

Costume Society **Newsletter**



Spring 2018





As Deirdre Murphy is currently away it has fallen to me as Vice Chair to write the Chairman's Newsletter Report.

During the autumn we had two exciting and successful Society events. We held a curators' tour of the *Lace in Fashion* exhibition at Fashion Museum in Bath in November, and the sold-out autumn Study Day, *Reconstruction – Theory and Practice* held at Nottingham Trent University. Organised by Sarah Nicol, a great selection of talks was followed by the opportunity for a close inspection of garments from the Leicestershire Museums Service Fashion Collections. There are reports on both events in this newsletter.

As we are still seeking to recruit new conference organisers we are not holding a full two day conference in 2018. Instead we will build on the success of the study day exploring reconstruction and costume by combining our AGM and *Patterns of Fashion Award* with a celebration of the Award on 7 July at London College of Fashion. The Programme Sub-committee team are working on details so keep an eye on social media and the Society website

for more information. In lieu of our own conference we are also supporting the *Si Wi Yah; Sartorial Representations of the African Diaspora* conference organised by the Costume Institute for the African Diaspora, again taking place at LCF, on Friday 4 May. We also have planned two events in September, firstly a visit to Whitchurch Silk Mill on 8 September. Following to success of the regionally-held Study Day in 2017, our 2018 Autumn Study Day will be held at Killerton in Devon on the theme of *Fashion, Femininity and Power* coinciding with the National Trust's celebration of the Representation of the People Act (1918) that changed the rights to vote. Whilst we are still looking for new conference organisers, we do have other changes on the executive and amongst officers. On behalf of the Society I would like to say a very big thank you, for all their hard work and dedication to the Society, to Nigel Arch, formerly Vice Chair, Liz Booty, who for many years ran the *Patterns of Fashion* and Student Bursary

Awards, and Susan North, who was most recently Honorary Secretary, as well as Shonagh Marshall (Yarwood and Museum Placement Awards), who has stepped down due to personal reasons. I would like to welcome our new executive members and officers: Natascha Radclyffe-Thomas, who takes over a Vice Chair, Lucy Johnston, as Honorary Secretary, Joanna Jarvis and Louise Chapman looking after *Patterns of Fashion*, and Ben Whyman who will look after the Museum Placement and Yarwood Awards. We have included biographies later in the newsletter. We are also delighted to have recruited new Ambassadors to carry on the great work of this team of enthusiastic young members.

We look forward to seeing you at the AGM and other events throughout the year and I want to remind you to keep in touch and up to date through our website, blogs and twitter. www.costumesociety.org.uk
Shaun Cole

Blythe House: Clothworkers' Centre and British Museum

BEHIND THE SCENES VISIT
THURSDAY 8 MARCH 2018



Join us for a behind the scenes tour of two treasure-filled storage centres at Blythe House.

The afternoon will start with a rare tour of the textiles collection in the British Museum's storage facility, which spans thousands of

years and covers the globe. Following this we will go through to the Clothworkers' Centre for the Study and

Conservation of Textiles and Fashion. Here we will have an exclusive object study session with Edwina Ehrman, curator of the upcoming V&A exhibition *Fashioned from Nature*, which looks at the relationship between fashion and the natural world. The study session will be an opportunity to see objects related to the exhibition up close and in detail, while Edwina talks us through these very special objects, and the process of curating a V&A fashion exhibition. We will finish our afternoon with a tour of the Clothworkers' Centre main storage area, where we will see some of the most beautiful pieces of the V&A Textiles and Fashion collection that are not on display in the Museum.

This is a very special opportunity to see inside two of the most exciting collections of textiles and fashion in the world, all in the same afternoon.

Venue
Blythe House, 23 Blythe Road, London W14 0HA

Date
Thursday 8 March 2018;
14.00 – 16.30

Tickets
Members/Student non-members: £15.00
Non-members: £18.00,
Student Members: £10.00
Maximum number of visitors: 15

Booking
Costume Society Bookings, 12 Red Square, Piano Lane, Carysfort Road, London N16 9AW, or via the website.
There is a booking form on page 29 of this newsletter



Blythe House is located close to Kensington Olympia overground station, and is a 10 minute walk from Barons Court tube station on the Piccadilly and District Lines.

