

Costume Society **Newsletter**



Autumn 2017



Chairman's Newsletter Report

AUTUMN 2017



The Costume Society is the UK's largest and longest running fashion and dress history network. As such, it is the only organisation that brings together academics, makers, designers, curators, conservators and anyone interested in fashion past and present.

There seemed no better way to celebrate the Society's continued excellence - particularly the 50th anniversary of our journal *Costume* - than with a conference dedicated to Writing Fashion. It was such a pleasure to see so many new faces over those three days in July, when we welcomed the world's most famous fashion blogger, Susie Lau, who in conversation with Agnès Rocamora spoke so candidly about the relationship between bloggers and the commercial world. We also heard Lucy Johnson's surprising study of the rich sources for dress in the Thomas Hardy Archive, Aileen Ribeiro's inspiring words about fashion and the five senses and Lindsey Davis gave brilliant insights into how she uses dress to develop characters in her novels. Once again, Oscar-winning costume designer and founder of *Cosprop* John Bright judged the Patterns of Fashion Award, and congratulations to all the finalists and winner

Stephanie Bradley for her 1880s day dress. To top it all off, journal Editor Alexandra Kim tested our knowledge of *Costume's* back issues with a brilliant after-dinner quiz - I have to admit I was grateful to have Dr. Ribeiro at my table.

We have more exciting programmes coming up - do book a place on our October study day *Reconstruction - Theory and Practice* to hear renowned costume designer Jenny Tiramani and many others share new ideas about making. And be sure to keep an eye on our website for timings of our annual Christmas Quiz Night. I hope to see you at an event soon.

Our online presence continues to grow. If you haven't seen the website lately I hope you'll take advantage of the digital access to 50 years of *Costume* via the easy-to-access Members' Area. On the website's blog, you'll enjoy Ambassador Rachel Sayer's review of new displays at National

Museums Scotland, Ruby Valentine's interview with Kate Wigley at the School of Textiles, and on Twitter I hope you took part in the debate about genderless fashion. Our Ambassadors and digital team have ensured that our website, Facebook and Twitter feeds are full of fresh and thought-provoking ideas. Their activities, together with our dynamic events programme have ensured that the Costume Society remains the place to meet - virtually and in person - people from all disciplines who share an enthusiasm for fashion history.

These new developments demonstrate the Society's commitment to finding new and imaginative ways to fulfil our charitable aims - to promote the study of dress past and present and its conservation. As ever, stay up to date via the newsletter, Facebook, Twitter and of course the website, www.costumesociety.org.uk

Reconstruction- Theory and Practice

Autumn Study Day

NOTTINGHAM TRENT UNIVERSITY
SATURDAY 21 OCTOBER 2017

This event will explore reconstruction of historical dress and its practical application in supporting authentic dress with modern application in museums, education, historical re-enactment and theatre.

During the afternoon there will be the opportunity for close-up study and one-to-one discussion of the historic garments, including a selection of corsets from the world famous Symington Collection, all made available from the archives of the Leicestershire County Council Fashion Collections. The sessions will enable delegates to study and photograph the inner construction of period costume, aspects that cannot be seen when the garments are mounted and on display.

With speakers from various aspects of the reconstruction business the day will give an insight into a variety of ways that the study, creation and replication of historic garments can enhance not only the reconstruction of extant garments, but be the inspiration for new and innovative design.



Programme

- 10.00 Welcome
- 10.40 Keynote Speaker Jenny Tiramani: *To Educate, to Entertain and to Explore: three ways to use reconstructed historical dress.*
- 11.25 Questions
- 11.35 Mandy Barrington: *Historical Patterns Translated for the Modern Body*
- 12.05 Rebecca Morrison: *The Ingenious Mistress of Dissimulation: Or How to Cut a Gown the Eighteenth Century Way*
- 12.35 Questions
- 12.45 Lunch
- 14.00 Keynote Speaker Janet Wood: *subject tbc*
- 14.45 Questions
- 15.00 Delegates will divide into small groups to study and discuss the original garments on display from the Fashion Collections of Leicestershire Museums Service.
- 16.00 Ends

Venue
Venue: Newton Building,
(main entrance off
Goldsmith Street),
Nottingham Trent
University, Nottingham
NG1 4BU

Date
Saturday 21 October 2017
10.00-16.00

Tickets
Members: £30.00; Non-
Members: £40.00; Student
Members: £5.00; Student
Non-members: £10.00.

Booking

Costume Society
Bookings, The Old
Brewhouse, Limpley
Stoke, Bath BA2 7FR
or via the website.
There is a booking
form on page 29 of this
newsletter

Lunch and refreshments
not provided. There
are plenty of places
to eat within a short
walk of the venue.
Nottingham City Transport
tram service has a stop
close to the Goldsmith
Street entrance to
the Newton Building.
Students from Nottingham
Trent University will be
acting as ambassadors
to direct people to the
correct building and room.

Above: Paul Chahidi as Lord
Hastings in Richard III, 2013.
Photo: Simon Annand

Lace in Fashion

BEHIND THE SCENES VISIT

SATURDAY 4 OR 11 NOVEMBER 2017

A Curator-led Tour of the Exhibition at the Fashion Museum, Bath

Members are being offered the chance to join exhibition curator Eleanor Summers for a guided tour of this stunning exhibition, which is the result of a two year project to document the museum's fantastic collection of lace from the 1500s to the present day. It shows fine luxury garments worn by royals and the aristocracy to machine-made everyday fashions. The exhibition displays the skills required for the intricacies of lacemaking and through 50 dresses and accessories showcases how lace has been used in fashion.

The oldest example is a smock dating from around 1580 with Flemish bobbin lace on the sleeves and collar. More recent examples are a navy blue lace dress worn by actress Lea Seydoux in the James Bond film *Spectre*. Fashion designers Balmain, Balenciaga and Molyneux are also represented.



Venue
The Fashion Museum,
Assembly Rooms, Bennett
Street, Bath BA1 2QH

Date
Saturday 4 or 11
November, 2017, 1.30
– 2.30pm (check the
website for confirmation)

Tickets
Members £10.00,
Non-members £15.00,
Students £5.00, Student
Non-members £8.00
Tickets also include
entrance to *A History of
Fashion in 100 Objects*.

Booking
Costume Society
Bookings, The Old
Brewhouse, Limpley
Stoke, Bath BA2 7FR or
via the website. There is a
booking form on page 30
of this newsletter.

Shirt 1580 - 1600 with inset
bobbin lace on sleeve and collar.
© Fashion Museum, Bath



Don we now our Gay Apparel

THE CHRISTMAS QUIZ

WEDNESDAY 29 NOVEMBER 2017

Following
a very
successful
first ever
Costume
Society
Christmas

*The
Christmas
Quiz*

quiz last December, we have
organised a second one to be held on
Wednesday 29 November 2017

Hosted by fashion historian Amber
Butchart, join us at the Working Men's
Club in Bethnal Green for your chance
to win prizes galore. If festive cheer
is your thing, pull on your brightest
Christmas jumper, adorn yourself with
tinsel and join us at 6.30 for 7.00 pm.

Admission is free, but booking is
essential as accommodation is
limited.

Venue
The Basement Bar,
Bethnal Green Working
Men's Club, 42-44 Pollard
Row, Bethnal Green, E2
6NB

Date
Wednesday 29
November, 6.30 open
doors, 7.00 start.

Tickets
Entrance is free, but
booking essential.

