

## How to Get Dressed

Two study weekends with Sarah Thursfield on practical skills for re-creating medieval clothing.

- ~ Sources of information
- ~ The garments for your character
- ~ Patterns
- ~ Cloth
- ~ Sewing for all skill levels
- ~ Getting your head round the period mindset



**Saxons and Normans, 800-1300**  
25th & 26th March 2017

**Hundred Years/Wars of the Roses, 1350-1480**

8th & 9th  
April 2017



Llanymynech Village Hall,  
SY22 6EE

£70 (lunch and accommodation not included)  
discounts available for students

Contact me to book a place or for more details: Highmoor, Llanymynech SY22 6HB  
phone 01691 839286  
milseam@btinternet.com  
www.sarahthursfield.com

continued from page 25

is a collection of nearly 500 pieces of lace – some from the 17th and 18th centuries including liturgical vestments donated to the Order by royalty and noble families, some made by the sisters themselves. These have been maintained and conserved by the Musée de la Visitation, and each year a temporary exhibition takes place of some of the collection.

Martine Gauvard has written a book on the collection with illustrations of over three hundred items, *Fils de lin, Lumière de l'autre*, which can be ordered from: Musée de la Visitation, 4 place de l'Ancien Palais, 03000 Moulins, France, price 39 Euros, postage 8 Euros. See longer item, page 26

## John Bright Collection Website Launch

A new website featuring garments from the John Bright Historic Costume Collection, funded by the Heritage Lottery Fund, has just been launched. The garments are beautifully photographed, and it will be an invaluable resource for researchers and students.

[www.thejohnbrightcollection.co.uk](http://www.thejohnbrightcollection.co.uk)

# Costume Society Newsletter



All copy for the Autumn 2017 Newsletter must be received by  
**31 July 2017.**

**Email**  
newsletter@costumesociety.org.uk

**Post to**  
Anthea Jarvis,  
10 Highgrove Park,  
Liverpool L19 9EQ

## CostumeSociety.org.uk

### Costume Society contacts

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awards@costumesociety.org.uk  
membership@costumesociety.org.uk

and for anything not covered by one of the above:  
info@costumesociety.org.uk

The postal address for membership correspondence only is  
The Shambles, Sham Castle Lane, Bath BA2 6JH  
Registered address (not for correspondence)  
The Costume Society, 150 Aldersgate Street, London EC1A 4AB

## Spring 2017



## Chairman's Newsletter Report

SPRING 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. The Society is constantly changing – adapting to the interests of its members and seeking to attract new audiences to ensure its continued success in the future.

This past year we made some exciting new developments. Our Ambassadors and blog editors kept us up to date with the latest exhibitions, their latest research and provided food for thought on African fashion histories and sportswear. We announced that *Costume*, the Society's excellent journal, will be produced by Edinburgh University Press, an academic publisher. We experimented with new programmes such as a careers networking event, and a brilliant Christmas fashion history quiz. We launched a new conservation award, which has helped Clydebank Museum to conserve objects for display.

We look forward to more exciting developments in 2017 – a dynamic programme of events that we hope you'll enjoy, two extremely good new issues of *Costume*, a new group of Ambassadors, and a conference about writing fashion, to mark 50 years of the Journal. As ever, stay up to date via the newsletter, Facebook, Twitter and of course our website, [www.costumesociety.org.uk](http://www.costumesociety.org.uk)

### Front cover images

**Main image:** Blue day dress from Chertsey, page 5.

### Frieze from left to right:

*Ballet Russes* brigand, page 4; Lucienne Day Calyx design from the Textile Society London Fair, page 31; Behind the scenes at Touchstones, page 20; Tan and Khoo families, page 22; Norwegian *Bunad* page 25; Lace from the Musée de la Visitation, page 25 and 26.

**Background image:** detail from the *Lace in Fashion* exhibition, page 19.

## Warner Textile Archive

BEHIND THE SCENES VISIT

SATURDAY 18 MARCH 2017



This is a rare opportunity to visit Warner's Archive to view fabrics and designs produced by Warner

documenting nearly 500 years of design history. Located in Warner & Sons' original Grade II listed textile mill in Braintree, Essex, the Warner family's connections with the textile industry date back at least to the late seventeenth century, when William Warner worked as a scarlet dyer in Spitalfields, London.

The Archive Gallery displays over 100 designs through temporary displays, offering a view of the past and inspiring the designers of the future.

The William Morris display celebrates the relationship between designer William Morris and Warner & Sons, looking at their important role in developing and supporting British design and manufacture.

There is a wonderfully rich and important group of flat textiles, paper designs and fragments. Samples include 18th century French hand-printed cottons, embroidered prayer caps from Africa, paper designs for woven ribbons, shawls and point paper designs for woven silks. Although comprising a few complete garments and accessories, the majority of the fabrics are pieces from dresses or accessories, such as sleeves, bodice sections, dress panels, collars and tambour decoration. Amongst the Archive's 18th century treasures is a rare example of a toile de Jouy, printed in Jouy en Josas under the direction of Christophe Philippe Oberkampf, the pioneer of toile de Jouy in the 18th century.

The Archive is a five minute walk from Braintree Station (train from Liverpool Street arrives 13.50) Free parking is available adjacent to the Archive for a limited number of vehicles.



### Venue

Warner Textile Archive,  
Silks Way, Braintree,  
Essex CM7 3GB

### Date

Saturday 18 March 2017,  
14.00-16.30.

### Tickets

Members £22.00  
Non-members: £24.00  
Includes afternoon tea.

### Booking

On line, or by post  
from Costume Society  
Bookings, The Old  
Brewhouse, Limpley  
Stoke, Bath BA2 7FR.  
There is a booking  
form on page 15 of this  
newsletter.

Above: A rare example of toile de Jouy printed in 1775

Centre: 19th century  
tamboured beadwork

Top left: Hand woven three-  
pile silk velvet.

Images courtesy Warner  
Textile Archive.



## Ballet Russes Costumes from the V&A Theatre and Performance Collection

BEHIND THE SCENES VISIT  
TUESDAY 25 APRIL 2017

This will be an opportunity to see up close costumes from Sergei Diaghilev's revolutionary Ballet Russes dance company. Created a century ago, the productions of the Ballet Russes influenced 20th-century arts, including theatre, fashion and interior design and continue to influence cultural activity today. The V&A's Theatre and Performance Collection holds an extensive selection of costumes and related objects by innovative designers and artists including Léon Bakst and Pablo Picasso.

The tour will be led by Jane Pritchard, Curator of Dance for the Victoria and Albert Museum. In 2010 she was the co-curator of the exhibition *Diaghilev and the Golden Age of the Ballets Russes, 1909–1929* for the V&A, and she edited the accompanying book.

Places are limited for this visit, so early booking is advised.

### Venue

V&A Theatre and Performance Collection, Blythe House, Olympia, London W14 0QX.

### Date

Tuesday 25 April 2017  
11.00-12.30 approx

### Tickets

Members £15.00, Non members £18.00, Student 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 16 of this newsletter.

Costumes for brigands in Fokine's ballet *Daphnis and Chloé*, designed by Léon Bakst, 1912.  
© Victoria & Albert Museum, London

## Waisted Efforts

A FASHION STUDY DAY AT CHERTSEY MUSEUM  
SATURDAY 10 JUNE 2017



*The Museum will remain open until 4pm, giving delegates a chance to explore the displays in their own time.*

Image: Blue wool and silk day dress c. 1881  
Photo by John Chase.

### Venue

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

### Date

Saturday 10 June 2017,  
10.30 – 15.15.

### Tickets

Members £15.00, Non members £20.00, Student 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 16 of this newsletter.

Starting the morning session, Grace Evans, Keeper of Costume, will discuss the museum's current exhibition *Waisted Efforts*, which charts the changing styles of the waistline in fashion from the 1750s to the 1950s. After this there will be a chance to see selected items from the Olive Matthews Collection, the museum's spectacular collection featuring many items of national significance. It contains over 4,000 men's, women's and children's fashionable clothes dating from c.1700 to the present.

