

COSTUME SOCIETY NEWSLETTER

FREEDOM



SPRING
2015



Chairman's Newsletter Report

SPRING 2015



There is no better time than an important anniversary to reflect on the past and think big about the future.

The Costume Society is 50 this year. We will celebrate our Golden Jubilee in fine style, with exciting new member benefits, a fresh approach to awards and a rich and surprising programme of events - including an exclusive look behind the scenes at Cosprop, one of the world's leading costumiers to film, television and theatre.

We've kicked off our fiftieth year with a new issue of *Costume*, richly adorned in gold. We have amalgamated our awards to create the Jubilee Award. This central fund will enable us to make larger awards to new designers and students and graduates who need funding for work placements or research. Students and graduates need more help than ever. With this in mind, we have created a Jubilee Award Fund. We invite donations of £50 (a multiple thereof or any sum will do) to expand our awards schemes in the future.

To make a donation, go to www.costumesociety.org.uk or send a cheque to: The Shambles, Sham Castle Lane, Bath BA2 6JH.

Our social media presence is growing fast. The website's blog, Facebook and Twitter have attracted a growing community with the help of last year's five Costume Society Ambassadors. This year, we will recruit ten Ambassadors. They'll post news every day on Facebook and Twitter and throughout the year they'll post stories about the Society's history - if you have memories or photographs to share please get in touch.

We hope to see you at the conference at the V&A in July. The theme is **gold** and the programme looks so exciting, with an opportunity to visit the exhibition *Alexander McQueen: Savage Beauty*. The unrivalled interest in this exhibition, which has sold more advance tickets than any other, illustrates how wide-reaching our subject has become.

There have never been so many reasons to join the Society. We are all part of an ever-expanding network of enthusiasts, students, collectors, designers, conservators, curators, academics and people who just love fashion. I hope to see you at our next event.

Front cover images:

Main image: Schiaparelli dress from Kerry Taylor Auctions, page 8.
Panel from left to right: 1960s Berlei advert, page 24; Auction display, page 8; Clarks shoes from the Alfred Gillett Trust, page 23; Merseyside visit, page 11.

Waterloo

STUDY DAY IN BATH
SATURDAY 9 MAY 2015

A Study Day to celebrate and explore the Battle of Waterloo 200 years on.



95th Rifleman Ciaran at the Jane Austen promenade 2014

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.

After lunch the 'Crinoline' group will be dressing two of Bath's Regency residents in 1805 outfits (his and hers) from their shifts out. The outfits are based on a uniform in the Salisbury Museum and a dress from Janet Arnold's *Patterns of Fashion*.

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.

Uniformly Splendid: *Dress and Death on the field of Waterloo.*

Nigel Arch will be considering the Battle of Waterloo, fought on Sunday 18 June



For those wishing to continue the day in style: There will be the Duchess of Richmond's Ball in Bath's Assembly Rooms in the evening. www.janeastendancersbath.co.uk

Waterloo Venue
The Old Theatre, Orchard Street, Bath BA11JU

Date
Saturday 9 May 2015

Tickets

Members £25.00
Non members £35.00
Students £10.00
Buffet lunch £10.00

Booking form available online and in the centre pages of this newsletter.

Programme for the Day

- 10.00:** Coffee on arrival
- 11.30 Rosemary Harden:** A Brilliant Affair: Dress and Fashion at the Waterloo Ball.
- 11.30 Nigel Arch:** Dress and Death on the field of Waterloo: military uniforms
- 12.30 lunch** break. Buffet available as an option (see booking form)
- 14.00** The 'Crinoline' group.
- 15.15** tea
- 16.00** end

Several members have opted to wear dress of the period for the day, which should add greatly to the occasion. If you were thinking you might be the only one - you'll have company!

Cosprop

BEHIND THE SCENES VISIT

22 APRIL 2015

Because of the extraordinary popularity of the Society's recent visits to Cosprop, and the waiting lists that have built up, John Bright and his staff have very kindly agreed to host a third and final visit in April.

As members who read the report of a previous visit in last Spring's newsletter will know, a tour of Cosprop, the film, TV and theatrical costumiers is a visual treat with a vast stock of mainly 18th to 20th century clothes to see.



There are workrooms producing couture garments for new productions, and two museum rooms packed with originals, collected by John

over 50 years and used for reference, to ensure authenticity in designs for new commissions.

There is also a jewellery room, and an exhibition department displaying many favourite and iconic pieces worn by the stars of stage and screen.

Annual General Meeting of the Costume Society Sunday 5th July 2015, at 10.05am

Lydia and Manfred Govy Lecture Theatre, Victoria & Albert Museum, South Kensington, London SW7 2RL

Agenda

- 1. Apologies** for absence
- 2. Minutes** of the Annual General Meeting held on 6th July 2014
- 3. Election** of Officers 2015/2016 and Trustees 2015/2018
- 4. Reports:**
 - a) Chairman
 - b) Secretary
 - c) Treasurer
 - d) Editor
 - e) Newsletter Editor
 - f) Website Editor
 - g) Membership Secretary
 - h) Programme Sub-Committee Co-ordinator
 - i) Conference Co-ordinator

- 5. Awards** Sub-Committees:
 - a) Patterns of Fashion Co-ordinator
 - b) Student Conference Bursary Co-ordinator
 - c) Yarwood Award Co-ordinator
 - d) Museum Placement Co-ordinator
- 6.** Any other business

Jill Salen
Honorary Secretary

Venue
469 – 475 Holloway Road,
London N7 6LE

Date
22 April 2015
starting at 14.00

Tickets
£25.00
There is a maximum number of 10 places available for this visit, and booking is strictly members only.
Please make cheques payable to the *Costume Society* and send with SAE to:
Costume Society Bookings, The Old Brew House, Limpley Stoke, Bath BA2 7FR.

Booking Form in the centrefold of the newsletter or via the website.

The Costume Society Symposium and Gala Dinner in London FRIDAY 3 – SUNDAY 5 JULY 2015

The Power of Gold

Celebrating 50 years of the Costume Society

As the Conference draws ever closer the Committee would like to take this opportunity to convey how much we are hoping to see as many members as possible in this very special Golden Year.