Booking
Costume Society
Bookings, The Old
Brewhouse, Limpley
Stoke, Bath, BA2 7FR, or
via the website. There is a
booking form on page 30
of this newsletter.

Ballet Russes Costumes

BEHIND THE SCENES VISIT TO THE V&A MUSEUM'S THEATRE AND PERFORMANCE

COLLECTION, BLYTHE HOUSE, OLYMPIA, LONDON

TUESDAY 25 APRIL 2017

Report by Olivia Gecseg,
Costume Society Ambassador

The Ballets Russes, the dance company founded in 1911 by Russian art critic Sergei Diaghilev, was said to have created a revolution in the performance of ballet. Harmonizing the fields of music, dance and art, Diaghilev updated the ballet's status for the 20th century from its traditional, opera-based and female-led format. Composers Sergei Prokofiev and Igor Stravinsky, and the dancers Vaslav Nijinsky and Anna Pavlova were some of the Ballets Russes' stars, celebrated in their fields to this day.

Diaghilev accentuated the design aesthetic of the Ballets Russes, and invited collaborations from the most famous artists and designers of the time. Pablo Picasso, Matisse, and Coco Chanel contributed to the production of its scenery and costumes. Ballets Russes costumes and props thus became sought-after relics, not only for their association with the dance's golden age, but also their celebrity makers.

The Victoria and Albert Museum's Theatre and Performance department's collection of Ballets Russes costumes and memorabilia is one of the greatest in the world. In 2010 the collection went on display in the exhibition, *Diaghilev and the Golden Age of the Ballets*



All photos taken by Olivia Gecseg
Above: Programme for the Ballets Russes with Nijinsky as the Blue God, c.1912.
Left: Costume for Fairy of the Songbirds in *Aurora's Wedding*, designed/made by Léon Bakst, 1922.
Right: Costume for the Prince in the Hunting Scene of the *Sleeping Princess*, designed by Léon Bakst, made by Grace Lovett Fraser, c.1921.



Russes, 1909-1929, curated by Geoffrey Marsh and the V&A's Curator of Dance, Jane Pritchard.

On 25 April, Jane Pritchard led a session for Costume Society members with the opportunity to study some of the costumes from the Ballets Russes collection. Our visit took place at Blythe House, a grand old building in West London, previously the Post Office Savings Bank, currently home to the stores of the V&A, the Science Museum and the British Museum. As our group settled into the study room, Jane first explained that due to the imminent move of the archives from Blythe House and an internal audit aimed at improving accessibility, only some pieces were available to view. However, judging by the selection we could already spy laid out on tissue paper around the room, there was still plenty to satiate our costume-hungry appetites.

Jane introduced the morning with a detailed account of the Ballets Russes and the history of its costumes. Although the company never performed in Russia itself, its distinctive qualities came from the pronounced 'Russianness' in its art and choreography. The company's ethnic identity manifested strongly through costume, seen in one example held up by Jane: a kaleidoscopic ikat textile, sourced in the St. Petersburg markets, was worn by the Polovtsian Hordes in *Prince Igor* (1909). This exoticism was a strong selling point abroad. The company was based in Paris and toured internationally; the majority of its performances took place in England, which, as Jane pointed out, makes the V&A worthy of holding its extensive collection.

Like the other major collections, the V&A acquired its Ballets Russes archive at auctions in the 1960s and 1970s. The lots for these auctions had been prepared in haste and resulted in many pieces being wrongly labelled and outfits being teamed with the wrong accessories. It took a lot of work to research which accessory matches with which costume, which the V&A curators achieved in the 2010 exhibition.

Jane reminded us of the differences between historic fashionable dress and theatre costumes: principally, the amount of wear and tear, as well as the crudeness in the original construction of stage costumes. The costumes might therefore appear 'less impressive' in terms of aesthetic and preservation appeal. For example, the decorative detailing on wool tunics worn by the dancing

continued on next page



maidens in the *Rite of Spring* (1913) was crudely painted onto the collars and hemlines after the garments were sewn. Furthermore, it is more typical for the costumes of walk-on roles to survive, as those worn in lead roles endured much physical strain through frequent use and were subject to constant laundering. The V&A's archives also hold a large number of laundry bills run up by the company.



The morning concluded with a chance to inspect closely some of the costumes laid out for us. A golden headpiece that had caught my eye earlier, composed of papier-mâché heads stacked one on top of the other, was part of a heavy, beaded costume made by costume designer Léon Bakst for a child dancer in *The Blue God* (1912). There was also a painted silk cap with oversized flowers, probably made by Matisse.

The collection reminded us of the importance of historical costume to interpret bygone eras, and especially one as ephemeral as early dance history. I can recommend a visit to the Theatre and Performance department at Blythe House to anyone interested in early twentieth century dance and design. A special thank you goes to Jane Pritchard and her truly extensive knowledge of the Ballets Russes, as well as to Assistant Curator Alice Young, for making the visit so worthwhile.



Top left: Costume for a Maiden in the *Rite of Spring*, designed by Nicholas Roerich, 1913.
Left: Cap for a Court Lady in *Le Chant du Rossignol*, designed/made by Henri Matisse, 1920.
Above: Costume for a 'Little God' in *Le Dieu Bleu*, designed/made by Léon Bakst, c.1912

Writing Fashion

CELEBRATING 50 YEARS OF THE COSTUME SOCIETY JOURNAL AND 50 YEARS OF SYMPOSIA
THE COSTUME SOCIETY CONFERENCE, LONDON
FRIDAY 30 JUNE - SUNDAY 2 JULY 2017

Report by: Victoria Haddock, Costume Society Ambassador, and Shelley Tobin

Day One, Friday 30 June

The 2017 Costume Society conference began with an afternoon visit to the British Library, kindly organised by Amber Butchart. The two 'Show and Tell' sessions gave delegates the chance to view some remarkable pieces from the Printed Heritage collections of the Library. Seventeen period examples of 'written' fashion were displayed within the Conservation department, including a selection of fashion plates in 18th century ladies' pocket books, volume 2 of the *La Belle Assemblée* (January - June 1807) and a selection of fashion advertisements and trade cards from the Evanion Collection (1884-88). What struck most delegates was the range of colours in fashion plates featured in the magazines.

The Library also kindly showed us three 17th century textile items - an embroidered book of psalms (1633) with matching bag and a pair of leather gloves. On behalf of the delegates who attended the sessions, I would like to say a big thank you to the staff of the British Library for their time and knowledge in helping to get the *Writing Fashion* conference off to a great start.

<https://www.bl.uk/catalogues/evanion/>



Example of a trade card from the Evanion Collection (c)British Library Board (followed by the shelfmark; Evanion 7152)

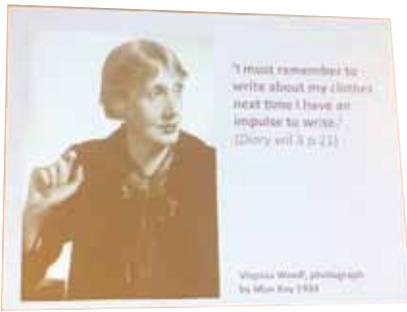
Day Three, Sunday 2 July

The final day of the conference began with the Costume Society Annual General Meeting.