In the afternoon there will be a talk by Mandy Barrington on corset construction. Mandy has been teaching the next generation of costume makers for over 14 years, both in the UK and internationally, and has worked to develop a pattern system that supports the creation of historical patterns for a modern body shape.

Programme for the day

**10.30** Arrival - tea/coffee

**11.00** Talk: *Waisted Efforts: exploring the fashionable waistline, 1750 – 1950* Grace Evans, Keeper of Costume, Chertsey Museum

**12.00** A chance to see selected garments from the Olive Matthews Collection.

**13.00 -14.00** Lunch – not provided

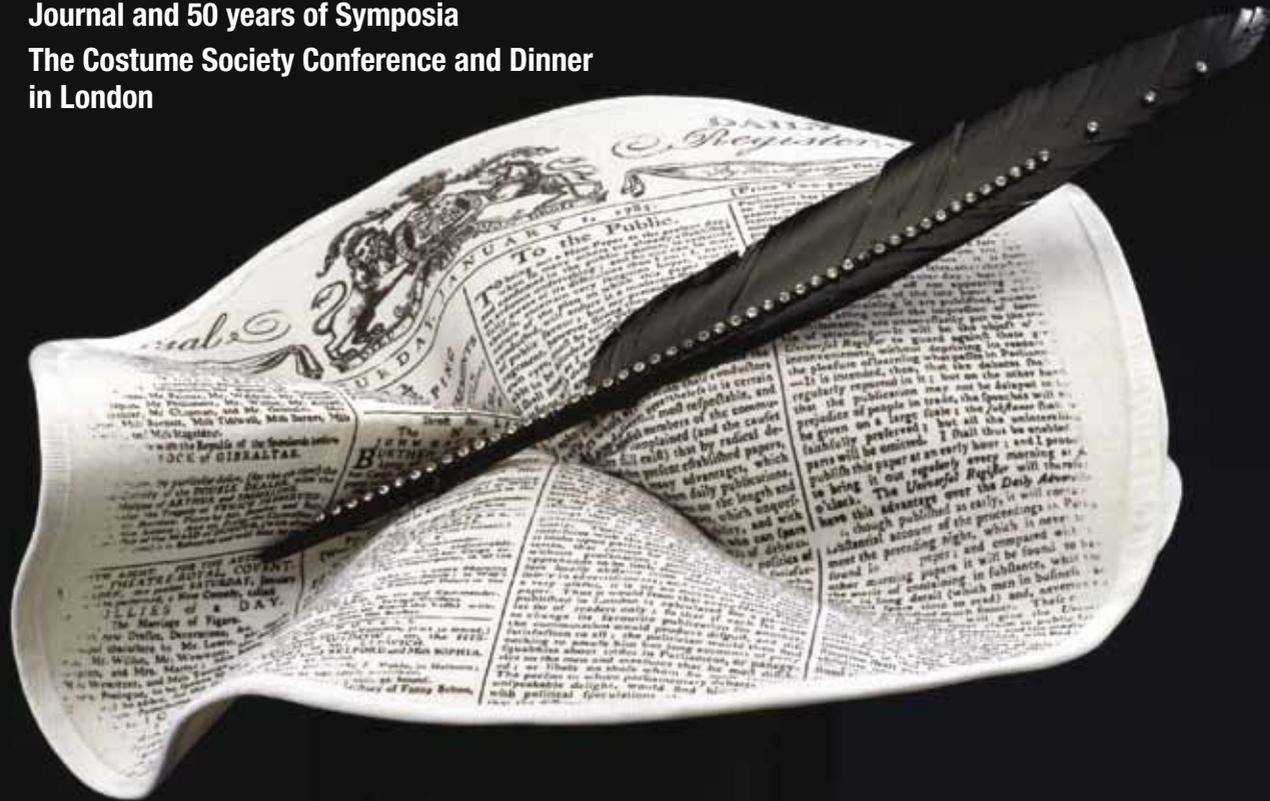
**14.00** Talk: *Stays and Corsets: Historical Patterns Translated for the Modern Body* Mandy Barrington, Senior Lecturer - Costume and Performance Design, The Arts University Bournemouth.

**14.45** Delegates will be divided into two groups. Group 1 tour of the exhibition with Grace Evans. Group 2 chance to have a closer look at original costume items

The groups will then swap over.

**15.15** Tea/coffee

**Celebrating 50 years of the Costume Society  
Journal and 50 years of Symposia  
The Costume Society Conference and Dinner  
in London**



Our 2017 Conference takes place at the Art Workers' Guild in Queen Square – a magnificent Georgian building in the heart of Bloomsbury. Lectures on Saturday and Sunday will take place in the Lecture Hall at the AWG where portraits of past masters line the walls. On Friday afternoon exclusive access will be given to the British Library's collection of fashion books, pattern books and magazines, and our visit will coincide with the temporary exhibition marking 100 years of the Russian Revolution. On Friday evening there will be a drinks reception in the King's Library.

Woman's hat, *The Times* Bicentenary; printed cotton with a feather and diamanté, designed by Eda Rose, Oxford, 1984-, V&A Collections

**Writing Fashion**

THE COSTUME SOCIETY CONFERENCE AND DINNER IN LONDON  
FRIDAY 30 JUNE – SUNDAY 2 JULY 2017

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

**Date**  
30 June - 2 July 2017

**Booking**  
Booking form on pages 17 and 18 of this issue, or online.

On Saturday night all members of the Costume Society plus a guest will be invited to join Conference weekend delegates to mark these special anniversaries at a reception and fork buffet to be held in the Orion Suite of the 5\* Grange Holborn Hotel.

Presentations will celebrate and explore the theme of fashion writing.

**Keynote Speakers:**

**Lindsey Davis** Historical Novelist LD, *Gay attire or sombre garments?*

**Susie Lau** Founder of fashion blog *Style Bubble* in conversation with **Agnes Rocamora**, Reader in Social and Cultural Studies at London College of Fashion, University of the Arts London

**Aileen Ribeiro** Professor Emeritus, Courtauld Institute of Art, *Title to be announced.*

**Speakers:**

Toolika Gupta (PhD student, University of Glasgow) *Watson – 1866, Reporting Live from India with Fabric Swatches & Images*

Dr Veronica Isaac (Independent Fashion Scholar) *'Costume' – A Distinct Category of Dress*

Lucy Johnson (Curator) *Clothing in Context – Representations of Nineteenth Century Dress in the Thomas Hardy Archive*

Luz Neira (Lecturer, Anhembi Morumbi University, Sao Paulo) *Brazil Through the Lens of the Ambassador.*

Dr Claire Nicholson (Cambridge University, Institute of Continuing Education) *From Empty Shoes to Dishcloth Turbans: the Evolution of Clothing Imagery in Virginia Woolf's Fiction.*

*continued on next page*

Dr Charlotte Nicklas (Senior Lecturer, University of Brighton) *Writing Fashion History in Nineteenth Century Women's Periodicals.*

Dr Alison Matthews David (Ryerson University) *Does the Shoe Fit? Crime Writing and the Footprint as Forensic Evidence.*

Dr Caroline Ness (Independent Researcher) *The Couturier as Fashion Journalist: 'Mattli of Mayfair' in Reynold's News.*

Rachel Sayers (Freelance Curator and Researcher) *Dress in Distress: The Challenge of Writing About 20th Century Irish Dress History.*

Rebecca Shawcross (Senior Shoe Curator, Northampton Museums) *Shoes in Literature.*

Elizabeth Way (Curatorial Assistant, Museum at FIT) *Writing Respectability.*

### Fashion Focus:

Joanna Gooding (Independent Researcher) *National Health Service glasses – their evolution from medical appliance to retro fashion accessory.*

Anushka Tay (Independent Researcher) *The Samfu Suit 1920-1979: Diaspora, Identity, Representation.*

### Mentoring and Networking

Having access to professionals is an integral part of the Conference proceedings, with mentoring and opportunities for networking being made a priority at every point throughout. Professionals will be drawn from Society Trustees, Officers and delegates and matched throughout the booking process and welcome point at registration.