We had a very successful Call for Papers this year, receiving over double the number normally received, and the reach was truly international. The judges had an enormously difficult task selecting the speakers, but, we are pleased to announce the speaker list as follows:

Dr Macushla Baudis, Lecturer (Part-time) National College of Art and Design, Dublin; *Golden Boys - The Use of Gold in Embroidery Design for Male Suiting in Ancien Regime France*

Romy Cockx, Curator Silver Museum, Province of Antwerp; *Exhibiting the Power of Gold in Antwerp*

Colleen Hill, Associate Curator of Accessories The Museum at FIT, NYC; *Fashioning the Ever After: Gold Dress in Fairy Tales*

Joanne Horton, PhD Student and Senior Lecturer in Mixed Media Textiles, School of Design, De Montfort University; *All that Glitters is not necessarily Gold: An Examination of Chemical Metallisation Techniques in Couture Textiles*

Sarah Laurenson, PhD Economic and Social History, University of Edinburgh School of History, Classics and Archaeology; *Making Meaning: The Transformation of Gold from Raw Materials to Jewellery in 19th century Scotland*

Prof Diane Maglio, Berkeley College Larry L. Luig School of Business, New York; *The Golden Touch: Metallic Yarns and Men's Style of the 1950s*

Dr Jane Malthus, Senior Lecturer, (part-time) Design Department Otago Polytechnic, Honorary Curator for Dress, Otago Museum, New Zealand [written with **Moira White**]; *Fashionable Gold at Otago Museum*

Sara Reiter, The Penny and Bob Fox Senior Conservator of Costume and Textiles, and **Laura L. Camerlengo**, Exhibition

Costume Society Symposium

Venue
London

Date
Friday 3 - Sunday 5 July
2015

Email: symposium@costumesociety.org.uk

Booking is available on the website, and by using the booking form in the centre of this newsletter.

Images courtesy of
Historic Royal Palaces

Assistant, Costume and Textiles,
Philadelphia Museum of Art; *Gold of
Mellow Sweetness - Maria Monaci
Gallenga and the "Gallenga Process"*

Shelley Tobin, Curator Royal Albert
Memorial Museum, Exeter, Curator
Killerton NT; *Real or Plastic? The Golden
Alternative*

Maggie Wood, Free-lance Museum
Curator; recently Project Officer
on ACE-funded 'Shakespeare-by-
Design' for the RSC and Shakespeare
Birthplace Trust, 2013; *Excellent
Foppery - Exploring the Power and
Perils of Gold in the RSC's Costume
Collection, 1950 – present.*

Optional group self lead tours of the
V&A temporary exhibition **Alexander
McQueen: Savage Beauty** have
been organised for weekend and
day delegates. Should you decide
to opt in, the Registrar will allocate
your time along with your registration
confirmation. Please note that should
day delegates decide to take the tour,
they will miss part of the conference
programme.

If you wish to visit the other temporary
exhibition at the V&A, **Shoes, Pleasure
and Pain**, please contact the V&A booking office direct.

*You will notice this year we have amended the booking
information to include more details about you. Instead of
your location below your name on your delegate badge,
we would like to include your job title/specialism and if
you have any professional affiliation. Should you wish to
provide this information, it will also appear on the delegate
list and will help delegates network during hospitality
breaks.*

Accommodation: an apology. Please accept our
apologies that an incorrect price for Imperial College
double rooms was published in the last newsletter. The
correct price is £125.00. For a full list of room options
please visit costumesociety.org.uk/conference.



Images courtesy of
Historic Royal Palaces

The Gala Dinner, Queen's Tower Rooms, Imperial College, Saturday 4th July 7:30pm – midnight

Please come and join the Chair,
Trustees, Officers and members of the
Society at this very special dinner to
celebrate 50 years of the Society.

This year, all members may also bring
a guest who can be a non member. On
arrival you will be treated to a glass of
sparkling wine outside on the terrace
(weather permitting) followed by a three
course meal, with a half bottle of wine,
still/sparkling water and tea/coffee all for
the price of £55 per person.

Auction

One of the highlights of the evening will
be an auction to raise money for the
Society with Kerry Taylor. Thank you to
all of our members who have already
donated lots, but we still need more, so
please work those contacts of friends,
family, colleagues and community to
donate lots of the following:

*Collectibles, memorabilia, experience
days, spa days, sporting events,
social calendar events,
professional services, behind
the scenes, VIP days/trips,
second homes, holiday
homes, vintage wines and
champagne, luxury food and
drink hampers*

Should members prefer to
appeal for a donation using
a letter from the Society, a
template is available on the
website, or email Michelle, the Conference Co-ordinator
for a copy at conference@costumesociety.org.uk

We hope to advertise these lots on the website nearer
the Conference so that members who are unable to
attend have an option to make a SILENT bid, so please
keep a look out on the dedicated Gala Dinner page.



Please remember

that if you are attending as
a weekend delegate at the
conference, the price includes the
Gala Dinner.

An extra place may be purchased
for a guest.

Booking form with options
in the centre pages of
this newsletter

Kerry Taylor Auctions Ltd

BEHIND THE SCENES VISIT
19 JUNE 2015



Venue
249-253 Long Lane
Bermondsey
London
SE1 4PR

Date
19 June 2015
starting at 11.00

Tickets
Members: £10.00
Non members: £15.00
Student non members:
£5.00
Student members: free,
but they must book a
place in advance.

Booking
Costume Society
Bookings, The Old Brew
House, Limpley Stoke,
Bath BA2 7FR.
Booking Form in
the centrefold of the
newsletter or via the
website.

Images courtesy of Kerry
Taylor Auctions Ltd



Kerry Taylor, founder and owner of *Kerry Taylor Auctions Ltd*, will talk about her sales/auctions and show us a few key and favourite pieces in the current sale. Visitors will then have a chance to look at all the sale items. We will then move on to the café at Fashion and Textiles Museum (a short walk from Kerry Taylor Auctions) for a cup of tea which is included in the ticket price.

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 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 will 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 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".

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

Date
Saturday 17 October 2015
10.30-16.30

Booking
On-line booking
will open in June,
and there will be a
booking form in the
Autumn newsletter.



Above: Vogue Paris Original
pattern Spring 1963
Left: Marjorie on Scooter, early
1960s.

Images courtesy Leicestershire
County Council Museums
Collection.



*Call for Papers
on following page*



Keynote Speakers:
Martin Pel, Curator of Brighton Museum: *Unseen Biba*

Robert Orbach, former Manager of I Was Lord Kitcheners Valet, in conversation with **Dr Shaun Cole**, London College of Fashion, on *Revisiting Carnaby Street*.



Top left: Display of 1960s fashion, Snibston Discovery Museum
 Left: Swimwear advert c.1966
 Above: Vogue Couturier Design pattern, 1960

Images courtesy Leicestershire County Council Museums Collection.

CALL FOR PAPERS

The aim of the day is to share research and encourage discussion about an iconic time in the history of fashion.