Meet at the V&A visitor reception at BLYTHE HOUSE, 23 Blythe Road. Please arrive early to sign in, and drop off bags and coats in the lockers provided.

Celebrating Patterns of Fashion 2018

THE COSTUME SOCIETY AGM AND STUDY DAY

LONDON COLLEGE OF FASHION, JOHN PRINCES STREET, LONDON

SATURDAY 7 JULY 2018

In lieu of our annual conference, the Costume Society will be holding a Study Day combined with its AGM and annual Patterns of Fashion Award on Saturday 7 July at London College of Fashion, John Princes Street (off Oxford Street) London W1M 0BJ. The day will feature talks celebrating *Patterns of Fashion*, including ones from the co-ordinators of this Award, Joanna Jarvis and Louise Chapman, and as usual there will be a chance to view shortlisted pieces and to witness the presentation of the awards. The day will conclude with a drinks reception.

Please check the website for further information on details of speakers and booking this event.



Patterns of Fashion has had consistently high standards over the years

Shown here:

2016 winner Amy Jones's late C16th leather jerkin

206 finalist Jerry Moore C1605 smock

2017 winner Stephanie Bradley 1887 silk day dress

2017 finalists Helen Shipp's quilted satin hooded

jacket c1745 and 2017 finalist Heidi Peace's

specially dyed 1922 Vionnet dress

Visit to Whitchurch Silk Mill, Hampshire

BEHIND THE SCENES VISIT

SATURDAY 8 SEPTEMBER 2018



Whitchurch Silk Mill is the oldest silk mill in the UK still in its original building.

A gem of industrial heritage in beautiful, rural Hampshire, Whitchurch Silk Mill is a Georgian water mill that weaves silk using 19th century machinery. Join us for a delightful day out, to learn about 200 years of silk making in Whitchurch, and watch skilled workers using the machinery.

Whitchurch Silk Mill still produces high quality silks. See fabulous fabrics on the looms and a shop to indulge in silk products from the Mill.

Our visit is timed to enjoy the results of a multi-million pound refurbishment of the Mill, as part of the Heritage Lottery Funded 'Preserving the Fabric Project'.

The tour will begin at 2pm but if you arrive earlier, you can enjoy lunch in the Tea Room's peaceful surroundings by the river Test.

Whitchurch is one hour by train from London Waterloo. Whitchurch station is 0.7 miles, about 10 minutes' walk from the Mill and clearly signposted. Free parking is available within walking distance of the Mill.

Venue

28 Winchester Street,
Whitchurch RG28 7AL

Date

Saturday 8 September
2018

14.00 - 16.30 approx.

Tickets

Members/Student
members £7.00

Non members £9.00

Booking

Costume Society
Bookings, 12 Red Square,
Piano Lane, Carysfort
Road, London N16 9AW,
or via the website.

There is a booking
form on page 30 of this
newsletter.

Fashion, Femininity and Power

AUTUMN STUDY DAY, KILLERTON, BROADCLYST, EXETER
SATURDAY 15 SEPTEMBER 2018



This year the Costume Society's annual autumn study day will take place at Killerton, the National Trust house near Exeter. The study day will link in with the National Trust's headline programme for 2018, *Women and Power*, to mark the centenary of the granting of the first voting rights to women, and take a broad view of dress and politics.

One of the speakers will be Dr Becky Munford, Reader in English Literature, University of Cardiff, who will speak about the project she is leading: *Women in Trousers, a Visual Archive*, launched in November 2017, telling the stories of trouser-wearing women. There will be an opportunity to visit the exhibitions and installation at Killerton, including *Branded: fashion, femininity and the right to vote*, and a touring exhibition from the National Portrait Gallery celebrating the anniversary of the Representation of the People Act (1918).