The Society offers a bursary for a student to attend the conference – details can be found on our website [costumesociety.org.uk](http://costumesociety.org.uk)

### Soapbox

'Soapbox – get up and speak!' is an informal way of giving all those attending a chance to share their knowledge or build confidence through public speaking. Four 'soapbox' speakers will be invited to speak for 10 minutes. There is no requirement to submit a paper for consideration; however, you must be registered as a delegate and advise the Conference Co-ordinator of your intention to speak.

### How to Book the Conference

A booking form can be found on pages 17 and 18 of this newsletter, and one will be inserted into the first edition of *Costume 2017*. Online booking is available from January 2017. Do not forget to book your accommodation independently. Details and options are given on the booking form.

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

## October Study Day

NOTTINGHAM TRENT UNIVERSITY  
SATURDAY 21 OCTOBER  
2017

### Venue

Nottingham Trent University

### Date

Saturday 21 October 2017

### Booking

Full information and a booking form will be in the Autumn newsletter and online later in the year.

The Costume Society's Autumn Study Day will be held at Nottingham Trent University, on Saturday 21 October 2017.

The 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 day, there will be opportunity for close-up study and one to one discussion of the historic dress exhibits, including a selection of corsets from the world famous Symington Collection, made available from the archives of the Leicestershire County Council Fashion Collections.

Updates and additional information can be found on our website or follow our Facebook feed for information ahead of the event.

Detail of man's silk brocade suit, late 18th century  
Sleeve cuff, block printed cotton, early 19th century.  
Detail of boning of a late 19th century corset.

Images courtesy of the Leicestershire County Council Museum Collections.

## Fashion: Conform or Resist

A COSTUME SOCIETY STUDY DAY IN ASSOCIATION WITH THE

LONDON COLLEGE OF FASHION

15 OCTOBER 2016

Report by Elizabeth Francis, Costume Society Ambassador

One of the wonderful things about the Costume Society is its openness. I mean this partly in terms of the many different people whose perspectives it welcomes: historians and dressmakers; curators and writers; those with a newly-discovered interest in dress and those who've devoted years and careers to this subject. I mean it too in terms of the elements of dress that the Society believes worthy of study; this sense always that no aspect of what people wear is too obscure or trivial to potentially be of interest. Both kinds of openness were apparent at the 2016 Costume Society Study Day which took as its theme *Fashion: Conform or Resist*.

This was the third Study Day I've attended, and just as in previous years the calibre of the speakers and their creativity in interpreting the theme made it a fascinating and inspiring day. From cabaret stars to conscientious objectors; cultural icons to the man on the street; the speakers demonstrated how, across diverse cultures and times, clothing has been essential to the way in which we express both individual and collective identities.

We started the day with two brilliant talks about dress and socialism. Keynote speaker Dr. Djurdja Bartlett opened with *Female Fashion under Socialism: Rebellion and Conformity* which examined fashion in the context of European socialism, including a look

at the extraordinary life of designer Žuži Jelinek. I was intrigued to learn that the 'little black dress' became especially popular under socialism, favoured for being elegant, democratic, and suggestive of constancy. It made me realise that clothing can be far more subtly political than uniforms and slogan tees. In the second talk of the day Anthony Bednall whisked us from Europe to China with *Not all socialists dress the same: Russia's influence on China in the 1950s*. Particularly fascinating were the explorations of specific garments: the 'Lenin suit' for women based on styles worn by Lenin, and the 'Mao jacket' which symbolised a breaking away from old imperialist systems. Both Bartlett and Bednall in their



Image: Fashion Journal, Moscow Silk in Spring 1961 and On a Rainy Day, Fashion Journal, Moscow, Autumn Winter 1961-1962

different ways showed how individuals interpret and respond to government ideology through fashion, and how a garment may be plain and functional and yet richly symbolic.

Our next speaker was Helen Saunders with *'Don't talk to me about politics. I'm only interested in style': James Joyce and the Irish Revival*. In this excellent talk we learned how clothing was seen by certain Irish Revivalists of the late nineteenth and early twentieth centuries as an important means of championing their cause, for example by wearing traditional garments like pampooties, a salted calfskin shoe from the West of Ireland. Saunders also explored passages from James Joyce's *Ulysses* and showed how Joyce combines literary and sartorial style to convey his scepticism about the power of traditional dress in the Revivalist movement. Clothing can be used to express resistance - in this case to English power and influences - but it can also be used question the efficacy of such political movements.

The first speaker of the afternoon was Emma Jackson with *Ski Masks and Cartridge Belts: Zapatista Dolls as Cultural Texts*. Jackson focused on the dolls produced for tourist consumption by indigenous people in the Chiapas region of Mexico, and the impact of the 1994 uprising of the insurgent

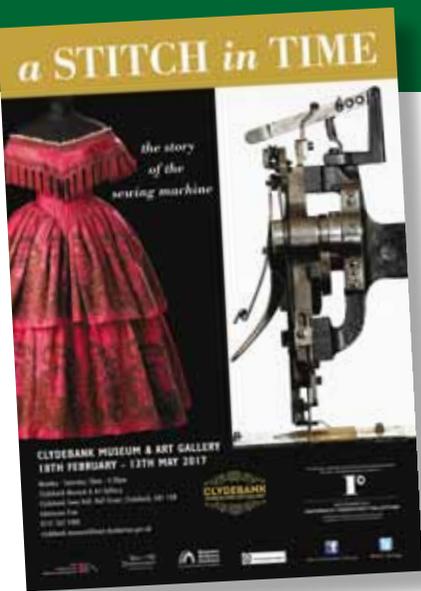
Zapatista group on this activity. Before the uprising the dolls were dressed in traditional Mexican attire; afterwards, their faces appeared covered with the black ski-masks worn by the Zapatistas. This fascinating talk explained how these dolls and the bodily adornments they depict function as cultural texts, while also exploring the various powers of masks to protect individual identity whilst asserting allegiance to a group.

Masking was also a theme of the next speaker, Jacki Willson, whose talk was titled: *Blue Object of Resistance: Repackaging the Freedom and Pleasure of the 'Peep Show'*. Willson discussed the subversive pleasure of dressing up and the spaces which enable the exploration of alternate heterosexual female sexualities. Emma Jackson's Zapatista ski-masks in the previous lecture expressed political resistance to the government and conformity to an insurgent group. In Willson's talk, masks were considered in the context of 18th century masquerades and pleasure gardens. The masks worn by women in these spaces created a visual conformity and therefore anonymity, allowing them to move about unchaperoned and released from codes of propriety. Willson also spoke about the modern cabaret artist Tricity Blue, who performs as Tretchikoff's Blue Lady and

in doing so playfully resists the power of othering, exoticising representations of femininity.

The penultimate speaker was the Jewish Museum's Miriam Phelan with *Masculinity in Conflict: Sartorial Resistance in England and Ireland, 1914 to 1918*. Phelan discussed the presentation of military uniform in First World War propaganda; its power to transform men to soldiers, and its indication of conformity to a singular effort and identity. For conscientious objectors civilian clothing became a mark of resistance; a refusal to conform either visually or ideologically. Following this stimulating talk, and bringing a close to the Study Day, was Elisa Bailey of the V&A's Theatre and Performance Department who spoke on *Performing the Revolution: from Flesh to Mannequin - the Sixties and Now*. We saw how clothing - or the lack of it - played an essential part in the various revolutions of the 1960s, including youth cultures, artistic movements, and political resistance.

If you haven't attended a Costume Society Study Day before, it's a hugely fun and inspiring way to consider fresh angles on the study of dress, as well as an opportunity to meet friendly and knowledgeable people from a range of backgrounds who share your enthusiasm. We hope to see you next time.