Topics might include:

- * Menswear revolution
- * Swinging London
- * New fabrics and youth style
- * Subcultures
- * New designers
- * Changes to the fashion industry
- * Revivals and vintage fashion
- * Magazines, media, photography
- * The relationship between music and fashion
- * Cold War and Space Age
- * Dressing the everyday



Please submit an abstract of 200 words on your proposed subject and a brief CV.

The closing date for submitting abstracts is 30 April 2014.

Please submit to:
 sophiewilson612@btinternet.com or s.r.cole@fashion.arts.ac.uk

Hard copies may be sent to Sophia Wilson, The Wilson, Cheltenham Art Gallery & Museum, Clarence Street, Cheltenham, GL50 3JT
 We will pay a fee of £50 for papers, as well as up to £50 towards travel costs.

Fab Fashions on Merseyside

THURSDAY 4TH AND
 FRIDAY 5TH SEPTEMBER 2014

Report: Elaine Harburn and Nancy Stills



Left: Pauline Rushton and attendees admiring embroideries
 Photo: Nancy Stills
 Below: Sleeve of roller-printed cotton dress
 Photo: Elaine Harburn



On a gloriously sunny morning in September a small group of members made their way to Liverpool Museums' Store to meet Pauline Rushton, Curator of Costume and Textiles.

The unprepossessing warehouse setting belied what we were about to see. Pauline explained that the costume storage space is shared with decorative arts, mainly porcelain, and the space available to her suffers from the same problem as many museums: it is not getting any bigger. Because of these restrictions the museum's written policy now limits what may be collected. At present the collection comprises some ten thousand pieces, mainly western European fashion

dating from the 17th to the 20th centuries, with contemporary additions including designer wear and street fashion – news that the museum had acquired a shell suit was greeted with widespread media interest! Pauline had prepared a cross-section of items for us to see: an early 19th century dress of roller-printed cotton; a rich green velvet Edwardian dress with bead decoration; a rare late 18th century fustian outfit, complete with gaiters, worn by a Lincolnshire farm-worker; a sealskin coat

with mink collar and cuffs from the Tinne collection; a Gypsy "meringue" wedding dress and pink bridesmaid dress; a sparkly leopard-skin print suit worn by Lily Savage; a Stella McCartney dark silk skirt appliquéd with an image from a Stubbs painting; and a punk ensemble with such a startling t-shirt design that it brought gasps of horror from the group. But the thing which had us reaching for our cameras, possibly in disbelief, was the bodice of a dress made by Gypsy Wedding

continued on next page

dressmaker Thelma Madine for Liverpool's Homotopia Festival made of 250 metres of specially dyed human hair extensions, with 1200 crystals, and worn with twelve petticoats.



In the recesses of the storage rooms we saw a beautiful 1750 gown, made from earlier fabric and with signs of piecing, being prepared for a journey to Moscow where it is to be exhibited with a number of pieces of Wedgwood. Sixty-two bespoke wardrobes and countless cardboard boxes held other hidden treasures. Pauline was an excellent hostess and as ever for those of us who are but enthusiastic amateurs it was a privilege to get to see such beautiful things "in real life". I fervently hope that such visits as this will not suffer in the future because of economic restraints. Next came a visit to the small but very interesting *John Bates at Jean Varon* exhibition at the Walker Art Gallery. Twelve outfits, mainly from the 1970s, showed why this designer was so successful. These are wearable dresses perhaps showing echoes from the past: Poiret style tassels on the trailing sleeves of a black chiffon evening dress; a Fortuny style polyester velvet grey gown falling to the ground from soft pleats at the

neckline; while at the same time John Bates's own finishing touches, such as topstitching and piping were being used by his contemporaries Jean Muir and Bill Gibbs. This was a splendid nostalgic display, especially for those of



us who once owned a Jean Varon dress from this era. Unfortunately our proposed visit to Thelma Madine's workshop did not materialise due to her workload, but the display of Irish dance dresses in her shop window were a tantalising glimpse of a fascinating culture - and the amazing hair bodice was a fine consolation. In the late afternoon a smaller group made its way to Peter Farrer's house in south Liverpool, where he and his son Jonathan entertained us to tea, cakes and Prosecco! Peter introduced some of his most prized items in his library of fashion books and magazines - the first volumes of *The Queen* (1860s) and *Vogue* (1912 onwards), whose beautiful covers had us in raptures. Peter then explained his lifelong passion for "rustling silk", or taffeta, starting with his admiration of the

little girls' dresses at his childhood parties, and we went upstairs to see his huge collection of taffeta evening dresses, dating from the 1890s to the 1970s, and Edwardian petticoats. We were most grateful to Peter for welcoming us into his home and sharing his very personal collections with us. The second day of the Liverpool visit introduced us to an extraordinary place. I took the train from Liverpool Central Station to Bebington where Port Sunlight is a brief walk from the station. Port Sunlight is a very picturesque place, built as a model village by William Lever. Construction began in 1888 to accommodate



Clockwise from top left: Hair extensions in the *nth* degree. Photo: National Museums Liverpool. C18 Georgian dress; An interior of the Lady Lever Art Gallery; Embroideries showing examples of contemporary clothing, vegetation and various animals and a John Bates dress. Photos: Elaine Harburn and Nancy Stills



workers in his soap factory. The village includes the eclectic work of 30 different architects, expressing their charming quintessentially English styles. The name comes from Lever Brothers' most popular product, Sunlight Soap. At its centre Port Sunlight houses a stunning art gallery, the Lady Lever Art Gallery, founded by William Hesketh Lever, the first Lord Leverhulme. It is famous for Pre-Raphaelite paintings by Millais, Leighton, Rossetti and Burne-Jones as well as works by Constable, Gainsborough and Reynolds. Its collections of British sculpture, Wedgwood, Chinese porcelain and 18th century furniture are among the best in Britain. A special bonus during our visit was an exhibit of *Rossetti's Obsession: Images of Jane Morris*. Also among the treasures is its collection of 17th and 18th century embroideries that Lord Lever began around 1900. His aim was not merely to preserve the beautiful works, but to inspire others, particularly his predominately female workforce, to emulate the creativity of their ancestors. We again met Pauline Rushton, who showed us several pieces from this collection. The gallery has many examples of raised or embossed work,

continued on next page, inside column

The Costume Society Nomination Form for Trustees 2015/2018

I, being an individual/student member of the Costume Society nominate

_____ for election as a Trustee

_____ Proposed by (Member)

_____ Address of proposer

_____ Signature of proposer

_____ Date

_____ Seconded by (Member)

_____ Address & email address of seconder

_____ Signature of Seconder

_____ Date

_____ Signature of nominee

I agree to the above nomination

_____ Date

_____ (Address & email address of member being nominated)

All who sign this form must be fully paid up members of the Society, but please indicate membership category in the relevant space above.