Our first speaker of the day was **Dr Alison Matthews David** from Ryerson University. Her talk, *Does the Shoe Fit? Crime Writing and the Footprint as Forensic*

Evidence, discussed the decisive importance of footprints for the authorities as a tool to identify and convict criminals. In the 19th and early 20th centuries, before DNA testing, crime writers used the close personal and physical relationships that the wearer has with their shoes in the plots of novels, such

as *'The Man with the Nailed Shoes'* (1909) by R. Austin Freeman and Georges Simeon's *'The Head of a Man'* (1931). It was interesting to hear how even in contemporary forensics (in an age of mass production) the soles of shoes can still be used to link a print, shoe and suspect together with the creation of computer databases. *based on following pages*



A slide from Dr Nicholson's talk featuring a portrait of Woolf by Man Ray. Photo: Amber Butchart.

elsewhere that 'Virginia Woolf made extensive use of clothing imagery in her fiction to express character and to evoke modernist tensions of appearance and reality, but her

own relationship to dress is usually described as one of awkwardness, anxiety and even despair' Nevertheless, Nicholson showed that Woolf can be seen as a sophisticated observer of fashion, 'familiar with the pleasures of sartorial elegance and sometimes happy to indulge in them.'

For Woolf, clothing was linked to identity and self-expression. Dr Nicholson showed a very striking image of Woolf published in *Vanity Fair* in 1924. Instead of contemporary dress, she wears a Victorian gown of her mother's, avoiding her usual awkwardness in choosing clothes.

The Keynote Speaker on Sunday was the historical novelist **Lindsey Davis**, famous for her *Falco* series set in ancient Rome. Her humorous talk, titled *Gay Attire or Sombre Garments* discussed how she uses costume in her writing. Davis began by stating that bad historical novelists use costume description as a crude way to set the period of a novel and

that stereotypes of dress do have roots and can help to set a scene. As there are very few literary references available for Davis, she researched Roman garments for her characters and discovered that as Roman clothes were woven on looms, the styles didn't change for hundreds of years. Davis explained how descriptions of clothes are important in crime - either the description of clothes worn by missing people or the description of a criminal's clothes on wanted posters (as the poor usually only had one change of clothes). Davis was another speaker who highlighted the role clothes can have as clues in a crime, especially shoes. The taking away of shoes of dead/dying soldiers and prisoners is a tool used to show power over others.

Rebecca Shawcross, Senior Shoe Curator at Northampton Museum and Art Gallery, entertained us with a survey of *Shoes in Literature* from Dickens to Hardy to Sherlock Holmes. Rebecca is responsible for the Designated Shoe Collection which she has worked with since 1998. Rebecca illustrated her talk with images of shoes from the collection at Northampton as well as caricatures drawn from other collections. Shoes may be closely linked to status and identity,



Example of a press book page, 1953, BATMC 2008.33.3, 4, © Fashion Museum, Bath/N.E. Somerset Council

and are both a potent emotional and personal expression. In her paper, Rebecca focused mainly on 19th century literature. The practical clinking, clattering pattens worn to keep feet away from the wet and mud were linked to Flora Thompson's recollections in *Lark Rise to Candleford* of those who were 'too proud to wear pattens'. One of the more intriguing images showed the black rubber soled plimsolls or 'softs' such as the *Hector Varsity*, essentially marketed as sportswear but adapted as novelty summer wear in country districts.

The penultimate speaker of the conference was **Luz Neira** from the University of Sao Paulo, who spoke about *Brazil Through the Lens of the Ambassador*. Neira explained that the *Ambassador* magazine aimed to promote sales of

British products abroad whilst also trying to shape and sustain Britain's sense of national self in both home and identity. In 1951, the trade magazine wanted to appeal to and build links with countries that had trade links to Britain, including Brazil, with its motto 'Export or Die!' Neira stated that the *Ambassador* wanted a clearer understanding of Brazilian modernist architecture whilst also projecting a positive image of British culture and post-war British textiles, as business and architecture went hand in hand in Brazil. The magazine produced photoshoots of their models posing in expensive British fashions in front of examples of modernist architecture, from famous architects such as Oscar Niemeyer, to link the two countries.

Dr Caroline Ness delivered the last paper of the conference. An independent scholar and researcher, Caroline has been researching twentieth century couturier Jo Mattli since 2008. In *The Couturier as Fashion Journalist - Mattli of Mayfair in Reynold's News* Dr Ness discussed Mattli's career and rather savvy relationship with the media which culminated in a contribution to a TV programme about dressmaking for the BBC in 1967.

Guisepppe 'Jo' Mattli (1904-1982) was born in Locarno, Switzerland. He trained in London during the 1920s, and set up his London house in 1934, becoming known for his ladylike couture and soft tailoring. He later developed a ready-to-wear line and added his name to dressmaking patterns. The designer had a foot in film and TV, as well as journalism. Another aspect of the market for Mattli's designs was served by Reynold's News. Jo supposedly penned a regular column for the paper between 1954 and 1960. These articles take the form of advice on fashion and beauty and focus on ready-to-wear lines. The column repeats his belief that the success of a look is linked to the personality of the wearer, and that simplicity, good taste, and good grooming are paramount.

Dr Ness revealed that Reynold's News was owned by the Co-operative Society at a time when the Co-op ran department stores carrying their own lines. Mattli designed wholesale clothing for the Co-op as well as for Grattan's mail order catalogue. Readers might aspire to own a Mattli designed garment, now it was within their reach.

Members will also enjoy Caroline's article on Mattli in Costume No 45, 2011.

Report by Fleur Elkerton, University College London. Student Bursary winner 2017

Firstly I want to express my gratitude to the Costume Society for awarding me the Student Bursary and allowing me to have an amazingly informative and fun weekend!

As an undergraduate student reading History at University College London, I have always had a keen interest in cultural heritage, yet have only recently started to attempt to synthesise this with my love of dress, fashion and costume design. The *Writing Fashion* conference taught me so much about the world of dress history and research – ranging from interacting with artefacts and magazines in the British Library collections, to fascinating

debates on what we define ‘costume’ as.

After I had settled into my lovely hotel room, we were treated to a ‘Show and Tell’ session with curators from the British Library, involving a variety of handpicked artefacts and books, kindly organised by Amber Butchart. My favourite was definitely the embroidered gloves and tiny psalter from the sixteenth century, but similarly the wonderfully coloured collections of ‘fashionable’ wallpapers and fabric from Ackermann’s *Repository of Arts* demonstrated not only the vibrancy of bygone textiles, but also how trends are recycled, as many looked astonishingly modern!

On the Saturday, we moved to the historic Art Workers Guild in the heart of picturesque Bloomsbury, with its mahogany panelling and eclectic collection

of pictures providing a fitting venue for a jam-packed weekend of dress history talks. The day was long, but fascinating, and punctuated by brilliantly gentle tea breaks that gave us the opportunity to mingle. I learnt

about the factual side of costume, both specific and theoretical, with particular favourites including **Dr Veronica Isaac’s** passionate talk about the role of costume in theatre, the wonderful **Professor Aileen Ribeiro’s** exploration of the sensory side to fashion through paintings, and debating the politicisation of dress through the commercial “blogosphere” via **Susie Lau** (Style Bubble) in conversation with **Agnes Rocamora**. Furthermore, alongside these the speakers taught me to look at the small scale (such as **Dr Joanne Gooding’s** research into the class divides created by NHS spectacles) and transpose it to the larger social landscape, derived from works of literature – English or African American.

Sunday began slightly later, maybe due to the formal dinner and fun quiz the night before, yet was just as absorbing, from **Lindsey Davis’s** amusing tour of Roman textiles derived from her detective novels, to further literary costume studies courtesy of **Dr Claire Nicholson** and her work on Virginia Woolf – again so apt for our wonderful Bloomsbury surroundings! Inspired by fashion forensics due to **Dr Alison Matthews** and **Rebecca Shawcross’s** work on patten overshoes, we collectively discussed the scintillating concept of ‘frock consciousness’.