## A Stitch in Time the story of the sewing machine

An exhibition at the Clydebank Museum and Art Gallery, 18 February – 13 May 2017

By Laura MacCalman, Project Director,  
Heritage Team, West Dunbartonshire Council

Clydebank Museum & Art Gallery is a fairly new institution – it was established in 1980 by volunteers from the local community who set up the first museum. Over time the museum became part of the services of West Dunbartonshire Council. Clydebank was a town built on industry – the largest and most well-known industries in the town were the shipyards and the Singer Manufacturing Company's factory. The factory came to Clydebank in 1884 and closed in 1980. When it first opened it was the largest purpose build sewing machine factory in the

world, had the biggest four faced clock tower in Europe, at its production peak in 1913 it manufactured over 1.3 million sewing machines and employed tens of thousands of people from around the local area. When the industries began to close in the 1970s and 1980s, local volunteers decided to take action to ensure Clydebank's industrial heritage was not lost. They approached the Singer Company in 1980 when they were in the process of closing the Clydebank factory and convinced them to

donate the machines the company had in their Copyright and Patents Department to the new museum. Archive material followed, and so Clydebank Museum was established and the sewing machines and archive were its first collection.

In 2013, the Sewing Machine Collection and Singer Archive was awarded the status of 'Recognised Collection of National Significance' – meaning it is of national importance to Scotland in terms of the



information it can provide on the industrial, social, economic and technological contribution to the nation (equivalent status in England would be a Designated Collection).

Exhibitions held in the past relating to the Singer Collection focused solely on the Clydebank factory and Singer machines due to the local connections. However, the collection has sewing machines from 130 different manufacturers and I was keen more of these should be seen. I also wanted to tell the story of how the sewing machine came to be and the obstacles it faced before it became so widely accepted in all aspects of the clothing industry. In essence I wanted to look at the invention and development of the sewing machine against a backdrop of clothing manufacture and particularly dressmaking. Not only would this allow us to display a greater range of our machine collection, it would also allow us to display, for the first time ever, some of the Victorian dresses we have in the collection.

We will be exhibiting three of our own Victorian pieces – a beautiful blue and taupe dress dating to the 1830s/1840s (with evidence that some of the material in the dress is earlier in date and has been reused) and the green dress and jacket which is being conserved thanks to the Costume Society Elizabeth Hammond Award. We are also borrowing four dresses from Glasgow Museums' collections and we have a range of accessories from both our own collection and

*continued on page 14*

## Annual General Meeting of the Costume Society

Sunday 2 July 2017 at 9:30 am  
Art Workers' Guild  
6 Queen Square, London WC1N 3AT

### Agenda

1. Apologies for absence
2. Minutes of the Annual General Meeting held on 10 July 2016
3. Reports:
  - a) Chairman
  - b) Secretary
  - c) Treasurer
  - d) Editor
  - e) Newsletter Editor
  - f) Website Editor
  - g) Membership Secretary
  - h) Programme Sub-Committee Chairman
  - i) Conference Co-ordinator
4. Awards Reports
  - a) Patterns of Fashion
  - b) Student Conference Bursary
  - c) Yarwood Award
  - d) Museum Placement Award
  - e) Elizabeth Hammond Award
5. Actions
  - a) Changes to the Constitution
  - b) Election of Officers 2017/2018
6. Any other business

Susan North  
Honorary Secretary

Images: above - Exhibition poster, showing a dress loaned by Glasgow Museums.

Top right: Green velvet jacket, and Below: green silk dress, during conservation funded by the Costume Society Elizabeth Hammond Award. Images courtesy of Tuula Pardoe at the Scottish Conservation Studio.



**ATTENTION!** If you are unable to attend the AGM please complete and return this form

I, (print name in CAPS) \_\_\_\_\_

being an individual/student (delete as required) member of the Costume Society,

APPOINT THE CHAIRMAN

OR OTHER COSTUME SOCIETY MEMBER:

(print name in CAPS) \_\_\_\_\_

Other member's address \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

TO VOTE ON MY BEHALF AT THE ANNUAL GENERAL MEETING, Sunday 2 July 2017, at the Art Workers' Guild, 6 Queen Square, London WC1N 3AT

Your signature \_\_\_\_\_

Date \_\_\_\_\_

Please return this form to the Honorary Secretary by 31 May 2017  
Susan North, FTF, V&A Museum, Cromwell Road, London, SW7 2RL  
s.north@vam.ac.uk

*continued from page 13*

Glasgow's. All these objects will be displayed alongside a range of sewing machines from our Singer Number 1 and the first British made sewing machines to early domestic machines and machines specially manufactured for shoe, fur and glove stitching.

The green dress and matching jacket are actually part of a five part set – skirt, day and evening bodices, bertha collar and jacket. The dress (skirt and day bodice) and jacket were in need of the most conservation work and as such were chosen to be put forward for the EH Award. The provenance of the five piece outfit is not certain, but the assumption is that it once belonged to a member of one of the more wealthy families in the area in the mid-19th century.

The jacket, of deep green silk velvet, is collarless, hip-length, and close-fitting with flared three-quarter-length pagoda sleeves. The dress is made from green lightweight plain-weave silk. The tight-fitting bodice has pagoda sleeves, their hems decorated with a narrow band of striped silk in green, cream and black, and green silk fringe; the skirt is decorated with three silk flounces, edged with similar striped silk and fringe. We date the five piece set to the mid to late 1850s.

The jacket and dress will be displayed in Room 1 of the exhibition along with our 1830s/1840s dress and our earliest sewing machines. The narrative for this room is the life of a seamstress prior to the invention of the sewing machine, its introduction, and first uses in the clothing industry. The dress and jacket represent the types of garments being made around the period that sewing machine use was becoming more widespread. The dress and jacket, which are hand sewn, represent the reluctance in the uptake of the sewing machine by dressmakers (the next two rooms discuss why this may be) and illustrate the styles and complexity of dressmaking in this period.



## Booking forms

This four page pullout section contains booking forms for

- Warner Textile Visit
- Waisted Efforts Study Day
- Ballet Russes visit
- Conference

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

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

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

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

**Behind the Scenes Visit**  
The Warner Textile Archive

<b>Name</b>
Saturday 18 March 2017 14.00 - 16.30 Warner & Sons, Silks Way, Braintree, Essex, CM7 3GB 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: **The Warner Textile Archive**

**Saturday 18 March 2017**

<b>Name</b>	Tel
<b>Address</b>	postcode
<b>email</b>	
Please send me	Members' tickets at £22.00
	Non members' tickets at £24.00
No student concessions on this visit.	

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**

Chertsey Museum, The Cedars, 33 Windsor Street, Chertsey, Surrey, KT16 8AT  
 Saturday 10 June 2017  
 10:30 – 15:15pm

**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.

**Behind the Scenes Visit**

Ballet Russes Costumes

**Name**

Tuesday 25 April 2017  
 11.00-12.30  
 V&A Theatre and Performance Collection, Blythe House, 23 Blythe Road, W. Kensington, London, W14 0QX

**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: Ballet Russes Costumes**

Tuesday 25 April 2017

**Name** \_\_\_\_\_ Tel \_\_\_\_\_

**Address** \_\_\_\_\_

**email** \_\_\_\_\_ postcode \_\_\_\_\_

Please send me \_\_\_\_\_ Members' tickets at £15.00  
 \_\_\_\_\_ Non members' tickets at £20.00  
 \_\_\_\_\_ Student 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 Breweryhouse, Limpley Stoke, Bath, BA2 7FR

**Name** \_\_\_\_\_ Tel \_\_\_\_\_

**Address** \_\_\_\_\_

**email** \_\_\_\_\_ postcode \_\_\_\_\_

Please send me \_\_\_\_\_ Members' tickets at £15.00  
 \_\_\_\_\_ Non members' tickets at £18.00  
 \_\_\_\_\_ Student 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 Breweryhouse, Limpley Stoke, Bath, BA2 7FR



You may also book online at [www.costumesociety.org.uk/conference](http://www.costumesociety.org.uk/conference)

Name \_\_\_\_\_ Tel \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_ postcode \_\_\_\_\_

email \_\_\_\_\_

emergency contact number \_\_\_\_\_

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**

Includes *Friday afternoon* visit to the British Library with show and tell session; *Friday* drinks and canapé reception in the King's Library; *Saturday* all lectures, morning refreshments, sandwich lunch, afternoon refreshments; *Saturday evening dinner* (three course fork buffet with drink on arrival and half bottle of wine); *Sunday* all lectures, morning refreshments, sandwich lunch, afternoon refreshments

- £185 Non Member
- £170 Member and for 2017 ICOM Visitors
- £138 Under 26/ Student Member

**Day Delegate: Saturday**

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

- £75 Non Member
- £65 Member and for 2017 ICOM Visitors
- £45 Under 26/ Student Member

**Day Delegate: Sunday**

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

- £75 Non Member
- £65 Member and for 2017 ICOM Visitors
- £45 Under 26/ Student Member

The Conference Co-ordinator is available for two hours per week for registration queries.  
 Please email [conference@costumesociety.org.uk](mailto:conference@costumesociety.org.uk)

**A student bursary is available** to attend the Conference. Please see *Awards and Bursaries* page on the website for an Application Form.