Please return this form to the Honorary Secretary by 31 May 2015

Jill Salen ROSE COTTAGE, CROFFT Y
GENAU, ST FAGANS, CARDIFF CF5 6DU
costumesociety@tiscali.co.uk

These forms can be downloaded from the Society's website



**The Costume Society
Proxy Voting
Form 2015**



ATTENTION! If you are unable to attend the AGM please can you complete and return a Proxy Voting form.

I, (Capital letters please) _____

Being an individual/student member of the
Costume Society

Appoint the Chairman or

Name _____

Address _____

To vote on my behalf at the Annual General Meeting, 5 July 2015 at the Victoria & Albert Museum, South Kensington, London SW7 2RL

(The nominee must be a member of the Costume Society)

Signature _____

Date _____

Please return this form to the Honorary Secretary by 31 May 2015

Jill Salen ROSE COTTAGE, CROFFT Y
GENAU, ST FAGANS, CARDIFF CF5
6DU costumesociety@tiscali.co.uk

These forms can be downloaded from the Society's website



as it was called in the 17th century, now referred to as stumpwork. Using this technique the embroiderer padded out the work to make it three-dimensional, then attached other materials like lace, beads, seed pearls, tortoise shell and sequins. Learning how to embroider was part of a 17th century girls' education. She would have progressed from samplers to raised and beadwork, often completing her embroidery education by working a casket or mirror frame.

Subjects usually consisted of Old Testament stories and allegorical figures of the seasons and virtues as well as symbolic representations of kings and queens. Many designs were copied from English, Dutch and German engraved prints that were taken from books, and the use of two or more prints to create one design may



A casket with the edges done with silver and linen tape
Photo Nancy Stills

account for the differing sizes of plants, animals and figures often found. In many cases the fabric for these embroideries was sold with the design already drawn on as an embroidery kit. We thanked Pauline again for allowing us access to these treasures, and explaining their techniques and context in such interesting detail. Our day was rounded off with a visit to the Port Sunlight Village Museum, where videos and displays portrayed the working lives and leisure times of William Lever's employees.

Booking pages

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

Booking is also available direct online at
www.costumesociety.org.uk

or contact the
Booking Secretary
booking@costumesociety.org.uk

Costume Society Bookings,
The Old Brewhouse,
Limpley Stoke,
Bath BA2 7FR

Visit
Cosprop

Name

Visit: **Cosprop**
22 April 2015, 14.00
469-475 Holloway Road,
London N7 6LE
Ticket number

Visit: Behind the Scenes at Cosprop

22 April 2015

Name

Tel

Address

postcode

email

Please send me

..... Costume Society members' tickets at

£25.00

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.

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

Name

Study Day:

Waterloo 200th Anniversary

Saturday 9 May 2015 10.00-15.15
The Old Theatre, Orchard Street,
Bath BA1 1JU
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.

Visit

Kerry Taylor Auctions

Name

Visit:

Kerry Taylor Auctions

19 June 2015
London College of Fashion, John 249 -
253 Long Lane, Bermondsey, London
SE1 4PR
starts 11.00
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.

Name

Tel

Address

postcode

email

Please send me

Costume Society members' tickets at

£25.00

Non members' tickets at

£35.00

Students' tickets at

£10.00

Lunches at

£10.00

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

Please send your cheque with this form and a stamped self-addressed envelope to:
Costume Society Bookings, The Old Breweryhouse, Limpley Stoke, Bath, BA2 7FR

Visit: Behind the Scenes at Kerry Taylor Auctions

19 June 2015

Name

Tel

Address

postcode

email

Please send me

Costume Society members' tickets at

£10.00

Non members' tickets at

£15.00

Students' non-member tickets at

£5.00

Student members may attend free, but they must book in advance.

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 Breweryhouse, Limpley Stoke, Bath, BA2 7FR



The Costume Society Conference V&A and Gala Dinner Imperial College London
Friday 3 – Sunday 5 July 2015

Booking and Donation Form

The Power of Gold

Celebrating 50 years of the Costume Society



Name

Address

Email

Emergency contact and number

Please advise if you have any special requirements:

Telephone:

Mobile:

Optional: Profession/Affiliation/Specialism* *Use every hospitality break to network. The information you supply will be on the delegate list and your badge.

Weekend Delegate: Full Conference: 3-5 July

Includes Friday afternoon tour of Clothworkers**;
Saturday all lectures, morning refreshments, sandwich lunch, afternoon refreshments; Saturday evening gala dinner (glass of sparkling wine on arrival, 3 course meal with half bottle of wine);
Sunday all lectures, morning refreshments, sandwich lunch, afternoon refreshments

<input type="checkbox"/>	Non Member	£225
<input type="checkbox"/>	Member	£185
<input type="checkbox"/>	Student Member	£148

Day Delegate: Saturday

Includes all lectures, morning refreshments, sandwich lunch, afternoon refreshments

If you would like to attend the Gala Dinner, please turn over and complete to book

<input type="checkbox"/>	Non Member	£125
<input type="checkbox"/>	Member	£85
<input type="checkbox"/>	Student Member	£68

Day Delegate: Sunday

Includes all lectures, morning refreshments, sandwich lunch, afternoon refreshments

If you would like to attend the Gala Dinner, please turn over and complete to book

<input type="checkbox"/>	Non Member	£125
<input type="checkbox"/>	Member	£85
<input type="checkbox"/>	Student Member	£68

**Limited availability. Places allocated on a first come, first served basis

PTO

Gala Dinner

Queens Tower Room, Imperial College

7:30pm – midnight Saturday 4th July

Includes glass of sparkling wine, 3 course meal, half bottle of wine

Please note: If you have registered as a weekend delegate, the Gala Dinner is included; you may still register another person who can be a non member

Please note: If you are a member not attending the Conference please use this form to book; you may also bring a guest who can be a non member

Your Name: _____

Vegetarian? Y/N _____ @£55 per person

Name of Guest: _____

Vegetarian? Y/N _____ Total £ _____

Please remember to book your accommodation

Imperial College (nearest tube South Kensington)

Call: +44(0)20 759 49507

Email: vacenquiries@imperial.ac.uk or

Online to www.imperial.ac.uk/summeraccommodation

and using the promo code COSTUME2015

Available until 3rd May 2015

Millennium Gloucester 4★ Hotel (nearest tube

Gloucester Road)

Call: +44(0) 207 331 6195

Email: Reservations.Gloucester@millenniumhotels.co.uk

and using the promo code COST030715 Available until

22nd May 2015

Total Payment:

Cancellation: in the event you should need to cancel you will be refunded booking minus £40 up to 3 weeks prior.