For further information, please contact Shelley Tobin, Costume Curator at Killerton. shelley.tobin@nationaltrust.org.uk or via info@costumesociety.org.uk



John Tenniel, 'Woman's Emancipation by a strong-minded American Woman', Punch, 1851. Special Collections and Archives, Cardiff University.

Venue

Killerton House, Killerton, Broadclyst, Exeter, Devon, EX5 3LE

Date

Saturday 15 September 2018 10.00 – 16.00

Tickets

Members: £30.00, Non-members: £40.00, Student Members: £5.00, Student non-members: £10.00

Entrance to house and parking free for National Trust members, there is a charge of £11.60 and £2.00 for non members.

Booking

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Introducing new Committee members

Dr Natascha Radclyffe-Thomas Vice Chairman, Executive Committee

Natascha Radclyffe-Thomas was an active member of the Costume Society as Minutes Secretary in the 1990s and early 2000s, organising a study trip to Paris and presenting at national and local Costume Society events. Formerly a partner in the award-winning brand *Miss Fleur*, Natascha has extensive international experience having taught fashion in the UK, the US and Asia. Whilst living in Hong Kong Natascha maintained her involvement with the world of costume as Committee member and Programme organiser for the Hong Kong Textile Society. Natascha is currently Course Leader for BA (Hons.) Fashion Marketing at London College of Fashion's new Fashion Business School. Natascha's research focuses on intangible cultural heritage related to fashion and tailoring in London, Hong Kong and Shanghai. Natascha was awarded an HEA National Teaching Fellowship and recognized as a University of the Arts London Senior Teaching Scholar and a Fellow of the Royal Society of Arts for her creative teaching initiatives.

Lucy Johnston Hon. Secretary

Lucy Johnston is a freelance curator and museum consultant specialising in nineteenth century fashion, rural workers' clothing and men's dress. She researches, interprets and curates costume for museums, exhibitions and publications. Lucy is a former curator of nineteenth century dress at the Victoria and Albert Museum and now works on heritage projects in the South West helping museums to develop and interpret their collections. Published work includes *19th Century Fashion in Detail* (revised edition, 2016) and *Shoes* (revised edition, 2017).

Ben Whyman Museum Placement & Yarwood Awards Co-ordinator

Ben Whyman is Manager of the Centre for Fashion Curation, University of the Arts London. A researcher, writer, and project manager of fashion exhibitions and publications, he has written for *The House of Worth: Portrait of an Archive*, *London Couture 1923–1975: British Luxury*, *Archivist* magazine, *Critical Studies in Men's Fashion and Fashion Theory*. He is currently working towards a Ph.D. on menswear, material culture and the biography of objects.

Page 32 has a call for
Conference Organisers.
Interested?



From the top: Dr Natascha Radclyffe-Thomas, Lucy Johnston and Ben Whyman

Reconstruction – Theory and Practice

AUTUMN STUDY DAY AT NOTTINGHAM TRENT UNIVERSITY
SATURDAY 21 OCTOBER 2017

Report by: Lydia Tysoe, BA student, Costume Design and Making, Nottingham Trent University

There is no denying that in order to move forward we must look back and learn from the past – whether that be from notes left behind by those existing at the time or from surviving artefacts themselves.

In this particular Study Day, The Costume Society intended to do just that. The day consisted of four overall talks, examining various ideas and methods of 'Reconstruction'; concluding with a final session offering the opportunity to really get up close and personal with a selection of original historic garments.

The talks featured topics such as *Historical Patterns Translated for the Modern Body* by Mandy Barrington, which explored the idea of potentially using a basic female block as a base to plot out historical stays and corset patterns. Barrington went on to include mentions of the 'Golden Ratio' and research into the proportional relationship between clothing and the female body.