Left to right: Alisha, Danielle and Fleur

The Student Conference Bursary

We were able to welcome Fleur Elkerton from University College, London who has just completed her first year BA History, and Danielle Dove who is studying for a PhD at the University of Portsmouth in the Centre for Studies in Literature as full weekend delegates. In addition, we were able to offer a bursary to Alisha Shepherd to attend the two days of the Conference. Alisha has just completed her first year at Central Saint Martins on the Fashion History and Theory BA course. We are very grateful to the Edinburgh University Press who generously sponsored these students.

Conference reports by Fleur and Danielle are included on these pages.

This describes the union of the form and the clothing item, which simultaneously anthropomorphises the garment and gives the remaining fragments an eerie bodily quality.

I think one thing that I will definitely take away from this weekend, as it is not only a stringent debate within the field, but is an acute area of personal interest – is the importance of prioritising the practical, tangible side of textiles as a necessary aid alongside dress and costume research. As an academic area we must remember to not get overwhelmed by the minutiae of terminology

and theory. It is of course integral to study, but must function together with the craft and practice of the garment, and the sewing process.

As you can see, I found that this weekend has inspired me to think about dress and costume history in the long term for my education, and maybe even career. From meeting like-minded individuals with incredibly similar interests to discussing career paths and further academic progression with leading experts, I got so much out of *Writing Fashion*, thank you so much again!

Report by: Danielle Mariann Dove, University of Portsmouth PhD English Literature. Conference Bursary winner 2017

The Costume Society’s Annual Conference 2017 saw curators, historians, students, and lovers of fashion gather for a weekend dedicated to the celebration and exploration of fashion writing.

Commencing on Friday afternoon with an exclusive trip to the British Library for a spectacular ‘Show and Tell’ session with curators, the conference culminated on Sunday afternoon with a debate and closing remarks by the Chairman, **Deirdre Murphy**.

Marking fifty years since the first publication of the Costume Society’s journal, *Costume*, this year’s conference theme, *Writing Fashion*, was of direct relevance to my doctoral research. Provisionally entitled, *Sartorial Spectres: Re-Fashioning the Past in the Neo-Victorian Novel*, my thesis traces the imaginative extensions of Victorian material culture in contemporary fiction and argues that fictional renderings of Victorian dress allow modern-day readers a way of accessing past bodies that are no longer extant. As one of the lucky recipients of the Conference Student



Cross stitch alphabet from the V&A Collection



V&A goldwork bag from the collection, with accompanying record

Bursary Award, I was given the advantageous opportunity of attending this year's Costume Society conference in its entirety - something that would simply not have been possible as a partially-funded PhD student.

The first full day of *Writing Fashion* took place on Saturday at the Art Workers' Guild in Queen Square and boasted a diverse host of papers, talks, and keynote presentations, each of which offered something new and interesting to our study of written dress. My particular highlights included: **Lucy Johnson's** paper on nineteenth-century dress in the Thomas Hardy Archives, the first keynote of the day, **Susie Lau** (AKA Susie Bubble) in

conversation with **Agnes Rocamora**; and **Professor Aileen Ribeiro's** keynote address, *Fashion and the Five Senses*, which explored the intersections and interactions between art, (written) fashion, and sensory perception.

The conference dinner on Saturday evening took place at the sumptuous Grange Holborn Hotel and was followed by an after-dinner quiz devised by **Alexandra Kim**. Thankfully, our team for the quiz - 'Ribeiro's Rebels' - included Professor Aileen Ribeiro and Deirdre Murphy, so we were at a definite advantage!

The final day of the conference began with the Costume Society AGM on Sunday morning and was followed by a

number of fantastic papers. Of particular interest to me were **Dr Claire Nicholson's** and **Dr Alison Matthews David's** papers, entitled: *From Empty Shoes to Dishcloth Turbans: The Evolution of Clothing Imagery in Virginia Woolf's Fiction*, and *Does the Shoe Fit?: Crime Writing and the Footprint as Forensic Evidence* respectively.

Attending *Writing Fashion* has given me a wonderful opportunity to hear key speakers in the field, as well as allowing me to foster meaningful connections with other Costume Society members with whom I might collaborate in future. Since my thesis is interdisciplinary in its approach, attending the conference has given me the chance to learn from established scholars and curators in the fields of dress, fashion, and costume; thinking critically and strategically about ways of theorising written dress has helped to shape my approach to my thesis. Moreover, it has been incredibly useful to learn about recent developments in a field that I one day hope to work in. I'm leaving the conference with new friends, contacts, and a reading list that should last me until Christmas!

Thank you to The Costume Society for your wonderful support and I hope to see you all again at next year's conference.

The Costume Society Elizabeth Hammond Awards 2016 and 2017 Clydebank Museum and Art Gallery, West Dunbartonshire



The £10,000 Launch Award for 2016 was a great success enabling Clydebank Museum and Art Gallery to conserve and display a green silk dress and green velvet jacket dated 1830/40 in their exhibition, *A Stitch in Time*, to highlight the change from hand stitched to machine sewn garments and introduce their Singer Sewing Machine Archive.

Janet Wood and Laura MacCalman, Project Director for the exhibition, with the conserved garments.

Janet Wood attended the opening at the Clydebank Museum and Art Gallery on 23rd February 2017. The Sewing Machine Archive is very comprehensive and the dress and jacket had a prominent position in the exhibition. Full credit was given to the Costume Society Elizabeth Hammond Award for financial assistance with the conservation of the garments. A leaflet available to exhibition visitors gave more details of the treatment carried out. *Securing this Award enabled West Dunbartonshire Council to undertake professional conservation of an important Victorian day dress and jacket from the museum's collection. Due to its age and through general wear and tear*

the day dress had suffered various small damages and some staining to the fabric. The delicate silk linings on the inside of pagoda sleeves of the jacket were worn, and the fabric had weakened along the seam fold. Both the dress and jacket were very creased. A significant amount of conservation work was required to prepare the outfit for exhibition. Not all historic garments were designed to be washed - washable undergarments were worn to protect delicate silks and velvets from body stains. For this reason, cleaning period textiles can be difficult, with the added risk of causing further damage. By testing the fabric of the dress and jacket the conservator found that the dyes used were water-soluble, which meant that the dress and

jacket could not be wet cleaned. Further expert advice determined that dry cleaning was also too much of a risk. Instead delicate brushing and a specialist vacuum cleaner were used to lift stains. The badly-creased flounces of the skirt were too delicate to be ironed, so instead weights were attached to gently relax the creases. Damaged and weakened areas of fabric were repaired and supported, especially the silk lining of the jacket sleeves. This was done by covering the silk with a fine nylon net dyed to match the colour of the silk. This intervention will prevent future damage to the silk. Finally, a petticoat was made to support the skirt of the dress and give it its proper shape while mounted on a

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taylor's dummy for display in the exhibition.

The conservator who worked on the project thanked the Costume Society for funding the project and commented that the conservation, particularly of the dress with its extensive mould, was unlikely to have been possible without the assistance of the award.



and **Kathy Callow Awards**. Funding from these awards has enabled three further conservation awards to be made this summer.

A Daphne Bullard Award of £500 was made to **Weston-Super-Mare Museum** for the conservation of a bright pink siren suit worn by local resident Mildred Webb (inset image).

