG1 1QH

The Leek Bayeux Tapestry

21 November 2015

Armitage Centre, Fallowfield,
Manchester M14 6HE

Manchester Antique Textile Fair

6 March 2016

atf@textilesociety.org.uk

WECS

WEST OF ENGLAND
COSTUME SOCIETY

www.

wofecostumesociety.org



Bath Cricket Club,
North Parade, Bath
BA1 4EX

Janet Arnold Study Day: Practicality or flight of fancy? Beetles, Feathers and Furs

3 October 2015

Bath Bowling Club,
Pulteney Road, Bath
BA2 4EZ

Jolly's: 180 years on Milsom Street

21 November 2015



Bristol - BAWA Fabrics of Fashion Study Day

19 March 2016

SCCS

SOUTHERN COUNTIES COSTUME SOCIETY
www.

sccostumesociety.org.uk

Salisbury Museum, The
King's House, 65 The Close,
Salisbury SP1 2EN

Downton Lace Collection and Cathedral Vestments

30 September 2015

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

The Well-Dressed Man

20 October 2015

MUSEUM OF LONDON

150 London Wall, London
EC2Y 5HN

Conference: The Look of Austerity

11 - 12 September 2015

Further information:

bbehlen@museumoflondon.org.uk

WEALD AND DOWNLAND

OPEN AIR

MUSEUM



Singleton,

Chichester, W. Sussex, PO18
0EU

Historic Clothing Day, 1500-1900

27 September 2015

Further information and
booking: courses@

wealddown.co.uk

LEEDS CITY MUSEUM

Millennium Square,
Cookridge Street, Leeds,
LS2 8BH

Study Day: British Tailoring and the Leeds Tailoring Industry

20 October 2015

Email:citymuseum@leeds.gov.uk

ART WORKERS' GUILD

6 Queen Square, London
WC1N 3AT

Survival and Revival: Clothing design that survives and fashion trends that are revived.

Association of Dress
Historians Conference

31 October 2015

www.dresshistorians.co.uk

WHITWORTH ART GALLERY

Oxford Road, Manchester
M15 6ER

(Re) Introducing the New

DATS Annual Conference
2015

12 -13 November 2015

www.

dressandtextilespecialists.org.uk

UNIVERSITY OF HUDDERSFIELD

Queensgate, Huddersfield
HD1 3DH

Creative Pattern Cutting

Second International
Conference

24 - 25 February 2016

creativecut@hud.ac.uk

www.hud.ac.uk/y9

COURTAULD INSTITUTE OF ART

Somerset House, Strand,
London WC2R 0RN

Conference: Fabrications: designing for silk in the 18th century

5 March 2016

www.courtauld.ac.uk/

researchforum/events



Anna Maria Garthwaite,
design for a silk from
the book: *V&A Pattern:
Spitalfield Silks*
ISBN 978-1-851-77635-1 £7.99



Exhibitions 2015

Abegg-Stiftung

Werner Abeggstrasse 67, CH-3132 Riggisberg

Triumph of Ornament

26 April – 8 November 2015
Fifteenth Century Italian Silk-weaving.

www.abegg-stiftung.ch
Tel: +41 (0)31 808 12 01

American Museum in Britain

Claverton Manor, Bath BA2 7BD

Hatched, Matched Dispatched - and Patched?

14 March - 1 November 2015
www.americanmuseum.org
01225 460503

Bowes Museum

Barnard Castle, Co. Durham, DL12 8NP.

Yves Saint Laurent: Style is Eternal

11 July – 25 October 2015
www.thebowesmuseum.org.uk
Tel: 01833 690606

Chertsey Museum

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

Fifty Years of Fashion

19 September 2015 - 3 September 2016
Women's wear from the 1960s to 2000s.
www.chertseymuseum.org.uk
Tel: 01932 565764

Design Museum

Shad Thames, London, SE1 2YD.