Collaborative Doctoral Partnership and PhD candidate, Rebecca Morrison brought a vast amount of knowledge regarding *The Ingenious Mistress of Dissimulation: Or How to Cut a Gown the Eighteenth Century Way*. Her talk offered an in-depth technical examination of period garment construction and techniques from the perspective and methods of the Mantua maker herself; an extremely skilled individual,



whose skills it seemed, were often undervalued.

Talks from not one, but two keynote speakers followed, the first being from Jenny Tiramani, on how *To Educate, To Entertain & To Explore: three ways to use reconstructed historical dress*. Tiramani certainly did educate with her extremely informative and inspiring lecture, highlighting her four key components to remember when wanting to reconstruct historical garments: 'Content', 'Cut', 'Construct' and 'Context'. She went on to indulge us in the excitement of her recent findings and upcoming work, alongside colleague Luca Costigliolo, of preparing for publication Janet Arnold's *Patterns of Fashion 5: The cut and construction of women's bodies, stays, hoops and rumps c. 1600-1795*.

The final talk of the day from second keynote speaker Janet Wood, posed the question of *'Replica clothing - faithful copy or pastiche?'* Focusing mostly on what the intended aim of replica costume is, Wood explained how a "costume comes to life when characters walk through the room". She also went on to mention the importance of the undergarments and how when it comes to historical dress reconstruction, the underneath matters just as much as the clothes you see on top.

And as a closing memory for the day, the concluding hour allowed attendees the chance to

Speakers from left to right: Rebecca Morrison, Mandy Barrington, Jenny Tiramani and Janet Wood.

Below: Some of the spread of treats available for study, courtesy of Leicestershire County Council Fashion Collections
Photographs : Leicestershire Museums Service

continued on following pages



experience, in reality, some of the garments spoken about, thanks to the archives of the Leicestershire County Council Fashion Collections. These garments included multiple original, but never worn, corsets from the world famous Symington Collection, both male and female costume from c.1750-70, and a stunning 1950s ball gown: a brilliant way to round up, both in theory and in practice, an expertly delivered day.

On behalf of both the event host, Nottingham Trent University, and the Costume Society itself, we would like to thank all the speakers that took the time out to come and share the brilliance of their work and help inspire other likeminded costume lovers. Also a special thank you to Vice Chair of the Costume Society, Sean Cole, and Sarah Nicol, Collections Engagement Officer at Leicestershire County Council Museums Service, for enabling the whole event to come to life!



For discussion... original garments with explanatory notes and supporting information.



Jenny Tiramani giving her talk

Report by Rachel Neal, MA. Fashion History, DeMontfort University.

'The Costume Society's study day entitled *Reconstruction - Theory and Practice* demonstrated an excellent example of combining insightful talks along with an engaging demonstration of historic garments from the Leicestershire County Council Resource Collections, which in itself was a great opportunity to see what the Leicestershire collection holds. The speakers, Jenny Tiramani, Mandy Barrington, Rebecca Morrison and Janet Wood, each gave a very interesting and informative insight into their work and research. It was a thoroughly enjoyable day.

Lace in Fashion

VISIT TO THE EXHIBITION AT THE
FASHION MUSEUM, BATH
11 NOVEMBER 2017



Report by Sophie Wilson
Curator of the stunning exhibition, *Lace in Fashion*, Eleanor Summers, gave us an exclusive tour of the exhibition. She explained that it was the result of a two year project, supported by the Arts Council, to research and document the collection in Bath. The collection extends from the 1500s to the present day and includes examples from leading fashion names.



Above: Silver Tissue Dress with parchment lace, 1660s
Top, left to right: Reticella lace cuff with European bobbin lace edging ca 1600, Modern black lace on red ground

The exhibition aimed to show how lace has been used in fashion through six centuries, with the earliest exhibit dating from around 1580, and also how the collection at Bath continues to be a source of inspiration for fashion students. The exhibits were essentially from the collection at Bath, though some of the contemporary examples were on loan.

Displayed chronologically, there were several themes running through the show. These included: looking at lace as a luxury commodity; the different techniques used to make lace including bobbin, needle lace and tape lace; how mechanisation disseminated its use; its use by designers; examples of its use by Royal couturiers, and the popularity of lace amongst celebrities and in modern dress.