Total Payment enclosed: £

**Cancellation: in the event you should need to cancel you will be refunded booking minus £15 up to 3 weeks prior. After this date cancellation will be 100% of the booking fee.**

Please return your form to:- Mrs Linda Richards, Costume Society, 12 Red Square, Piano Lane, Carysfort Road, London, N16 9AW  
 If you do not receive confirmation of your booking within 14 days of submission contact Linda at [conference@costumesociety.org.uk](mailto:conference@costumesociety.org.uk)

## Please remember to book your accommodation

Discounted rates for 2017 in the Bloomsbury area

### Imperial Group of Hotels (3\*)

President Single £98 including English breakfast (most up to date rooms)

Imperial Single £107 including English breakfast

Royal National Double/Twin £123 B&B (10/15 minute walk to conference venue)

Please note the Atrium Bar links the President and Imperial and is a good meeting place. <https://www.imperialhotels.co.uk>

**To book, contact** Paul Newton, Garfit Group between the hours 9-17:30 Monday to Friday by 28th April 2017

Telephone contact: 01737 227940

Email: [venues@garfitgroup.com](mailto:venues@garfitgroup.com)

Quote: CS2017

Advise date of arrival, date of departure, preferred hotel and guest name(s).

Please note at the time of going to press there may be a small rate increase in 2017.

**Grange Holborn (5\*)** This is the hotel where dinner will be held on Saturday night.

<https://www.grangehotels.com/hotels-london/grange-holborn/about-this-hotel/>

Double superior room for single occupancy: £149+VAT including continental breakfast

Double room for double occupancy:

£159+VAT including continental breakfast

**To book:** Use the group ID of CHH167057 to receive the discounted rate. Available until 31st May 2017

Contact the in house reservations team via phone (020 7242 1800) or email ([holborn.reservations@grangehotels.com](mailto:reservations@grangehotels.com)).

### UCL Student Accommodation (budget)

Frances Gardner House is the closest (15 mins walk) and the most modern.

**To book:** (from late November on a first come first served basis) go to [www.ucl.ac.uk/residences](http://www.ucl.ac.uk/residences)

Rates for 2017 were not available at time of going to press but Single rates with en-suite for 2016 were £53 per night.

## Help us to continue the Mentoring Programme for Delegates

Please help the Society meet its charitable aims by being a mentor at the conference. Each year we will match mentors with delegates across a range of specialisms.

Yes, I would like to be a mentor.

Name: \_\_\_\_\_

Specialism: \_\_\_\_\_  
\_\_\_\_\_

Yes, I need a mentor.

Name: \_\_\_\_\_

I would like to be matched with

(specialism): \_\_\_\_\_  
\_\_\_\_\_

### Soapbox

A new session dedicated to audience participation.

If you would like ten minutes to speak on any subject connected to Costume then please complete this section. The first Soapbox will be at the end of the day on Saturday and currently has availability for two speakers – allocated on a first come first serve basis\*.

Name \_\_\_\_\_

I would like to speak about: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\*The Conference Co-ordinator will only contact the successful applicant(s)

## Elizabeth Hammond Award on show

3 February 2017

Fashion Museum,  
Assembly Rooms, Bath

The opening night of the Fashion Museum's *Lace in Fashion* exhibition offered the excitement of the first glimpses of the new exhibition (dodging round a lot of elbows) and even better, the first sight of the dresses which the Costume Society's Elizabeth Hammond Award has helped conserve.



The caption boards read:

### Cream silk bobbin lace dress with train, about 1805

European bobbin lace, hand made net.

This fine silk net and bobbin lace dress with a train, the height of fashion at the time, possibly belonged to Queen Charlotte, wife of King George III.

Gift of Mary Wells

Conservation supported by The Costume Society/The Elizabeth Hammond Award

### Cream chemical lace day dress (shown right)

Louise Berges, New York about 1900

Chemical lace was pioneered in Germany and Switzerland in the 1880s and was used to imitate both bobbin and needle laces.

Gift of Mrs Maconochie

Conservation supported by The Costume Society/The Elizabeth Hammond Award



## Are you under 26?

The question might sound a bit personal, but it could save you some money. The Costume Society is replacing the 'Student' category of membership with an 'under 26' qualification. It is aimed to help people not yet earning (or not earning much in their first job) to continue being members without an immediate hike in the subscription when the course is completed.

*I'm not promising regular birthday cards, though!*

If you fall into this category, please contact the Membership Secretary ([membership@costumesociety.org.uk](mailto:membership@costumesociety.org.uk)) with your date of birth so we can amend the records.

## Museum Placement Award 2016

TOUCHSTONES, ROCHDALE  
AUGUST - SEPTEMBER 2016

**Hayley Ovitts**, third year Textile student at Manchester Metropolitan University was awarded the Award for 2016, but unfortunately owing to pressure of work for her final year was unable to complete her placement.

Report by Sarah Hodgkinson, Museum Curator and Collections Manager, Touchstones.

Touchstones has a large, impressive collection of female dress. Staff and volunteers have been working on a project to document this part of the museum collection for a number of years. One of the outcomes of the documentation project resulted in an ambitious exhibition, *Frocks: Dress and Accessories from the Museum Collection* which opened in November 2016 (details on right).

As part of the show we worked with a group of Manchester Metropolitan University Art and Design students, one of whom created a design in response to the historic collection that features in the exhibition; we wanted to extend this opportunity and strengthen our existing partnership with MMU by offering a placement to a textile student who could use their skills and experience to assist with the preparation of the exhibition.

Hayley Ovitts, a third year Textile student joined us and after some initial training she began to document some of the objects that were selected for the show. Tasks that Hayley also undertook included handling, packing and storing the dress collection, object labelling to SPECTRUM standards, and condition checking using our collections management software (Ke Emu). She also undertook research, and photography of items using specialist lighting and digital cameras. Hayley had the opportunity to work alongside museum curators, collections specialists and existing volunteers, including a textile conservator.

The museum at Touchstones has an established university placement programme with previous students successfully going on to gain employment within the heritage sector.



### Frocks - Dress and Accessories from the Museum Collection.

Dazzling 1920s beaded dresses shown alongside much loved Singer sewing machines take centre stage in this exhibition, which reveals how fashion, shape and style have changed over time. It shows how the clothing of the 1930s was influenced by the glitz and glamour of Hollywood, and how people individualised their outfits during the shortages of the Second World War.

Featuring dresses from Touchstones' museum collection that have never previously been displayed, the show reveals the stories of some of the people who wore them. Highlights include an Ossie Clark design from the early 1970s and a recently conserved blue Victorian wedding dress. As well as clothing, a selection of striking accessories such as shoes, jewellery, handbags and hats is included in the exhibition.

## 'Don We Now Our Gay Apparel'

THE COSTUME SOCIETY'S CHRISTMAS QUIZ



Report by: Lorraine Smith

**On 8th December, I had the pleasure of taking part in the Costume Society's first ever Christmas Quiz night.**

Organised and hosted by fashion historian, author and Costume Society committee member Amber Butchart, the event took place in a cosy downstairs bar at the iconic Bethnal Green Working Men's Club in east London.