The all-in-one siren suit became a staple garment for women during the Second World War as a garment which was quick and easy to put on as well as providing warmth

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The Costume Society is keen to promote conservation, and further funding from the **Elizabeth Hammond Award** is now available for a December award of up to £2,500. The Society also hosts two other conservation awards on its website, the **Daphne Bullard**



Report: Elly Summers, Exhibition Curator, Fashion Museum, Bath

In January 2017 the three lace dresses were conserved by Julie Travis of Shephard Travis Textile Conservation Studio Ltd., and were mounted for display in the exhibition *Lace in Fashion*, which opened to the public on 4th February 2017 and will run until 1st January 2018.

We are thrilled to have been able to include these hitherto unseen lace dresses in the exhibition where they have made a stunning and striking contribution and have received a great deal of interest from visitors both to the museum and on line. Images of the three lace dresses have been used in Fashion Museum social media, with tweets of the

dresses being released in the run up to the opening of the exhibition. We are in the process of making these images available on line through on-line image library Bridgeman Images and in June 2018 they will also be available on the Bloomsbury Fashion Central website as part of the Berg Fashion Library. The black machine-made Chantilly-style lace dress 1910 is the focus of one of the events in our *Classes and Workshops* programme for summer 2017 at the Fashion Museum; Penny Wheeler will be creating different lace effects using rigid heddle weaving in *Weaving Lace*



The Costume Society Elizabeth Hammond Award 2017 for Three Lace Dresses



Opposite page, top: display lineup. Opposite page: 1900 dress on arrival, before conservation and after. Above: 1800 Queen Charlotte dress condition on first appraisal and later, ready for display. Below: 1910 dress before, during and after conservation.



Effects based on the lace design of this dress. The Queen Charlotte dress has received extensive media coverage, featuring in articles in both the *Guardian* and the *Telegraph* and was also the subject of a radio interview on Radio 4's *The Today Programme*. It has become a star object of the exhibition and we are currently in talks with Kew Palace to display the dress as part of their forthcoming

exhibition to mark the bicentenary of Queen Charlotte's death in 2018. We are so grateful to the Costume Society for the award of the Elizabeth Hammond Award, without which these beautiful and important dresses would still be in storage. The Three Lace Dresses have made such a fantastic contribution to the exhibition and it has been particularly exciting and a great privilege to be able

to share the discovery of the Queen Charlotte dress. This dress may be the only surviving garment in the world belonging to Queen Charlotte, which, before conservation was a sad and crumpled object but has surfaced as one of the leading objects in the exhibition. We are looking forward to welcoming members of The Costume Society later this year for a curator-led tour of *Lace in Fashion*.

See page 4

Patterns of Fashion Award Winners 2017

The 2017 Conference was held in the beautiful Art Workers Guild that seemed a very apt historic setting for the **Patterns of Fashion Award**. Once again the Oscar winning **John Bright**, Founder and Managing Director, Cosprop was our wonderful judge.

There were three finalists:

Helen Shipp from Coleg y Cymoedd University who had painstakingly made her reconstructed white quilted satin jacket with hood, C1745-60 from the National Trust's Snowhill collection.

Heidi Peace from Plymouth College of Art who so skilfully dyed and made her silk chiffon reconstruction of an afternoon dress made by Madame Vionnet C1922 from the Centre de Documentation du Costume collection.

Stephanie Bradley from the Arts University Bournemouth reconstructed her ottoman silk day dress C1887-9 from the V&A Museum collection.

The winner was **Stephanie Bradley** with John commenting on the complexities of the garment, her excellent choice of fabric that held the style so perfectly and the fact that she faithfully reconstructed her garment from Janet Arnold's pattern that is actually not correct because the back does not allow for the extra length required because of the bustle cage! Helen had been unable to find suitable fabric for the pouched panel so had experimented with different devoré methods using the fleur de lys pattern until she was satisfied.



This page: Stephanie Bradley's winning garment
Opposite page: Heidi Pearce's dyed silk chiffon
and Helen Shipp's meticulous quilting.



He said of the other two finalists that their garments were both remarkable. The quality and quantity of the quilting of Helen's jacket was exceptional – this was particularly evident in the hood where the stitching was perfect on both sides. He suggested that a firmer canvas should have been used to hold the shape of the garment better. Helen admitted that it had taken her many, many hours! Of Heidi, he commented on the care taken in painstakingly dyeing the chiffon to achieve the different tones and how she had handled the chiffon very skilfully. He commented that the simpler the construction of a garment appears, the more difficult they can

be because any slight inaccuracy becomes very apparent. No inaccuracies were found!

All of the students commented on the amazing journey they had been on to create their garments, how much they had learnt and how thrilled they were to have them reviewed by such an expert who had spent time with each of them individually talking with them and then gave such constructive feedback.

The winner received £500 and the finalists each £200 – all so well deserved.

Membership Online Access to the Costume Archive

One of the undoubted benefits of Costume Society membership is access to the entire online archive of *Costume*, which is now hosted by our publishers Edinburgh University Press. We wanted to make sure that members are aware of the very easy method of accessing the archive, so that you can enjoy this benefit to the full.

To access the archive:

1. Log in as a member, using the **Member Log in** at the top right hand corner of the home page, using your normal password (easy to renew if you've forgotten).

2. Once you have logged in, click on the **Costume Journal** tab and then click on the **Read Costume online** tab from the menu on the right hand side

3. The EUP Costume page will open up, with the issue list of *Costume*. You will be able to search and browse content and when you find the article you would like to read you will be able to open up a pdf copy.

If you have any problems accessing the online archive please contact us at

info@costumesociety.org.uk

Happy reading!

News from Killerton and Royal Albert Memorial Museum, Exeter.

Shelley Tobin



We plan to relaunch in February 2018 with a new exhibition called *Branded: Fashion, Femininity*

and the Right to Vote.

This will tie in with the National Trust's celebration of the Representation of the People Act passed in 1919, which granted women over 30 the vote for the first time.

<https://www.nationaltrust.org.uk/killerton>

We have just changed over some of our history displays at RAMM. The 1920s display features a black and white sequinned dress and an early pair of shoes



The roof renovation work is proceeding according to plan. The latest excitement was a cache of Acland family photographs

dating from the 1920s which were found hidden in the roof. They mainly show the family enjoying a picnic and a dip in the local river. Further information can be found here: nationaltrust.org.uk/killerton/features/century-old-photos-discovered-in-killertons-roof

A New School of Textiles

Newly established in Coggeshall, Essex, the School of Textiles offers a wide range of educational opportunities. These range from the School's programme of lectures, study days and workshops to visits tailored for individuals and groups who wish to consult the School's collection and large library.

Co-founder and Director Kate Wigley describes it as a space for exploration, sharing and learning. Several forthcoming events focus on the great local weaving and lace-making traditions. Practical events are also planned: 'Using our collection, which holds textiles from the C16th to the present day, we will be offering study days on caring for textiles, making reproduction garments, and the art of painting drapery, to name just a few. Our intention is to encourage those who have an interest in textiles and dress and want to learn more.'

An interview with Kate Wigley, conducted by Costume Society Ambassador Ruby Valentine, is on the Society's website blog page, dated 31 March 2017.

by Rayne, satin dance shoes with diamante studded heels from the 'Footwear deluxe' range. The 1940s case has also been changed with a Utility day dress and wedge heeled shoes now on display.