Within these sections, one of the examples which stood out most to me was an extremely fine 1660s dress described as a silver

tissue dress. The dress is trimmed with parchment lace of which very few examples survive. The lace is made using tiny strips of parchment or paper, which are wrapped in silk and woven into the design of the bobbin lace.

It was interesting to see how after the mechanisation of lace in the 19th century, lace featured on just about everything, at the very least as a trimming. I enjoyed seeing how creatively lace was used by designers from the 1920s onwards, with an array of trimmings, inserts, panels in all sorts of colours and in some cases complete dresses of lace.

The Royal section was marked with dresses for Queen Charlotte, the Queen Mother and Princess Margaret, the latter two designed by Norman Hartnell. Bringing the exhibition up to date were examples by Alexander McQueen,

continued on next page

Awards News



Patterns of Fashion Award

Joanna Jarvis and Louise Chapman are excited to be working alongside the other awards co-ordinators for the Costume Society, specifically leading on the Patterns of Fashion Award. Both of us have drawn on Janet Arnold's extensive research in historical dress to inform our practice as theatrical costumers for many years, and her books have directly influenced and shaped our careers within historical dress, and continue to inform our research.



See page
4 for the Costume
Society Study Day on
Patterns of Fashion!

We are currently in the process of developing plans for this year's Patterns of Fashion Award, as we wish to raise the profile of the Award and guarantee its continuing significance as a platform for practitioners and researchers engaged in historical dress.

Please watch the website for further announcements.

Elizabeth Hammond Award

The 2018 Costume Society Elizabeth Hammond Award is now open for applications. The guidelines and application form can be found in the Awards section of the Costume Society website, www.costumesociety.org.uk Applications can be made for the full amount of £5,000, or any amount up to this sum. Awards over £2,500 will be phased with £2,500 available immediately and a further £2,500 in June 2018.

The 2017 Award winner was the Fashion Museum, Bath, for the conservation of three lace dresses, exhibited in *Lace in Fashion*, and the 2016 (Inaugural) Award winner was Clydebank Museum and Art Gallery, for the conservation of a 1850s silk dress and velvet jacket, displayed in the exhibition *A Stitch in Time, The Story of the Sewing Machine*.

Erdem, Burberry and Valentino.

Whilst there was really great in-depth interpretation throughout the exhibition, it was brilliant having the curator Elly with us to explain and contextualise the content and tell us about some of the discoveries they had made during their two years of research in preparation for the exhibition.

Images: Elly Summers with possible Queen Charlotte gown ca 1805

Complete dress of chemical Lace, Louise Berges 1900

Yarwood Award Report

FROM THE NEO-CLASSICAL TO THE ROMANTIC 1800-1830: AN INVESTIGATION INTO THE INFLUENCES FOR THIS STYLIST SHIFT

Report by: Katie Godman, MA Fashion Cultures,
London College of Fashion

My MA project focused on the dramatic changes in women's dress during the early nineteenth century. I was drawn to this era due to the striking, liberated silhouettes of the empire line gowns which contrast with the restrictive Romantic fashions which followed.

Much of my preliminary research described the Neo-Classical fashions as liberating, not just in style, but also in a social sense as they were supposedly worn by all classes due to their simplicity. This seemed to be down to the many social and economic changes that were taking place during this period which facilitated the rise of the middle class. This period of class mobility was very interesting to me, and I thought that primary research would be required to assess the shape, feel and durability of the dresses to see if they were as classless as they seemed.

I ended up focusing on smaller collections outside of London, partly as I thought they would have more garments owned by the middle-classes and also as I thought they might have been subject to less research. The archives I decided to visit were Blaise Castle Museum (Bristol), The Fashion Museum (Bath), The Bowes Museum (Bernard Castle), Brighton Museum and Art Gallery, The Gallery of Costume (Manchester), Chertsey Museum and Worthing Museum and Art Gallery. These collections were also interesting as they were spread around the country and part of my initial research detailed fashion speeding up during this period in different areas, which could have been a reason for the dramatic shift in styles.