After this date cancellation will be £100 plus V&A exhibition charge £14.40

Please return your form to:- Linda Richards, Registrar, The Costume Society, 58 Clissold Crescent, London N16 9AT. If you do not receive confirmation of your booking within 14 days of submission contact Linda Richards, Registrar linda.richards58@btinternet.com Tel: 0207 923 2834

You may also book online at www.COSTUMESOCIETY.ORG.UK/CONFERENCE

If you have any queries, please email: CONFERENCE@COSTUMESOCIETY.ORG.UK

Optional: V&A Entry to Alexander McQueen: Savage Beauty

Please note this charge includes a 10% group discount. If you are a member of the V&A; ICOM/ Museums Association or Art Fund Life then please note your entry is FREE, remember to bring proof of membership

Non Member V&A £14.40

Member £0
(see above, please still select if applicable)

Student Concession £9 (please remember your proof of status)

Please help us to raise money for the Costume Society Jubilee Fund at the Gala Dinner Kerry Taylor Auction
Donations we need: *Collectibles, memorabilia, experience days, spa days, sporting events, social calendar events, professional services, behind the scenes, VIP days/trips, second homes, holiday homes, vintage wines and champagne, luxury food and drink hampers.*

Description of Item(s)

with suggested reserve prices (optional)

Thank you. You will receive acknowledgement of your donation

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

Report by Lauren De'Ath
MA History and Culture of Fashion, London College of Fashion

War is one of the most widely romanced and fanaticised of genres. It perpetrates a grandiose vision of battle, reiterates beloved concepts of the vanquishing victor, as well as serving to romanticise all those dutiful, impeccably-uniformed service men and women.

Propagated cinematic visuals become idealised and fossilised; doomed to misrepresent the truths of an implacable period of world history. To mark the centenary of World War I, the Costume Society arranged the *Fashion and Conflict* study day to set the record straight.

Academics and dress historians from institutions all over Europe descended to talk on a range of subjects, from the oft-forgotten cross-dressing 'Queerios' presented in a wonderfully engaging keynote talk on how the First World War changed

military dress for good, by Costume Society Vice Chairman Nigel Arch, to the poignant story of the Munitions Girls by Jenny Roberts and how French couture defied war presented by Maude Bass-Kreuger. Other speakers included a second keynote talk by Central Saint Martin's Jane Tynan on the tailoring of both the male body and his uniform

as an appropriated tool for the war effort, Kevin Almond of the University of Huddersfield on fashion as a mirror for change in British society and, last but by no means least, the wonderful Bethan Bide on the 'Demob Man' in her talk entitled *From Uniform to Uniformity*. The day raised many issues relating to gender, economic and social disparity, a reflection of the seismic upheaval of war and conflict. But it also marked the sustained importance of dress history.

Dress as an embodied practice can often tell us more about a period than academia gives it due credit for. In this case it was particularly fascinating to navigate the emotional post-war outlet of men via their 'demob' clothes. History has a funny way of making us forget that war touched and involved real people; we learn that wives had to cut up their husbands' lingering suits, as they lay in wait in wardrobes for their absent wearer to return, to provide materials for repairs to their own and their children's clothes, and for haberdashery. If he was



FASHION AND CONFLICT: NOT LIVING IN KHAKI

lucky, the returning soldier might return to find his suit intact, however far from greeting his homely apparel as an old friend, it would be a mark of how long he had been away, as fashions (for they never stopped) had moved on. They may even feel a distance from their civilian clothes after years of living in khaki; a distance perhaps from the suburbia and relative normality that they represented. War as all-engrossing had stolen years of their lives and demobilisation was perfectly encapsulated by resentment to a garment that represented joviality, community and continuity - all things warfare was not.

On behalf of the London College of Fashion and the Costume Society we would like to thank all the speakers for the time taken in presenting their brilliant work and successfully bringing some humanity back to the topic of warfare.

Museum Placement Award



This is a brief update on the Museum Placement Award 2014.

Valerie Wilson of the National Museums of Northern Ireland has confirmed that the award winner, Gemma Walters, will be completing her placement at the Ulster Folk and Transport Museum during February and March 2015. A delay to the original schedule was necessary because of a review of the museums service.

As planned, she will be working with Valerie in the Textile Store on the collection of bags, purses and aprons, improving their documentation and storage, and producing a proposal for a touring exhibition. Gemma has agreed to produce a weekly blog on her work, to appear on the NMNI website (UFTM blog page).

Reports from Gemma and from Valerie on the conclusion of the placement will be published in the Autumn Newsletter.

Mid 19th century beadwork purse. Photo: copyright National Museums Northern Ireland: collection Ulster Folk and Transport Museum

Translating Fashion

BY PERCY BALEMANS

The fashion texts I translate consist mainly of commercial advertising texts and web content for fashion brands, and articles for a fashion magazine.

One of my most interesting and, at the same time most challenging, translation jobs was for *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*, translating all the exhibition texts into Dutch for the Kunsthal in Rotterdam, where the exhibition was held in 2013.

One of the things I like most about translating is that you never know what kind of text you are going to work on next, even if you do specialise in a certain area. I obviously knew about Jean Paul Gaultier, but this was an excellent opportunity to learn more about the designer and his work.

The texts I was sent to translate were for the background information panels in the different rooms and for the descriptions of all the individual designs that were on display. I started by discussing the preferred style and tone of voice with the curator, as every client I work for has different preferences, based on their target audience. It is not easy to pinpoint style and tone of voice theoretically, so I usually provide my clients with a

Percy Balemans is a translator based in the Netherlands providing translations from English and German into Dutch. Her main areas of specialisation are advertising and fashion.

Velvet cassock opening to reveal an icon
Picture taken by P.B. at the exhibition in Rotterdam.





Nail embroidery
Picture taken by PB. at the exhibition in Rotterdam.

short sample translation as early as possible, so we can work from there to find the perfect style. I also always ask for other source material that could be of use to me, such as previously written or translated texts (if available) that I might use as reference, as well as any glossaries, style guides, etcetera.