Later in the year we'll be changing our WWI case in the Courtyard Gallery. From November we will show dress and accessories in *Keeping Up Appearances*. On the Home Front women were encouraged to maintain a positive outlook expressed by dressing well, especially when men returned from posts overseas. *Keeping Up Appearances* will showcase a selection of pretty, decorative accessories worn for days out or for evening occasions.



The other Co-founder and Patron is Mary Schoeser, upon whose extensive textile collections, book collections and research notes the new School and its library are based. **School of Textiles, 14 Market Hill, Coggeshall CO61TS www.schooloftextiles.co.uk**

Information Exchange

Lost at Sea

In 2015, a shipwreck was discovered by a local diving club near the island of Texel, approximately 60 miles north of Amsterdam. The wreck, codenamed BZN17, contained an unusual cargo: bundles of 17th-century clothing, surviving in a remarkable degree of preservation under a layer of sand and silt for 400 years along with other items, including leather book bindings and a silver cup. A silk dress was found nearly intact, indicating that someone of high social status was involved in the story of the lost luggage. Historians, maritime archaeologists and conservators at the Universities of Amsterdam and Leiden as well as the Museum Kaap Skil at Texel are now involved in researching the find, tracking the history of the

objects and conserving them for research and display. Janet Dickinson, Senior Associate Tutor with Oxford University Department of Continuing Education, is exploring the possibility of a connection with the British royal family during the period of the Interregnum, following the execution of Charles I in 1649.

One thing we know about the lives of royalist exiles in Europe is that they were trying, as far as possible, to live in the style in which they would do at home, but many of them were struggling for access to the money to allow them to do so. We can't say for sure whether the lost luggage belonged to someone from the English court, but we can say that there is an exciting range of high value objects, belonging to someone who appears to have

intended to live in an elite style.

Jenny Tiramani, Melanie Braun and Claire Thornton from the School of Historical Dress have been studying the garments and textiles from the BZN17 shipwreck since last autumn, and have been commissioned to take detailed patterns and make some reconstructions of the clothes. A publication on the garments and textiles is planned for the end of 2019, in collaboration the Rijksmuseum, Amsterdam University Textile Conservation, and the museums of the Northern Provinces of the Netherlands.

For further information see website: www.arstechnica.co.uk/science/2016/04/dutch-divers-discover-400-year-old-dress-in-a-sunken-ship/

Continued from page 16

and modesty during an air raid; in fact it was the original 'onesie'. This iconic garment will be part of a new exhibition *Beside the Sea; Conservation of Women's Leisurewear*, highlighting how women's roles and fashions changed during the first half of the 20th century.

A further £750 was awarded to **Harris Museum and Art Gallery** for the conservation of two garments to be included in their exhibition, *Preston*

Street Style, opening 16 Sept 2017. Both garments belonged to local sisters, the Misses Arminson, Elizabeth Gertrude, Mary, Annie, Hilda Frances and Alice. They comprise a cream wool walking costume dated c 1900, and a blue linen pinafore over a chemisette c 1910. They are part of one family's clothing donations to the museum between 1926 and 1955.

The final award made to **Saffron Walden Museum** was a combined **Daphne Bullard** and **Kathy Callow**

Award. £1,000 was awarded to conserve a rare silk reticule dating from 1825 made to support the abolition movement.

This unique object with its important social history is in very poor condition and in urgent need of conservation. This will enable it to be displayed, initially as Object of the Month, and then in future exhibitions. It will be used to tell the story of Quakers in Saffron Walden and mark the 200th anniversary of the abolition of slavery in Britain.

Situations Vacant

Are you interested in joining the Executive Committee of the Costume Society?

The Costume Society is seeking to fill several posts on the Executive Committee, listed below. We are the UK's largest and longest-running fashion and dress history network. We bring together academics, makers, designers, curators, conservators and anyone interested in all aspects of clothing including social history, fashion, uniform and performance costume – past and present, around the globe. Our activities include an annual two-day conference, a range of study days and events each year, and the publication of the academic journal, *Costume*, twice yearly by Edinburgh University Press. We have five annual awards for research, conservation, curatorial and design-related activities.

Treasurer

to manage the Society's financial affairs.

We have an investment fund which provides the income for our five annual awards, which offer from £500 to £5,000 for research, conservation, curatorial and design-related activities. We are looking for someone with financial experience to join our Executive Committee and handle the practical aspects of our finances, including maximising our investments, as well as to provide the financial vision and direction that will enable the Costume Society to expand its charitable activities.

Treasurer's duties

- Oversee the financial affairs of the organisation and ensure they are legal, constitutional and within accepted accounting practice.
- Ensure proper records are kept and that effective financial procedures are in place.
- Monitor and report on the financial health of the organisation.
- Oversee the production of necessary financial reports/returns, accounts and audits

Further details of all posts can be found on the Society's website: www.costumesociety.org.uk

If interested, please email the Costume Society Chairman and attach a short CV:
chairman@costumesociety.org.uk

Two Conference Organisers

one to organise the programme of the annual conference, and the second to organise the venue.

Vice Chair

to provide leadership and support to the Executive Committee in particular, and the Society as a whole.

Vice Chair's Duties

- Promote the Society and support the delivery of its charitable aims.
- Contribute new ideas and fresh thinking about the Society's future.
- Assist in expanding the Society's membership and audience.
- Serve as a Trustee, as defined by the Charities Commission.
- Attend 3 meetings of the Executive Committee and chair it when necessary.

Conference Organiser 1 - Programme

Duties

- Academic lead on the conference theme, sends out call for papers.
- Sets up and liaises with an appropriate panel to approve proposals.
- Determines final programme and communicates with speakers.
- Assembles conference packs and finds chairs for sessions.
- Liaises with Venue Organiser.
- Liaises with the Costume Society's Communications Sub-committee for advertisement of programme.

Conference Organiser 2 – Venue

Duties

- Organises the venue and arranges the hospitality, AV, and catering for the conference.
- Visits to potential venues and assessment of suitability, in terms of cost, accessibility etc.
- Determines total cost of event and breakdown of ticket prices.
- Finds sponsorship for the event.
- Organises registration and oversees smoothing running of the events.
- Liaises with venue contacts, Programme Organiser, Treasurer, Bookings Coordinator and the Costume Society's Communication Sub-committee.



In Memoriam PETER BENJAMIN FARRER 1926 – 2017

Members will be sad to hear of the death of Peter Farrer in February. Peter was an active member of the Costume Society since joining in 1975, and assisted his wife Anne Brogden as Membership Secretary from 1981 to 1995.

Outfits from the *Transformation* exhibition, Peter and his twin sister Sarah c. 1930, and Peter in his library.

Peter and Anne regularly attended Annual Symposiums and participated in many of the Society's overseas trips. In his later years when working part-time and in retirement Peter became deeply involved in researching the subject of cross-dressing and produced a series of thirteen books which he self-published, based on cross-dressing correspondence in 19th and 20th century magazines.