Example of an apron front dress 1809-1811, Chertsey Museum (Part of the Olive Matthews Collection)

Examining how quickly fashion changed outside of London could also point to issues of class.

The archives had a wide range of garments from the period and proved to be a treasure trove of information. Handling such a selection of pieces really helped me to gain an insight into the fashion of the era by seeing the the cut and feel of the clothes, as well as the how the gradual changes in style could reflect an increasing public obsession with morality and preserving class structures as the century progressed.

I found that many of the changes in fashion were gradual and subtle, and also that fashion was changing at a fast rate. On the surface the shift seems abrupt but up close the shift was happening gradually. Handling the gowns and seeing how they would have been constructed and worn also raised questions about whether they really were classless after all, as the pale fabric, apron fronts and trains were more suited to a romanticised peasant than a real-life working-class woman. However it was interesting to see that in the 1810s the arrival of back fastening dresses brought added practicality, which coincided with the decorations on the gowns becoming more ornate, emphasizing the wealth of the wearer. This primary research proved a vital element of my work and helped me focus on issues of class.

I would like to thank Costume Society for giving me the Yarwood Award, which helped fund the research and enabled me to research Regency dress throughout the country.



Example of a romantic style gown c1830, Blaise Castle Museum



Display of 20th century dress and ephemera; Muslin chemisette 1840s; View of 20th century dress storage; Two 1860s dresses

AN UNKNOWN TREASURE TROVE A COSTUME COLLECTION IN MID-WALES.

Terry Smith.

Although a member of the Costume Society for many years, my location in rural Wales has tended to conspire against my attending its tempting events. But I have been active in other ways! After a lifetime of collecting I now have over 16,000 items of period and vintage dress which I would be happy to show to any with an interest in fashion who are visiting my part of Carmarthenshire.

How did I start? Collecting antiquarian books led me to carte de visites and early family photographs. Then came the fateful day when I spied a Victorian mourning dress of around 1860 literally lying in the gutter at a street market. I bought it and have never looked back. My house is now home to Victorian and Edwardian costume including over 200 dresses, together with mantles, skirts, bodices, children's wear, petticoats and box-loads of other underwear and accessories reaching towards the ceiling.

My earliest dress is from the 1760s, an open robe with English Heritage provenance, the one-time property of Sarah le Boullenger, wife of Huguenot banker Isaac Thellusson. The family is noted for having whittled away much of its fortune contesting a will intended to accumulate its wealth from one generation to the next. Ultimately it had quite the opposite effect. My acquisition



continued from previous page

led to an invitation to Brodsworth Hall, the Yorkshire estate of the Thellussons to see a painting of Sarah, still on view after 250 years. You never know where your enthusiasms will take you.

As to later fashion, I have rebuilt two old stone barns to house the twentieth century dress. These accommodate almost 600 wedding gowns mostly from the 1940s to the 60s. There are dozens of racks of everyday dresses from the 1930s onwards, evening wear, coats, around 650 maxi dresses from the 1960s-70s, Utility wear (with a few of the scarce "double eleven" dresses), furs, hats, blouses, children's wear and shoes. The latter includes tiny Chinese embroidered lotus slippers, nineteenth century buttoned boots, and about 200 pairs of shoes from the 1940s and 50s, some Utility, some still unworn. There are also a few racks of theatrical costume, mostly from English National Opera. One of my Christmas joys was going to see Rimsky-Korsakov's *Christmas Eve* at the London Coliseum. Imagine my pleasure at picking up a rack of outfits from that very production!

I recall that Michael Jackson was thought to be strange for having mannequins around his home. If that is the case then I am very strange indeed because I have them everywhere! Space is shared with fashion books both modern and old (*La Belle Assemblée* for 1809 is my earliest), periodicals, Victorian photo albums, mail order catalogues and dress and knitting patterns. One of my favourites is a Vogue Pattern catalogue from 1953, its 500 pages beautifully reflecting New Look styling.