The room was filled with clocks and lanterns, the bar was serving winter ales and mulled cider, and everyone was dressed in their festive best ready to test their knowledge and make some new friends. The quiz itself was divided into five sections, with a couple of handy breaks for chatting and refreshing of drinks.

When the quiz kicked off, Amber tested everyone's Christmas knowledge with rounds on festive song introductions - some much harder to guess than I would have thought! - Christmas movies, and general Yuletide knowledge. The other two rounds were on dress history topics, hosted by me and Liz Tregenza, and themed around our specialist subjects.

Liz had set some fascinating yet tough questions on post-war fashions. When did clothing rationing end in the UK? Which shoe designer is credited as inventing the stiletto heel? I'm glad I wasn't taking part because my team would have had to put up with a lot of "oh, I know this... I'm sure I do!" as I tried to wrestle the answer to each question from the depths of my memory.

My questions were all based on my favourite topic, underwear, and hopefully, anyone in the room who had visited the *Undressed* exhibition at the V&A would have had a few clues to the answers already. Of course, I couldn't resist sneaking in one on the history of Christmas stockings, just to get us back onto the festive theme!

Overall, I'd say that the cosy festive feel of the event was perfect and got everyone chatting from the start. The Society's Chair and Vice-Chair were in attendance, along with committee members, ordinary members and quite a few others who we hopefully convinced of the joys that can be had from joining! The winning team went away with some fantastic fashion books and a gift voucher for vintage emporium Beyond Retro, plus lots of folks got back issues of *Costume* too.

Thanks very much to Amber for all the hard work that went into organising a fantastic evening! And also for reminding me that *Sleigh Ride* by The Ronettes really is the most wonderful Christmas song.

## Yarwood Award Report

### THE SAMFU SUIT 1920-1969: DIASPORA, MODERNITY, REPRESENTATION

Report by: Anushka Tay, MA Fashion Cultures, London College of Fashion

#### My Research Topic

For my Masters dissertation I knew that I didn't want to research what typically springs to mind when you utter the words 'period costume'. Whilst I love the European fashion history that is familiar to us all, I was intent on contributing to the research of different dress styles around the world, and I decided to investigate samfu.

A Cantonese term meaning literally *top, trousers*, samfu is a unisex, two-piece outfit that was frequently worn by working-class Chinese people around the world until around the 1970s. Always an ethnicized garment, during the 1940s and 1950s it also made a cross-over into US fashion as 'Chinese pyjamas', where it was associated with luxury and leisure - traits that were entirely at odds with its connotations in Asia. I was fascinated by the dual meanings that the garment seemed to hold, which were in such opposition. However, I soon discovered that researching this garment would prove more challenging than I'd foreseen.

Unlike its sexier counterpart the cheongsam dress, samfu have been significantly under-researched in both

popular and academic texts. I was initially keen to take a material culture approach; however, I didn't find it easy to find examples of the garments to study. The lack of both material culture and written research of this typically working-class, everyday garment suggested that it had not been considered important enough to preserve. I was firm in the belief that samfu had once been a regularly-worn style of clothing, and began to realise that this might be due to a specific regional wearing of the garment, perhaps being more common to the diasporic Chinese communities in Malaysia and Singapore. I needed to be more creative with my research methods, and turned to the people-based research methods of oral histories, family photograph albums and personal wardrobes. Initial enquiries in the

UK were limited, and I realised that the research necessitated a trip abroad in order to meet with and talk to members of the Chinese communities of Singapore and Malaysia.

#### The Trip Abroad

The Yarwood Award enabled me to make this essential trip, as it covered the majority of the costs of travel. I spent a week in Singapore and five days in Hong Kong. I was fortunate in being able to stay with family and friends, who quickly introduced me to a local view of these places. Whilst abroad, I was able to conduct three interviews, and view several of my interview subjects' family photographs. The interviews introduced me to new considerations of samfu that I had previously been unaware of, suggesting particular theories regarding its wear

and stylistic development. Engaging with people who had strong memories of a period when the samfu was everyday attire enhanced my Masters dissertation in many ways. I was curious as to whether the lack of publications featuring the samfu might be due to a regional bias, and so I spent time researching in the National Library, Singapore, and the Hong Kong Central Library; I also visited large bookshops in both places to browse their Fashion History sections. I was somewhat surprised to discover that the texts available were dominated by volumes on European couture designers. However, the National Library in Singapore had excellent English-language sections dedicated to South-East Asian political and cultural history, which underpinned the contextual background of

my dissertation.

I also wanted to discover how familiar events in history would be presented in Asia compared to how they're taught in the UK, and so a significant part of my trip was visiting the National Museum of Singapore, the Singapore National Gallery, the Hong Kong Museum of History and the Hong Kong Heritage Museum. Whilst my remit was cultural history, these museums also provided a fascinating introduction to the two nations' local histories, and their relationship with England as part of the British Empire.

#### Conclusion

The trip to Singapore and Hong Kong was key to researching my Masters dissertation. Whilst abroad, I not only met people, visited museums and carried out interviews, but discovered concepts, theories, and different approaches to history that I would have been unlikely to have come across otherwise. The opportunity to engage directly with the cultural production of the countries I was researching was an integral part of a project that investigated moments of cross-cultural fusion, as was the opportunity to meet with some of the people whose cultural heritage I was studying. Thank you very much to everyone at the Costume Society for your support!



Images: left to right: Khoo and Tan families, Singapore, 1960s, A lady in Hong Kong, 2016, Madam Khoo Geok Khuan and her son, Malaysia, c.1950  
Photos: Anushka Tay



## Ötzi's Garments

Report by Ann Saunders

Twenty-five years ago, the remains of Ötzi, a mummified corpse from the late Neolithic period, c. 3,300BC, were discovered by tourists climbing the Italian Alps. He now has his own museum in Bolzano where he remains in a frozen condition. A few years later, archaeologists examining the body realised that Ötzi had not died of cold, but was a murder victim – an arrow had gone through his shoulder and penetrated the lung.

Now, experts from Italy and Ireland have examined the remains of his clothing and concluded that they were made from a variety of skins in a most sophisticated manner. While his loin cloth was sheepskin and his shoelaces cow leather, his cap was of the hide of a brown bear and his quiver – for he was armed, too – from roe deer. His coat was made from sheep and goat skins but at least four different animals were used.

With the exceptions of the cap and quiver, all the animals were domesticated, so we may deduce that Ötzi was once a leading member of a farming community, was an enterprising man, and possibly a skilled tailor. The manner of his death leads one to imagine that he was combative and unloved by at least some of his fellow males, though probably admired or even adored by the women.

For further information see [www.iceman.it/en/the-iceman](http://www.iceman.it/en/the-iceman)



Reproduction of Ötzi at the South Tyrol Museum of Archaeology. Below: A gallery at the Museum.



## The West Yorkshire Textile Heritage Project

has launched its website and online collections database. You can now browse the highlights from the collections of West Yorkshire museums at: <http://www.vads.ac.uk> and find out more about textile related places to visit in West Yorkshire at: <http://www.westyorkshiretextileheritage.org.uk>

## Northampton Museum Temporary Closure

Northampton Museum and Art Gallery is gearing up for a major re-vamp which will start later this year. The public areas of the museum will close on 19 February, to allow displays to be dismantled and collections to be moved to storage. A sizeable extension will be built, and once complete the first phase will provide space for the museum collections to be re-displayed, and allow the hosting of some major touring exhibitions. The Museum will re-open in Autumn 2018.

## The School of Historical Dress

would like to draw Members' attention to its Facebook page, <https://www.facebook.com/theschoolofhistoricaldress/>

This page is a public one so accessible to all even if not a member of Facebook. A recent post is

# Information Exchange

a feature on two half-scale dressed dolls the School has made.