After Anne's death in 2014 Peter felt able to admit openly that he had himself dressed in women's clothes, strictly in secret, since he was a teenager. He offered to bequeath his cross-dressing wardrobe, which included both vintage women's garments of the 50s – 70s and clothes he had custom-made for himself

by a Brighton dressmaker with the label *Kentucky Woman*, to National Museums Liverpool, and a small selection of these featured in an exhibition at the Walker Art Gallery from October 2015 to February 2017. A fuller obituary covering Peter's remarkable life will appear in *Costume* Volume 51 No 2 in September, and *The Times* published an obituary on 22 April. He was also included in Radio 4's obituary programme, *Last Word*, on 28 April. Following Peter's death, his son Jonathan has been faced with the considerable task of

sorting out and disposing of Peter's collections, both of garments, of which there were many hundreds, and the many thousands of books, magazines and periodicals. Peter had collected women's dresses and underwear, mostly made of his favourite material, taffeta, dating from the mid 19th century until the 1980s, most of the items being evening dresses from the 1930s–1960s. There were also shoes, hats and swimwear. The library included fashion periodicals and books, Victorian and Edwardian women's magazines,

theatre and film magazines, and literature on fetishism and cross dressing. When he had moved to a Care Home in the autumn of 2015 Peter had generously donated some of his library, including copies of *Vogue* pre 1920, to the Gallery of Costume Manchester, his cross-dressing library and research papers to National Museums Liverpool, and other items including Victorian and Edwardian theatre magazines to the Liverpool John Moores University Library, but this still left many rooms full of bookcases and boxes.

The Liverpool auction house Adam Partridge held a sale of the *Fashion and Textile Collection of Peter Farrer* on 5 July. Peter's collections were divided into 279 lots, 65 lots of clothes and

accessories, 9 lots of ephemera and 205 lots of books and magazines. The lots of dresses on average contained at least ten items, and there was plenty of interest, especially from online bidders. The highest price achieved was for a late 1950s Christian Dior black and red taffeta cocktail two-piece dress. Among the lots of books there was brisk bidding for copies of *Vogue* from the 1920s and 1930s, but disappointingly not great interest in bound volumes of Victorian women's magazines such as *The Englishwoman's Domestic Magazine* and *The Woman at Home* of which Peter had almost complete runs and which are so valuable to researchers into 19th century dress and women's studies.

The exhibition *Transformation; One Man's*

Cross-dressing Wardrobe, which was at the Walker Art Gallery, Liverpool, has now been re-mounted at Sudley House, in a more spacious setting, which has made it possible to include more of Peter's vintage dresses and the outfits he had made to wear himself, part of Peter's bequest of about forty outfits now belonging to Liverpool Museums. Peter knew about the Sudley exhibition and was consulted about what was to be included, but sadly died six weeks before the opening. The exhibition continues to interest and intrigue visitors of all ages, and attract very positive feedback, a fitting legacy for a man with wide, complex and possibly controversial interests and knowledge, who contributed much to the Costume Society and to the world of dress and fashion studies.

The following are some of the many hundreds of comments left by visitors, attesting to the interest it has created.

Peter Farrer is a great example of living outside gender stereotypes to obtain what makes him happy, and he looks fabulous

Extremely brave for a man of his age – unheard of yet inspirational

Girls can wear pants so why can't men wear dresses? Be yourself

Style has no gender and sees no conformity, it is why it is timeless

One day it will only be remarkable that this was remarkable

Exhibitions 2017

Abegg-Stiftung

Werner Abeggstrasse 67,
CH-3132 Riggisberg

Material Traces

Conserving and exploring
textiles
until 12 November 2017
www.abegg-stiftung.ch
Tel: +41 (0)31 808 12 01

Bexhill Museum

Egerton Road, Bexhill-on-
Sea, TN39 3HL

Roaring Twenties, Stylish Thirties

until 17 December 2017
www.bexhillmuseum.co.uk
Tel: 01424 222058

Chatsworth House

Bakewell, Derbyshire, DE45
1PP

House Style

Fashion and
Adornment at
Chatsworth
House
until
22 October 2017
www.chatsworth.org
Tel: 01246 565300



Chertsey Museum

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

Fashion and Freedom

16 September 2017 -
1 September 2018
www.chertseymuseum.
org.uk
Tel: 01932 565764



The Fan Museum

12 Crooms Hill, Greenwich,
London, SE10 8ER

Street Fans

19 September -
31 December 2017
www.thefanmuseum.org.uk
Tel: 020 8305 1441

The Fashion Museum

Assembly Rooms, Bennett
Street, Bath, BA1 2QH

A History of

Fashion in 100 objects

Until 1 January 2019

Lace in Fashion

Until 1 January 2018
www.fashionmuseum.co.uk
Tel: 01225 477173

Fashion and Textile Museum

83 Bermondsey Street,
London, SE1 3XF

Louise Dahl-Wolfe: A style of her own

20 October 2017 - 21
January 2018

Harper's Bazaar 150 Years: The Greatest Moments

20 October 2017 -
21 January 2018
www.ftmlondon.org
Tel: 020 7407 8664

Gallery of Costume

Platt Hall, Rusholme,
Manchester M14 5LL

Mary Quant: Fashion Icon

until 5 November 2017
www.manchestergalleries.org
Tel: 0161 245 7245

Kensington Palace

Kensington Gardens,
London W8 4PX

Diana: Her Fashion Story

until 2018
www.hrp.org.uk
Tel: 0844 482 7777

Lotherton Hall

Off Collier Lane, Aberford,
Leeds, LS25 3EB

Fashionable Yorkshire

until 17 December 2017
500 Years of Style
www.leeds.gov.uk/
lothertonhall
Tel: 0113 247 8256

National Centre for Craft and Design

Navigation Wharf, Sleaford,
Lincolnshire, NG34 7TW

The World is Your Dressing Up Box

22 July - 8 October 2017
www.nationalcraftanddesign.
org.uk
Tel: 01529 308710

Sudely House

Mossley Hill Road,
Liverpool, L18 8BX

Transformation

**One man's cross-dressing
wardrobe**
until March 2018
www.liverpoolmuseums.org.
uk/sudley
Tel: 0151 724 3245

Ulita

St Wilfred's Chapel,
Maurice Keyworth Building,
University of Leeds, LS2 9JT

Katagami: The craft of the Japanese stencil

20th and 21st Century
Textile Art
until 7 December 2017
www.ulita.leeds.ac.uk
Tel: 0113 343 3919

Victoria and Albert Museum



South Kensington, London
SW7 2RL.

Balenciaga: Shaping Fashion

until 18 February 2018
www.vam.ac.uk
Tel: 020 7942 2000

Walker Art Gallery



William
Brown Street,
Liverpool L3
8EL
**Fashion
Icons:
Celebrating
Gay
Designers**
18 February
2017-

Summer 2018
www.liverpoolmuseums.org.
uk/walker
Tel: 0151 478 4199

William Morris Gallery

Lloyd Park, Forest Road,
Walthamstow, E17 4PP.

May Morris: Art and Life

7 October 2017 -
28 January 2018
www.wmgallery.org.uk
Tel: 020 8496 4390

Conferences 2017 -2018

Association of Dress Historians International Conference 2017

Art Workers' Guild, 6 Queen Square, London WC1N 3AT
**Interwoven: Dress that Crosses Borders and
Challenges Boundaries.**
27 October 2017
www.dresshistorians.co.uk

Textile Society Annual Conference 2017

The Hostry, Norwich Cathedral, Norwich, NR1 4DH
Crafts: What is Critical?
3 - 4 November 2017
www.textilesociety.org.uk

Royal Ontario Museum International Conference

Royal Ontario Museum, 100 Queens Park, Toronto, Ontario,
M5S 2C6, Canada
**Cloth Cultures: Future legacies of Dorothy K
Burnham**
10 - 12 November 2017
www.rom.on.ca

Costume Colloquium IV

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

News from School of Historical Dress

The renovation work at 52 Lambeth Road is
progressing well and we hope to offer a range of short
courses for the remainder of this summer and autumn
very soon.