As I started the translation long before the exhibition opened, my next question to the curator was: do you have any visuals of the designs? Unfortunately, all they had were tiny thumbnail pictures that didn't show a lot of detail. This made it really hard to translate some of the descriptions, especially since Gaultier is known for using unusual materials and techniques, which really have to be seen to be understood. For example, one dress was described as containing "nail embroidery". I'm not a specialist in embroidery and I wondered whether maybe this was a specific method of embroidery? Luckily for me, the exhibition had been on display in several other countries already and visitors had taken

pictures and posted them online, so after a bit of online detective work I found a proper, close-up picture of the dress: and it turned out it literally had nails embroidered on it...! Another description that really had me stumped before I found that all-important visual was a "velvet cassock opening to reveal an icon". Again, it turned out to be, very literally, a velvet cassock with two "doors" that opened to reveal a religious icon. Two great examples of why visuals are really important for a translator!

Other problems I encountered were confusing typos in the English text: "wood pants" turned out to be "wool pants". (By then it wouldn't have surprised me if Gaultier had indeed designed a pair of wood pants...) The English text also contained several French phrases, and since I do not translate from French I asked for the help of a French colleague to make sure I got the translation right.

Ideally, I would have liked to see the objects before the exhibition opened, to double-check my translations, but unfortunately this wasn't possible: the translations needed to be ready and printed before all the designs had arrived. Fortunately, as far as I could see when I finally got to visit the exhibition, I got the translations right.

I thoroughly enjoyed working on this job, because I got to learn so much about both the designer and his work. It was great to finally see all the amazing designs on the opening night (yes, nail embroidery and all!). In fact, I enjoyed it so much that when I was in London earlier this year, I visited the exhibition again at the Barbican.

Notices and requests

Books for Sale

Janet Laurence, Society member and former Hon. Secretary, has a number of books of costume interest for sale to benefit a charity. Unfortunately the list of titles is too long to print here, but two particularly desirable items from it are: *THE CUT OF WOMEN'S CLOTHES 1600 – 1930*, by Norah Waugh, 1968, and the Facsimile *TAILORS' PATTERN BOOK*, Madrid, 1589, published by Ruth Bean, 1979. Please contact Janet Laurence for a full list, if interested, at: Conifers, 1 Mayfield Close, Galhampton, Yeovil, Somerset, BA22 7AX. janet@janetlaurence.co.uk

Closure of Quilt Museum, York

The Quilters' Guild has announced that the Quilt Museum and Gallery in York is to close at the end of October, 2015. The Quilt Museum and Gallery has been working very hard to achieve challenging targets for income from visitors and business ventures but, sadly, these targets have not been achievable. The Quilt Museum and Gallery will remain open until 31 October, 2015, and visitors will be able to enjoy the exhibitions planned for 2015 including a major exhibition with Kaffe Fassett entitled *Ancestral Gifts*, showing new quilts created by Kaffe in response to

quilts in The Quilters' Guild Collection.

The Quilters' Guild will continue to care for its collection of historic and contemporary quilts and is concentrating its efforts on finding a location where the public can gain access to quilts by pre-organised visits.

Proposed Closure of the Snibston Discovery Museum, Leicestershire

Leicestershire County Council has approved plans to replace the main gallery at Snibston with a smaller mining museum within the existing Scheduled Ancient Monument (Colliery Buildings). At the time of going to press, a date for closing the gallery has not been set.

There will be a review of all of the collections at Snibston to make recommendations for future use, and to determine resources to store them in the future.

It is likely that the fashion collections that are on display in the Fashion Gallery at Snibston will go back to the Collections Resources Centre with the rest of the collection so they will be accessible to the public by appointment.

continued on back page



The Alfred Gillett Trust

The Alfred Gillett Trust, established in 2002, looks after the heritage collections, archives and business records of the Clark family and C&J Clark Ltd., based at The Grange, Street, Somerset. The Trust has substantially updated its website and it includes a series of pages about its diverse collections including the shoe collection. The entire



shoe collection, plus Clarks' catalogues and in-house publications, is in process of being digitised. <https://alfredgilletttrust.wordpress.com/about/>
<https://alfredgilletttrust.wordpress.com/collections/shoes-and-costume/>

Yarwood Award Report

FINAL REPORT: LORRAINE HAMILTON SMITH, MA HISTORY AND CULTURE OF FASHION, LONDON COLLEGE OF FASHION, UNIVERSITY OF THE ARTS LONDON

From Kestos to Ultrabra: Technological Changes to the Bra in the UK, 1930-1994

Although it is important to both fashion history and women's history, the bra is often overlooked or only discussed from a purely aesthetic or erotic perspective. I aimed to address this with my Masters research. My dissertation looks at the technological developments which led from the subtle uplift of the 1930s to the ego-boosting cleavage of the 1990s, discussing how these developments were used by manufacturers and retailers to sell bras to the consumer.

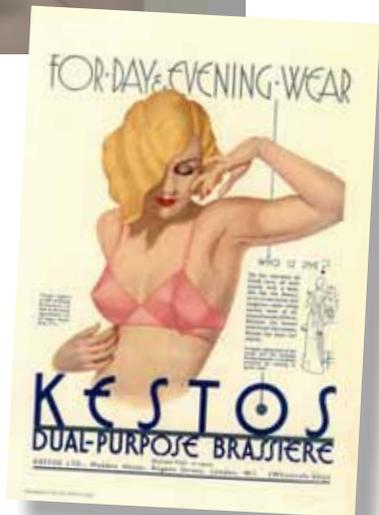
Although this topic appeared at first to cover well-trodden ground, closer examination of the literature currently on offer indicated otherwise. While there are plenty of books available on the history of lingerie, the vast majority of them are not academic texts and are filled with images but little or no references for the reported facts they include. Some books are dedicated entirely to the bra but there is not much space devoted to anything other than design, and even less coverage of the technological developments which made those designs possible.

The recurring themes which emerged from the lingerie, bra and textiles books I explored indicated that

brassiere design and the development of manmade fibres are intertwined and have had an influence on women's lives that is far greater than that of the majority of other individual garments or technologies. This highlighted a need for a more comprehensive and balanced history of the bra, as remarked upon by Jane Farrell-Beck and Colleen Gau in their book *Uplift: The Bra in America*. Nothing similar is currently available regarding the history of the bra in the UK.