## Publication available from the Northern Society of Costume and Textiles.

In 1980, the Society published a monograph written by former Chairman Derek Barker on Gold Lace and Embroidery, subtitled: *A brief summary of the manufacture and use of precious metal wires and threads for embroidery and weaving*. It has not been in print for many years and the cost of a re-print could not be justified. However with the progress of technology the Society has been able to produce a revised version in digital (pdf) format. This has now been made available as a free download from the NSCT website. To access this just click on the link: <http://www.nsct.org.uk/docs/24/Free%20Downloads/>

## News from Killerton House

Because of extensive work to renew the roof at Killerton, there will not be an exhibition there this year. However, the Curator Shelley Tobin has started some mini blogposts on the costume collections which can be read via the link:

[www.nationaltrust.org.uk/killerton/the-fashion-collection](http://www.nationaltrust.org.uk/killerton/the-fashion-collection)

People can read more about the roof project and other building conservation work on this website:

[www.nationaltrust.org.uk/killerton/our-roof-is-leaking?](http://www.nationaltrust.org.uk/killerton/our-roof-is-leaking?)



## Member spotlight

### News from Solveig Strand, a Society Member in Norway

In April last year I was offered a full time position as a curator; I finished my studies in the History of Fashion and Interiors in June, and I started my new

job in August. I now work at the Norwegian Institute of Bunad and Folk Costume, where my main responsibility will be research. The Institute is unique, it is a national competence centre working to promote and protect the use of our national costume, the Bunad, and our folk costumes, as a part of Norwegian national identity.

Over the next few years my job will be to map the clothing of the common people in the counties around the Oslo fjord. This region has never had a tradition for locally specific costumes, but rather a simplified version of the dress of the upper class, often hanging on to fashion trends a few years longer than high fashion. We hope that through this project it will be easier to help, among others, our students to close the gap between high fashion and folk costumes. I am currently also involved in planning an exhibition around the theme of folk art and nationalism in post war Norway and Sweden, scheduled to open in March 2018.

The website of the Insitute is [www.bunadogfolkedrakt.no](http://www.bunadogfolkedrakt.no) Please take a look if you are interested in what we are doing.



Don't blame Solveig for the images - they are borrowed from the Visit Norway site!

## Exceptional Collection of Lace and Embroidery

at the Musée de la Visitation, Moulins, France. The Order of the Visitation was founded in 1610 by St Francis de Sales and St Jane Frances de Chantal. At the Order's convent at Moulins there

*continued on back page*

**Discovering the exceptional collection of lace and embroidery held by the Musée de la Visitation has been a thrilling experience.**

I admit that the first time I visited the beautiful city of Moulins, capital of the Bourbonnais, I expected to find the museum's holdings to consist mostly of liturgical lace dating from the nineteenth and twentieth centuries, purchased from specialized suppliers. I also assumed that there would be a few older items, given that four centuries have passed since the foundation of the Order of the Visitation in 1610 by St François de Sales and St Jane Frances de Chantal. In fact, I had the luck to discover nearly five hundred pieces: a precious collection, even though formed of humble linen threads. During the course of my research I was able to trace the outlines of two broad categories of lace. The first concerns pieces of the seventeenth and eighteenth centuries. These include both liturgical vestments worn by St François de Sales, and therefore considered relics and treated with veneration by the Visitandines; and some very beautiful



## Musée de la Visitation

Musée de la Visitation  
4 Place de l'Ancien Palais,  
03000 Moulins  
Martine Gauvard  
Honorary Expert at the CNES



lacework given by royalty and noble families. To review these items, some of which are highly important, was a moving experience. The second category, which includes lace from the nineteenth and twentieth centuries, offered some very pleasant surprises. I studied many beautiful lace ruffles, either donated or purchased, which represented the very peak of artistic production from this time. But most beautiful and most touching of all was the discovery of pieces of lace and embroidery made by the sisters themselves: faith, self-sacrifice and countless hours of work shine through these works that, for the most part, will remain hidden from sight. I saw lace and white embroidery that, from a technical and stylistic point of view, were as beautiful as examples produced by the most important manufacturers' workshops. The presence of a varied iconography is also a key characteristic of this collection. The maintenance and

conservation of pieces belonging to the religious houses, carried out with passion and dedication by those who work at the remarkable Musée de la Visitation, have allowed us a privileged glimpse into a liturgical and cultural heritage that is of primary importance and yet never before published. At Moulins I saw that the Visitandines had applied their talents to all artistic areas, and that they treated old and valuable materials with great respect. As a result, each year the museum is able to reveal a selection of works from its collections in the form of a temporary exhibition. I am currently preparing a book on the collection, illustrated with over 300 photographs, that will be published in May 2017. The monastery archives continue to throw light on the collection's beautiful needle and bobbin work, bringing new and valuable information on historical context: the origin of donations, the purchase of items, the identity of the Visitandines who worked at lacemaking and needlepoint, and the uses, maintenance and conservation of these artworks. If, like me, you are passionate about the art of lace, I advise you to make the most of this opportunity by pre-ordering a copy of this edition, which will unfortunately be available only in limited numbers owing to budgetary constraints in the current economic climate. [See page 32 for details.](#)



Report by Jacqui Hyman

**At the beginning of October 2016, Mrs Vicky Karelia realised one of her life's ambitions when the 'Victoria G Karelia Collection of Traditional Greek Costumes' opened in Kalamata, the main city in Greece's southern Peloponnese but still relatively unexplored.**



Built around her personal collection, painstakingly amassed over many years, the display has over 90 fully dressed mannequins, making it one of the most comprehensive collections of women's and men's

costumes from the Greek Islands and Mainland, spanning around 200 years. These beautifully embroidered costumes are complemented with the correct accessories and jewellery.

A listed, 19th century house, has been specifically and lovingly restored to house this Collection. It benefits from a tasteful, state of the art display, and visitor experience is enhanced through the use of hand-held computer tablets, allowing detailed magnification of the exhibits, along with supporting text.

Jacqui Hyman, Textile Conservator, visited the museum last December and was so impressed with the stunning array, the stories behind each and their professional display, that she wanted to bring them to the wider attention of textile and costume enthusiasts. Anyone wishing to support the museum or join a week's private tour to Kalamata, including the opportunity for in-depth study, now being arranged for Autumn 2017, should contact Jacqui by e-mail on [j.hyman@textilerestoration.co.uk](mailto:j.hyman@textilerestoration.co.uk) or by phone on 0161-928-0020.

## Exhibitions 2017

### Abegg-Stiftung

Werner Abeggstrasse 67,  
CH-3132 Riggisberg

### Material Traces

Conserving and exploring  
textiles

30 April - 12 November  
2017

[www.abegg-stiftung.ch](http://www.abegg-stiftung.ch)

Tel: +41 (0)31 808 12 01

### Blenheim Palace

Oxford Road, Woodstock,  
OX20 1PP

### A Passion for Fashion

300 Years of Style.

11 February - 23 April 2017

[www.blenheimpalace.com](http://www.blenheimpalace.com)

Tel: 01993 810530

### Chertsey Museum

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

### Waisted Efforts

The Waist in Fashion  
until 2 September 2017

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

org.uk

Tel: 01932 565764

### Clydebank Museum

Clydebank Town Hall,  
Dunbarton Road, Clydebank,  
G81 1UE

### A Stitch in Time

The story of the sewing  
machine

18 February - 13 May 2017

[www.west-dunbarton.gov.uk/museums-and-galleries/clydebank-museum](http://www.west-dunbarton.gov.uk/museums-and-galleries/clydebank-museum)

uk/museums-and-galleries/  
clydebank-museum

Tel: 0141 562 2400



Lace: exhibition at the Fashion Museum, Bath

### 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](http://www.fashionmuseum.co.uk)

Tel: 01225 477173

### Fashion and Textile Museum

83 Bermondsey Street,  
London, SE1 3XF

### Gudrun Sjöden

Four Decades of Fashion and  
Design

25 April - 7 May 2017

### The World of Anna Sui

26 May - 1 October 2017

[www.ftmlondon.org](http://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](http://www.manchestergalleries.org)

Tel: 0161 245 7245

### Imperial War Museum

North Quay West, Trafford  
Wharf Road, Manchester  
M17 1TZ.