Life on Foot: Camper at the Design Museum

13 May – 1 November 2015
www.designmuseum.org
Tel: 020 7940 8783

Warner Textile Archive

Silks Way, Braintree, Essex CM7 3GB

Morris & Co. Design and Manufacture at Warner & Sons

until 16 December 2015
An exhibition celebrating the relationship between William Morris and Warner & Sons.
www.warnertextilearchive.co.uk
Tel: 01376 557741

The Fashion Museum

Assembly Rooms, Bennett Street, Bath, BA1 2QH

Georgians

extended until 1 January 2016
18th Century dress for polite society.
www.fashionmuseum.co.uk
Tel: 01225 477173

Fashion and Textile Museum

83 Bermondsey Street, London, SE1 3XF.

Liberty in Fashion

9 October 2015 - 28 February 2016
www.ftmlondon.org
Tel: 020 7407 8664



Gallery of Costume

Platt Hall, Rusholme, Manchester M14 5LL

Schiaparelli and Thirties Fashion

8 October 2015 onwards
www.manchestergalleries.org
Tel: 0161 245 7245

Kelvingrove Art Gallery

Argyle Street, Glasgow, G3 8AG

A Century of Style

25 September 2015 - 14 February 2016
Costume and Colour 1800-1899
www.glasgowmuseums.co.uk
Tel: 0141276 9599.

Killerton House

Broadclyst, Exeter, EX5 3LE

The F-Word

until December 2015
The changing language of fashion
www.nationaltrust.org.uk/
Killerton
Tel: 01392 881345

Leeds City Museum

Millennium Square, Leeds LS2 8BH.

Tailored: a very British fashion

until 3 January 2016
www.leeds.gov.uk/tailored
Tel: 0113 224 3732.

Lotherton Hall

Aberford, Leeds, West Yorkshire, LS25 3EB

Age of Glamour

until 31 December 2015
Fashion from the Fifties
www.leeds.gov.uk/
museumsandgalleries/pages/
Age-of-Glamour.aspx
Tel: 0113 281 3259

Manchester Art Gallery

Mosley Street, Manchester, M2 3JL.

Japanese fashion, furniture and design

19 November 2015 onwards
www.manchestergalleries.org
Tel: 0161 235 8888

Royal School of Needlework

Apartment 12a, Hampton Court Palace, Surrey, KT8 9AU.

Whitework Embroideries

until November 2015
All visits must be pre-booked
www.royal-needlework.org.uk
Tel: 020 3166 6932

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
Tel: 0151 724 3245



Victoria and Albert Museum

South Kensington, London SW7 2RL. 

Shoes: Pleasure and Pain

until 31 January 2016

The Fabric of India

3 October 2015 - 10 January 2016
www.vam.ac.uk
Tel: 020 7942 2000

Waddesdon Manor

near Aylesbury, Buckinghamshire, HP18 0JH

Jane Wildgoose: Beyond All Price

25 March - 25 October 2015
An installation including 19th century jewellery and costume, exploring themes of loss and mourning, memory and bequest.
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
Tel: 0151 478 4199

Jacket, this page: Comme des Garçons, 2010 Japanese fashion, furniture and design at Manchester Art Gallery
Page 28: Schiaparelli printed silk dress 1937 from Platt Hall: Schiaparelli and Thirties Fashion.
Images courtesy of Kerry Taylor Auctions Ltd

Conferences and Workshops

CHORD Workshop, University of Wolverhampton

MC Building, City Campus, University of Wolverhampton WV1 1LY

Rural Retailing and Distribution in History

10 September 2015

Contact: Laura Ugolini at: l.ugolini@wlv.ac.uk

<http://home.wlv.ac.uk/~in6086/conf2015.htm>

Museum of London Conference

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

The Look of Austerity

11 – 12 September 2015

Further information: bbehlen@museumoflondon.org.uk

Dressing the Early Modern Network Conference

Dutch University Institute for Art History, Viale Torricelli 5, 50125 Florence, Italy