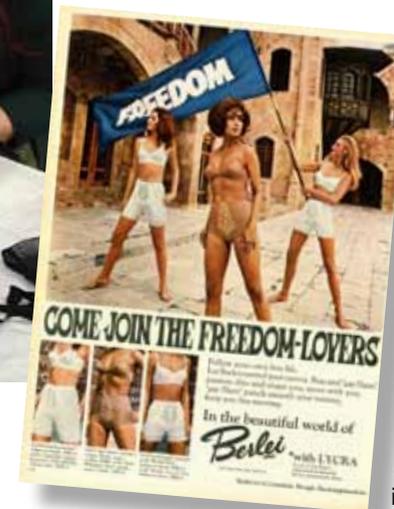
Receiving the Yarwood Award enabled me to not only arrange trips to two extremely useful archive collections outside London, but it also ensured that I had funds to build a personal

collection which would provide further evidence of the developments I had read about. The collection includes British garments which highlight key developments – including new fabrics, construction, printing techniques and support, such as underwiring – and also includes a lingerie catalogue from the late 1970s. This collection has now been donated to the London College of Fashion Archives, allowing it to be used by students and researchers to inform their own work. If you are interested in viewing any of the objects, email



Far left: 1937 Advert for Kestos Dual-Purpose Brassiere
Below: 1960s Advert for Berlei brassieres and control panties
Images courtesy The Advertising Archive.

Left: Lorraine Smith and Jane Holt look through copies of *Draper's Record* in the LCF Archives
Photo: Madeleine Corcoran.



archives@fashion.arts.ac.uk to book an appointment.

It was evident from the garments viewed during my research that, although technological advancements have played an extremely important part in the development of the bra since 1930, there have been relatively few new features introduced since the late 1970s. Most of the pattern cutting developments in bra cup construction took place in the decades from 1930s to 1950s, with underwiring and graded cup sizes becoming features of some styles of bra in the UK towards the end of this period. Padding and pre-forming have also been used since the 50s with colourful printed fabrics and adjustable stretch straps, like those on the majority of

twenty-first century bras, available from the 1960s. Advances in moulding technology gave bra wearers seam-free cups in the 1970s but, since then, any new developments appear to have merely been improvements to the comfort of styles and features that were already available.

It is particularly interesting that, aside from the introduction of microfibres in the 1980s, the heavily advertised advances in bra development of the 1980s and 90s were predominantly a matter of marketing hyperbole. Lycra has been around since the 1960s but was promoted to such a level in the 1980s

that, to many consumers, it must have appeared to be an entirely

new fibre. The same could also be said about the Wonderbra and its almost identical cousin, the Ultrabra, in 1994. The UK advertising campaigns by Playtex and Gossard were so ubiquitous that young women who started wearing bras in the early 1990s could have been forgiven for thinking that the push-up plunge bra was an exciting new development.

The Ultrabra was never new, just improved, and it would appear that the only technological advancement that bra designers and manufacturers have yet to perfect is that which ensures all-day comfort.

Costume Calendar 2015

COSTUME SOCIETY

www.costumesociety.org.uk



469 - 475 Holloway Road, London N7 6LE

Behind the Scenes Visit: Cosprop*

22 April 2015

Details page four.

The Old Theatre, Orchard Street, Bath BA1 1JU

Waterloo 200th Anniversary Study Day*

9 May 2015

Details page three

249 - 253 Long Lane, Bermondsey, London SE1 4PR

Behind-the-Scenes Visit: Kerry Taylor Auctions Ltd*

19 June 2015

Details page eight.

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

The Power of Gold*

50th Anniversary Conference

3 - 5 July 2015

Details page five.

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

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

50th Anniversary Conference

17 October 2015

Details page nine.

* Booking form with this newsletter

SCCS

SOUTHERN COUNTIES COSTUME SOCIETY

www.

scccostumesociety.org.uk

Gurkha Museum, Peninsular Square, Winchester SO23 8TS

Muskets and Muslin

Spring Study Day and AGM

28 February 2015

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

Alexander McQueen: Savage Beauty

Introduction and exhibition tour

21 March 2015

Red House Museum, Christchurch, Dorset BH23 1BU

The Social Whirl of Life between the Wars

14 July 2015

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

Downton Lace Collection and Cathedral Vestments

30 September 2015

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

Armitage Centre, Fallowfield, Manchester M14 6HE

Manchester Antique Textile Fair

1 March 2015

atf@textileociety.org.uk

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

Ecclesiastical Textiles Study Day

27 March 2015

www.textilesociety.org.uk

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

Textiles: New Research Strategies III

28 March 2015

www.textilesociety.org.uk

Gipsy Hill, London SE19 1SR

Visit to designer Sarah Campbell's studio

11 and 16 May 2015

www.sarahcampbelldesigns.com

Various venues, Czech Republic

Textile Tour of Moravia

18 - 25 May 2015

www.czechtours.co.uk/tours

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

London Antique Textile Fair

4 October 2015

atlondon@textilesociety.org.uk

Whitworth Art Gallery, Oxford Road, Manchester M15 6ER

Architecture and Textiles

Conference and AGM

6 - 7 November 2015

WECS

WEST OF ENGLAND

COSTUME SOCIETY



www.

wofecostumesociety.org

BRLSI, Queen Square, Bath BA1 2HN

Study Day: The Georgians

21 March 2015

Various venues, Leeds

Visit to textile and costume collections in Leeds

13 - 17 May 2015

Pittards plc, Sherborne Road, Yeovil, Somerset BA21 5BA

Visit: Pittards Glove Factory

2 June 2015

Bath Cricket Club, North Parade, Bath BA1

Janet Arnold Study Day: Beetles, Feathers and Furs

3 October 2015

UNIVERSITY OF WOLVERHAMPTON

CHORD, Millenium City Building, City Campus, Wolverhampton WV1 1LY

The Creation, Collection and Care of Textiles and Dress in Museums and Historic Houses: Amateurs and Professionals.

One-day workshop

11 June 2015

http://home.wlvac.

uk/~in6086/textiles2015.htm

THE COSTUME SOCIETY OF SCOTLAND

Augustine United Church, 41 George IV Bridge, Edinburgh

The Work of the Wemyss School of Needlework

2 March 2015

Fashioning an Identity on the Fairways

6 April 2015

www.costumesociety ofscotland.org

Exhibitions 2014-15

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

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.

Fashion Statements

until 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

until 26 April 2015

Life on Foot: Camper at the Design Museum

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

STOP PRESS 25 March, The CEO of the Royal School of Needlework is lecturing about the RSN and fashion at the Assembly Rooms <http://bathinfashion.co.uk/event/embellishing-fashion>

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.