### Fashion on the Ration

1940s Street Style

until 1 May 2017

[www.iwm.org.uk/exhibitions/iwm-north/fashion-on-the-ration-1940s-street-style/](http://www.iwm.org.uk/exhibitions/iwm-north/fashion-on-the-ration-1940s-street-style/)

www.iwm.org.uk/exhibitions/  
iwm-north/fashion-on-the-ration-1940s-street-style/

Tel: 0161 836 4000

### Royal School of Needlework

Apt 12a, Hampton Court  
Palace, Surrey KT8 9AU

### Stories in Stitch

until August 2017, pre-  
booked tours only.

[www.royal-needlework.org.uk](http://www.royal-needlework.org.uk)

Tel: 020 3166 6932

### Sudley House

Mossley Hill Road,  
Liverpool, L18 8BX.

### Transformation

One Man's Cross-dressing  
Wardrobe.

30 March 2017 - March  
2018

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

Tel: 0151 724 3245



Stories in  
Stitch at  
the RSN



### Totnes Fashion and Textile Museum

Home of the Devonshire  
Collection of Period  
Costume; Bogan House, 43  
High Street, Totnes, TQ9  
5NP.

### High Days and Holidays

1800 - present

Mid May - end September  
2017, Tuesdays - Fridays,  
some Saturdays (see website)

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

Tel: 01803 862857

### Turner Contemporary

Rendezvous, Margate, Kent,  
CT9 1HG.

### Entangled, Threads and Making

20th and 21st Century  
Textile Art

until 7 May 2017

[www.turnercontemporary.org](http://www.turnercontemporary.org)

Tel: 01843 233000

### Victoria and Albert Museum

South Kensington,  
London SW7 2RL.



### Undressed

A Brief History of  
Underwear

until 12 March 2017

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

Tel: 020 7942 2000

### Walker Art Gallery

William Brown Street,  
Liverpool L3 8EL

### Fashion Icons

Celebrating Gay Designers  
until Summer 2018

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

Tel: 0151 478 4199

## Conferences and Workshops 2017

### Museum Ethnographers Group Annual Conference

The Hunterian and Centre for Textile Conservation,  
University of Glasgow.

### Cloth and Costume in Ethnographic Museums: New Directions in Research, Care and Interpretation

6 - 7 April 2017

[Andrew.Mills@glasgow.ac.uk](mailto:Andrew.Mills@glasgow.ac.uk)

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

### Pasold Research Fund Conference

University of Glasgow; University of Edinburgh, Edinburgh  
College of Art

### Colour in Cloth

10 - 11 April 2017

[www.pasold.co.uk/conference-2017](http://www.pasold.co.uk/conference-2017)

### Birmingham City University Multi-disciplinary Conference

Faculty of Arts, Design and Humanities, The Curzon Building,  
4 Cardigan Street, Birmingham B4 7RD

### Culture, Costume and Dress

10 - 12 May 2017

[cultureofcostume@bcu.ac.uk](mailto:cultureofcostume@bcu.ac.uk)

[www.ccd2017.org/conference](http://www.ccd2017.org/conference)

### University of Warwick Conference and Workshop

### Fashioning Dress; Sewing and Skill, 1500 - 1850

19 May 2017

[serena.dyer@warwick.ac.uk](mailto:serena.dyer@warwick.ac.uk)

[www.fashioningdress.wordpress.com](http://www.fashioningdress.wordpress.com)

### Textile Society Research Symposium 2017

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

### New Research Strategies IV

Celebrating the life and work of Lucienne Day

27 May 2017

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

*Conferences continued on next page*

## Mediaeval Dress and Textiles Society (MEDATS) Conference and AGM

Venue in London, to be announced

### Grand Events

3 June 2017

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

## CHORD Workshop, University of Wolverhampton

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

### Luxury and Exoticism: Textiles and Dress in Museums and Historic Houses

8 June 2017

Further information or proposals for papers to: Laura Ugolini

at: [l.ugolini@wlv.ac.uk](mailto:l.ugolini@wlv.ac.uk) by 10 March 2017

<http://home.wlv.ac.uk/~in6086/textiles2017.htm>

## The Danish National Research Foundation's Centre For Textile Research Summer School

Saxo Institute, University of Copenhagen

### Textiles and Fashion in Theory and Practice through 3000 Years

2 – 14 August 2017

[www.ctr.hum.ku.dk/courses/textile-and-fashion-through-3000-years/](http://www.ctr.hum.ku.dk/courses/textile-and-fashion-through-3000-years/)

## 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](http://www.dresshistorians.co.uk)

## Textile Society Annual Conference 2017

The Hostry, Norwich Cathedral, Norwich, NR1 4DH

### Crafts

3 – 4 November 2017

[www.textilesociety.org.uk](http://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](http://www.rom.on.ca)

## Costume Calendar 2016-17

### COSTUME SOCIETY

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



### Warner & Sons, Silks Way, Braintree, Essex, CM7 3GB Behind the Scenes Visit: The Warner Textile Archive\*

18 March 2017

Details page 3

V&A Theatre and Performance Collection, Blythe House, 23 Blythe Road, W.Kensington, London W14 0QX

### Behind the Scenes Visit: Ballet Russes Costumes\*

25 April 2017

Details page 4

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

### Fashion Study Day: Waisted Efforts\*

10 June 2017

Details page 5

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

### Conference: Writing Fashion\*

30 June – 2 July 2017

Details pages 6-8

\*Booking Forms in this newsletter, centre pullout section.

### WECS WEST OF ENGLAND COSTUME SOCIETY

[www.wofecostumesociety.org](http://www.wofecostumesociety.org)

Somerdale Pavilion, Cross Street, Keynsham, Bristol BS31 2FW

### March Study Day: Communicating Fashion

Saturday 18 March 2017

Bath Cricket Club, North Parade, Bath BA2 4EX

### Janet Arnold Study Day: Dressing to Impress in the C17

Saturday 7 October 2017

Bath Bowls Club, Pulteney Road, Bath BA2 4EZ

### Christmas Meeting: Fashion in the Time of Jane Austen

Saturday 18 November 2017

### COSTUME SOCIETY SCOTLAND

[www.costumesocietyscotland.co.uk](http://www.costumesocietyscotland.co.uk)

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

### 20th Century Jewellery Trends

Talk by Sarah Rothwell

6 March 2017

### The Modish and the Militant: Women and the Culture of Fashion in WW1

Talk by Lucy Whitmore

3 April 2017

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.



### SCCS SOUTHERN COUNTIES COSTUME SOCIETY

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

Bishopsgate Institute, 230 Bishopsgate, London EC2M 4QH

### Fashion Day at the Bishopsgate Institute

1 April 2017

Lewes, Sussex

### A Day Out in Lewes

22 April 2017

The School of Historical Dress, 52 Lambeth Road, London SE1 7PP

### Visit to Janet Arnold Archive

and other Collections  
16 May 2017

### Hereford and Herefordshire Herefordshire Costume Visit

13 – 14 July 2017

### OTHER EVENTS

See also CONFERENCES

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

### Talk: History of Underwear

8 April 2017

Booking essential;  
tel. 01932 565764

[www.chertseymuseum.org/events](http://www.chertseymuseum.org/events)



### TEXTILE SOCIETY [www.textilesociety.org.uk](http://www.textilesociety.org.uk)



Warner & Sons, Silks Way, Braintree, Essex CM7 3GB

### Visit to Warners' Textile Archive

7 March 2017

Jesus College, Cambridge

### Visits: Arts and Crafts Church Textiles and Interiors

27 April 2017

Armitage Centre, Fallowfield, Manchester M14 6HE

### 25th Anniversary Manchester Antique Textile Fair

30 April 2017  
[atf@textilesociety.org.uk](mailto:atf@textilesociety.org.uk)

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

### Symposium: New Research Strategies IV

27 May 2017

Parham House, Pullborough, W Sussex RH20 4HS

### 17th and 18th Century Embroideries at Parham House

7 June 2017

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

### London Antique Textile Fair

8 October 2017  
[atflondon@textilesociety.org.uk](mailto:atflondon@textilesociety.org.uk)

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