Exploring Early Modern Dress: The Merits and Challenges of Diverse Sources

19 September 2015

info@dressingtheearlymodern.com

www.niki-florence.org

Weald and Downland Open Air Museum

Singleton, Chichester, W. Sussex, PO18 0EU

Historic Clothing Day, 1500-1900

27 September 2015

Further information and booking: courses@wealddown.co.uk

Study Day, Leeds City Museum

Leeds City Museum, Millennium Square, Cookridge Street, Leeds, LS2 8BH

British Tailoring and the Leeds Tailoring Industry

20 October 2015

email:citymuseum@leeds.gov.uk

Association of Dress Historians Conference

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

Survival and Revival: Clothing design that survives and fashion trends that are revived.

31 October 2015

www.dresshistorians.co.uk



Detail of tailored jacket by Burton's Ltd, Leeds: Leeds Museums and Galleries

Textile Society Conference and AGM

Whitworth Art Gallery, Oxford Road, Manchester M15 6ER

Architecture and Textiles

6 – 7 November 2015

www.textilesociety.org.uk

DATS Annual Conference 2015

Whitworth Art Gallery, Oxford Road, Manchester M15 6ER

(Re) Introducing the New

12 -13 November 2015

www.dressandtextilespecialists.org.uk

10th North American Textile Conservation Conference

New York, USA

Material in Motion

16 - 20 November 2016

contactNATCC@natccconference.com

University of Huddersfield

University of Huddersfield, Queensgate, Huddersfield HD1 3DH

Second International Conference: Creative Pattern Cutting

24 – 25 February 2016

creativecut@hud.ac.uk

www.hud.ac.uk/y9

Courtauld Institute of Art Conference

Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN

Fabrications: designing for silk in the 18th century

5 March 2015

www.courtauld.ac.uk/researchforum/events

Moravian Textile Tour 18-25th May 2015

Report by Liz Booty

Seven of us from the Textile Society (several of whom are also members of the Costume Society) spent a fascinating week discovering the textiles, costumes and so much more of this beautiful part of the Czech Republic that was once part of the Austrian/Hungarian Empire so full of wonderful architecture and countryside.

We visited so many places finding out about blueprint printing, pearl button making, felt hat making, ecclesiastical embroidery and tapestry/carpet weaving. We went to open air museums featuring traditional buildings, crafts and fabric manufacture, and the Bata shoe museum.

The Mammoth Hunters' museum had evidence of the earliest known example of weaving and an extraordinary proliferation of skeletons. We ended in the Czech Republic's second city Brno – where we visited Mies van der Rohe's world famous iconic Villa Tugendhat and finally the fascinating one and only Gypsy Museum. Some of us even fitted in an opera.

It was a wonderful trip put together by Margaret Beith and using the excellent guide/organiser Zoe Brooks of Czech Tours who has a great in depth knowledge of the area.



Aagot Noss in the dress she received for her confirmation. Photo by Kari-Anne Pedersen taken at the Nordisk Draktseminar in Reykjavik, 2007

IN MEMORIAM
Aagot Noss
9 October 1924 - 5 April 2015

The distinguished Norwegian folk dress historian, Aagot Noss, has died aged 90. As Senior Curator at the Norwegian Folk Museum in Oslo, Noss's career spanned more than seventy years. Her tireless research resulted in more than a dozen books, numerous articles, and several films about traditional styles of dress and regional costume in various parts of Norway. After retiring at 70, she continued writing books for 20 years. Noss travelled extensively throughout the country from 1956 onwards, collecting information from living residents and furthering her personal understanding of regional attire. Through her pioneering work, Noss was able to demonstrate how, despite common perception, traditional styles of Norwegian dress continued to be worn in some areas in Norway from the medieval age until after the middle of the twentieth century. Noss's achievements were recognized by several awards, including the Royal Academy of Gustavus Adolphus Award; Knight of the Royal Norwegian Order of Saint Olav, and the Agder Academy of Science Award.

Aagot Noss's lifetime research is discussed and her books on folk dress and customs are listed and described by Karen Finch in *Costume* No 44 (2010), pp.110-118.

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