Great Names of Fashion

until 1 January 2016
Celebrating 50 years of the Fashion Museum, an exhibition featuring C20th evening dresses from the



jewelled key motifs on Elsa Schiaparelli's powder blue dress to the strapless gown with a skirt made of metres of knife-pleated white silk organdie by Christian Dior.
www.fashionmuseum.co.uk
Tel: 01225 477173

Fashion and Textile Museum

83 Bermondsey Street, London, SE1 3XF.

Thea Porter: 70s Bohemian Chic

6 February – 3 May 2015

Riviera Style: Resort and swimwear since 1900

22 May – 29 August 2015
www.ftmlondon.org
Tel: 020 7407 8664

Gallery of Costume

Platt Hall, Rusholme, Manchester M14 5LL

Something Blue

until 15 March 2015
Wedding fashions 1914 – 2014.
www.manchestergalleries.org
Tel: 0161 245 7245

Watts Gallery

Watts Gallery, Down Lane, Compton, Guildford, Surrey GU3 1DQ

Aesthetic Dress in Victorian Portraits

until 7 June 2015
www.wattsgallery.org.uk
Tel: 01483 810235

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, Princess of Wales.
www.hrp.org.uk/KensingtonPalace
Tel: 0844 482 7777

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

Manchester Art Gallery

Mosley Street, Manchester, M2 3JL.

Cotton Couture

until 14 June 2015
www.manchestergalleries.org
Tel: 0161 235 8888

Snibston Discovery Museum

Ashby Road, Coalville, Leicestershire, LE67 3LN

Battledress

until September 2015
Exploring the impact of WWI on women's fashion.
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
Tel: 0151 724 3245

Ulster Museum

Botanic Gardens, Belfast, Co Antrim, BT9 5AB.

The Age of Liberty

13 June 2014 - 19 April 2015
Early 20th century fashion
www.nmni.com
Tel: 0845 608 0000

Victoria and Albert Museum

South Kensington, London SW7 2RL.

Alexander McQueen: Savage Beauty

14 March 2015 - 19 July 2015

Shoes: Pleasure and Pain

13 June 2015 – 31 January 2016
www.vam.ac.uk
Tel: 020 7942 2000

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



Above: Jewellery from human hair. Waddesdon Manor exhibition. Photo copyright Jane Wildgoose
Far Left: Princess Margaret fancy dress kaftan from Kensington Palace exhibition
Below left: *Plato's Atlantis* collection snakeskin printed organza dress from Alexander McQueen's *Savage Beauty*
Photo copyright V&A

Wallace Collection

Hertford House, Manchester Square, London W1U 3BN.

Joshua Reynolds: Experiments in paint

12 March – 7 June 2015
Portraits of 18th century celebrities as fashion icons.
www.wallacecollection.org
Tel: 020 7563 9500



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

Conferences and Workshops

Textile Society

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

Ecclesiastical Textiles Study Day

27 March 2015

www.textilesociety.org.uk

Textile Society Research Symposium

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

Textiles: New Research Strategies III

28 March 2015

www.textilesociety.org.uk

CHORD Workshop, University of Wolverhampton

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

Rural Retailing and Distribution in History

13 May 2015

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

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

Courtauld Institute of Art Conference

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

Women Make Fashion/Fashion Makes Women: Celebrating 50 Years of Dress History at the Courtauld.

16 May 2015

www.courtauld.ac.uk/researchforum/events

University of York

Berrick Saul Building, University of York, Exhibition Square, York YO1 7EP

Disseminating Dress: Britain and the Fashion World

28 – 30 May 2015

www.disseminatingdress.com

Waterloo 200th Anniversary International and Interdisciplinary Congress

Royal Military Academy, rue Hobbema 8, 1000 Brussels, Belgium

From Battlefield to Drawing Room: Textile and Military Fashion around 1815.

10 – 11 June 2015 www.klm-mra.be

CHORD Workshop, University of Wolverhampton

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

The Creation, Collection and Care of Textiles and Dress in Museums and Historic Houses: Amateurs and Professionals

11 June 2015

Proposals welcomed, please send title and abstract to Laura Ugolini at: l.ugolini@wlv.ac.uk by 6 March 2015.

<http://home.wlv.ac.uk/~in6086/textiles2015.htm>

University of Roehampton Conference

University of Roehampton, London SW15 5PH

After Margaret Spufford: English Local History Now

19-20 June 2015

www.roehampton.ac.uk/Research-Centres/Centre-for-Hearth-Tax-Research/After-Margaret-Spufford/

University of Brighton

Sallis Benney Theatre, Faculty of Arts, Grand Parade, Brighton BN2 0JY

Textual Fashion

8 – 10 July 2015

www.artsbrighton.ac.uk/research/research-conferences/textual-fashion-conference

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

Textile Society Conference and AGM

Whitworth Art Gallery, Oxford Road, Manchester M15 6ER

Architecture and Textiles

6 – 7 November 2015

www.textilesociety.org.uk

10th North American Textile Conservation Conference

New York, USA

Material in Motion

16 – 20 November 2015

www.natccconference.com

contactNATCC@natccconference.com



Members can now access Costume online!

Costume Society members now have access to the entire archive of Costume online, starting with the very first volume from 1965! The Costume Society and Maney Publishing worked together to introduce this exciting membership benefit in the fiftieth year of the Society to celebrate the wealth of information hosted online, and provide a full 50 years of research, discovery and style at no extra cost. To obtain access, all members need to do is sign in to the member area of the Costume Society website in order to link through to Maney Online, the online platform that hosts Costume. Please visit <http://www.costumesociety.org.uk/> for more information.

Collection of Costume on Offer

Catherine O'Loughlin is looking for a permanent home for a collection of costumes from a play about the life of Lord Byron, including Ottoman, Greek and Scottish period costumes. She wonders if any museum would be interested in them. oloughlinmd@gmail.com

The Second International Conference: Creative Pattern Cutting

Call for papers
24-25 February 2016
Organisers: Dr Kevin Almond, Stephen Wigley, Dr Jess Power
creativecut@hud.ac.uk
Website: <http://hud.ac.uk/y9>
- Promotes research into the art of creative pattern cutting and its significance to the fashion industry.
- Provides a platform for pattern cutters, fashion designers, students and educators.

Please remember: If your Standing order is still at the old rate, you only get one Journal a year! Top ups can be made by cheque to The Membership Secretary at The Shambles, Sham Castle Lane, Bath BA2 6JH or 'donation' on the website. Please let the Membership Secretary know what the money is for to ensure future deliveries...

You can download this newsletter in colour from the members' area on the website.



All copy for the Autumn 2015 Newsletter must be received by
31 July 2015.

Email
newsletter@costumesociety.org.uk

Post to
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