Meanwhile, please look at the two most recent
posts on our PUBLIC Facebook page - one on our
collaboration with the Art Institute of Chicago and the
other, a shared post from the International Council of
Museums Costume Committee. Please note that you
do not have to be a member of Facebook to look at
our pages.

They are open to all - just click on the link below:

[https://www.facebook.com/
theshoolofhistoricaldress](https://www.facebook.com/theshoolofhistoricaldress)

Editorship of Costume

forthcoming vacancy

One of the current Editors of *Costume*, Valerie Cumming, has indicated her wish to step down at the end of her five-year contract in December 2018.

Expressions of interest in this post to edit the journal from 2019, with an overlapping period to ensure continuity, are invited. Potential editors should have a broad knowledge and interest in history, preferably in the history of dress, with particular reference to material culture, and a network of contacts within the fields of visual and cultural studies is essential. An academic or museum background and recent experience of the publishing process would be an advantage. Familiarity with modern technology is a requirement. Applicants must be based in the UK and be able to attend Costume Society meetings as the Co-Editor, Alexandra Kim is based in Canada.

Costume – the journal of the Costume Society – is a scholarly, peer-reviewed journal which publishes studies of dress and fashion from a broad chronological period and from a worldwide perspective. The Editors work with the Costume Society and its publisher, Edinburgh University Press to produce two issues, published in March and September each year. It is the job of the Editors to search for, invite and receive submissions; send out submitted texts to peer review; discuss revisions with authors; edit and check texts and illustrations; and deliver proofed manuscripts to the Production Editor on specified dates. The two Editors are assisted by a dedicated Book Reviews Editor. The Editors ensure that all material is of a high academic standard.

The post attracts a modest honorarium and expenses and is offered as a five year appointment which can be renewed.

Expressions of interest should be sent to **journal@costumesociety.org.uk** no later than 1 December 2017. Informal interviews will take place in January 2018.

The current Editors are happy to discuss the duties and responsibilities informally with potential applicants. Please contact them via **journal@costumesociety.org.uk** indicating whether you would like a meeting – real or virtual - or a telephone conversation in the first instance.



Booking forms

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

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

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

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



Reconstruction
Autumn Study Day

Name

Saturday 21 October 2017, 10.00 - 16.00
Nottingham Trent University, Newton Building, Nottingham, NG11 4BU
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.

Autumn Study Day: **Reconstruction - Theory and Practice Saturday 21 October 2017**

Name

Tel

Address

postcode

email

Please send me Members' tickets at £30.00

..... Non members' tickets at £40.00

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

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

I enclose a cheque for £..... made payable to **The Costume Society**
Please send your cheque with this form and a stamped self-addressed envelope to:
Costume Society Bookings, The Old Brewhouse, Limpley Stoke, Bath, BA2 7FR

Name

The Fashion Museum
Assembly Rooms, Bennett Street,
Bath BA1 2QH,
Saturday 4 or 11 November 2017.
13.30 – 14.30.

Ticket number

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

Christmas Quiz

Name

Bethnal Green Working Men's Club,
42-44 Pollard Row, Bethnal Green,
E2 6NB
Wed 29 November 2017 18.30 for
19.00.

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
email postcode

Please send me Members' tickets at £10.00
..... Non members' tickets at £15.00
..... Student members' tickets at £5.00
..... Student non members' tickets at £8.00

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 Brewhouse, Limpley Stoke, Bath, BA2 7FR

Christmas Quiz

Name Tel
Address
email postcode

Please send me Tickets
Free, but booking essential

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



Costume Calendar 2017-18

COSTUME SOCIETY
www.costumesociety.org.uk



Nottingham Trent University
Newton Building, Goldsmith
Street, Nottingham NG1
4BU

Study Day: Reconstruction - Theory and Practice*

21 October 2017
Details page 3

The Fashion Museum,
Assembly Rooms, Bennett
Street, Bath, BA1 2QH
Exhibition Tour: Lace in Fashion*
4 or 11 November 2017
13.30 - 14.30
Details page 4

Bethnal Green Working
Men's Club, 42-44 Pollard
Row, Bethnal Green, E2 6NB
Christmas Quiz*
29 November 2017
18.30 for 19.00
Details page 5

*Booking Forms page 29 and 30

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.

WECS WEST OF ENGLAND COSTUME SOCIETY



www.wofcostumesociety.org

Bath Cricket Club, North
Parade Bridge Road, Bath
BA2 4EX

Dressing to Impress in the C17th

7 October 2017, 9.45-16.45
Speakers: Jenny Tiramani,
Professor Maria Hayward,
Rebecca Quinton and Pat
Poppy.

Bath Bowls Club, Pulteney
Road, Bath BA2 4EZ

Fashion in the time of Jane Austen

18 November 2017
14.00-16.30
Speaker: Sarah Jane
Downing. This

Christmas meeting includes mince pies and mulled wine and you are invited to dress from the period.



Bath, venue tbc
Foale and Tuffin: the sixties, a decade in fashion

3 February 2018
14.00 - 16.30

TEXTILE SOCIETY
www.textilesociety.org.uk



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

London Antique Textile Fair

8 October 2017
atflondon@textilesociety.org.uk

William Morris Museum,
Lloyd Park House, Forest
Road, Walthamstow, E17 4PP

May Morris Exhibition Visit

26 October 2017
events@textilesociety.org.uk

The Hostry, Norwich
Cathedral, Norwich NR1
4DH

Textile Society Conference:

Crafts – what is critical?
3 – 4 November 2017

COSTUME SOCIETY SCOTLAND

www.costumesocietyscotland.co.uk

All meetings are held at
Augustine United Church,
41 George IV Bridge,
Edinburgh EH1 1EL

The kilt is the jewel of the Scottish National Dress

Talk by Deirdre Kinloch
Anderson
2 October 2017

continued on back page

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Tailoring and tailored garments C1780 – 1840: highlights from the National Museum of Scotland collection
Talk by Emily Taylor
6 November 2017

Xmas Party – Jacobite theme
4 December 2017

Representative from Hamilton and Inches, the well-known Edinburgh Jewellers
8 January 2018

“Gathering Stories”
Personal tales about costume and hand embroidery.
Talk by Angela Elizabeth Featherston
5 February 2018



All copy for the Spring 2018 Newsletter must be received by
31 January 2018.

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sccostumesociety.org.uk

Victoria & Albert Museum,
Cromwell Road, South
Kensington, London
SW7 2RL
Balenciaga: Shaping Fashion
17 October 2017

Itchen Abbas & Avington
Village Hall, Main Road,
Itchen Abbas, Nr Winchester,
Hampshire, SO21 1BQ
AGM/Study Day, Revolution to Rebellion: 1650 – 1750
3 March 2018

OTHER EVENTS
See also CONFERENCES

Court Room of the
Guildhall, St Giles Square,
Northampton, NN1 1DE
The Concealed Revealed: the Magic of Shoes
Talks and Concealed Shoe
Display
22 September 2017
www.northampton.gov.uk/
museums

Front cover images
Main image: Transformation
Exhibition, page 24 and 26.
Frieze from left to right:
Victorian Day Dress, page
15; Reconstruction Study
Day, Page 3; Lace in Fashion
conservation, page 17; Fan
Museum, page 26.
Background image: Lace
inset on 1580s blackwork shirt,
Fashion Museum page

Membership Renewal time

Subs are due again before 1 January. It's really easy to **renew online** when you're logged in - and there's a form with this newsletter for the traditionally inclined.

CostumeSociety.org.uk

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