Other favourite items are the papers of BBC costume designer Joyce Hammond. The documents give an insight into how she went from an initial commission to, sometimes, a museum visit for inspiration making very rough sketches and notes, then outline drawings, followed by painted versions on boards complete with fabric swatches. I have her sketchbooks and designs for numerous productions including *Heidi*, *The Flying Dutchman*, *Amahl and the Night Visitors*, *Hassan*, *Katherine Mansfield*, *The Sex Olympics* (tame by modern standards I am sure), *Uncle Vanya* and many others besides. I bought the archive in a pile of disorganised boxes but it now amounts to nearly 1200 individual items all put into order.

Photographing and digitising the costume and



The images show a very small sample of the collection - and we've hardly started on the ephemera!



1860s watered silk dress, similar to the one in the *carte de visite*, above.



Photographs are all courtesy of Terry Smith. The middle one above shows part of his wedding dress collection.

ephemera collections is proceeding apace. This has so far produced over 21,000 images giving me instant access to thousands of *cartes*, postcards, fashion extracts and dress items in approximate date order. Unfortunately lack of internet access here has so far prevented me from sharing them!

I receive visits from interested groups, normally up to about ten or so, or sometimes just two or three students of fashion. I talk the larger groups through a rail of dresses to demonstrate the last two hundred years of fashion change before showing them round the rest of the collection. Smaller numbers I see more informally. I contribute to Carmarthen's vintage days with a catwalk beneath the walls of the Castle, and with static displays of twentieth century dress and ephemera. I have featured earlier fashion at Carmarthen's College of Fashion and Design, with copies of the Society's esteemed journal *Costume* prominently on display! And, of course, it's great fun just to hear people's fashion recollections, there are still many around who remember clothes rationing and the Utility Scheme.

So if you are up my way why not come and have a look? I would appreciate some notice, if only a few days. I am free and you get tea! I am also only a ten minute drive from Wales's National Woollen Museum, a large restored nineteenth century mill with active Jacquard looms in an adjacent building. It too is free entry and contains a cafeteria.

My number is 01559 370482 and I live near the village Cwmdud on the A484 about ten miles north of Carmarthen.

STARTING THEM YOUNG: INTRODUCING PRIMARY SCHOOLCHILDREN TO THE FASHIONS OF THE PAST.

Costume Society member Wendy Grey-Lloyd has sent this report on a visit to her local school in Llandyrnog, North Wales.

I was born in South Wales and hold an Honours degree in Humanities from Bangor University. I studied Drama at the Royal Welsh College of Music and Drama in Cardiff, and graduated as performer and teacher from the College. I taught speech and drama at Howell's School, Denbigh, North Wales and became Head of Department until my retirement from the school.

My interest in costume began at the age of 13, when I rescued my great-grandmother's dress from a bonfire. From then on my family gave me any items of dress that they thought I would like to own. I did not know then I would go on to study drama.

Recently I was asked to talk to the local Primary pupils aged from 6 to 11 to give a background to a musical that was set in the 1920s that the children were rehearsing for a performance at the end of term. I took

my 1920s beaded dress (see photograph), hats, shoes, gloves and glove box, feather boa and long strings of beads.

I began by showing them costume from before WW1 and then comparing it with the years after the War to illustrate how fashions had changed.



Photo credits: Vicky Lyon, Assistant Head, Ysgol Bryn Clwyd, Llandyrnog



I have a collection of miniature mannequins of different periods that I used to use when I wanted to show my drama students how costume affects the way we walk, sit and use gesture. I had also brought some books on costume and some designs from the *English Historic Costume Painting Book* published by Windsor and Newton Ltd that they could use for colouring. I allowed the children to put on some of the items I had brought but only to gently touch the dress as the beaded material was very fine.

We had a discussion after the talk, and these are some of the questions asked. *Did I use a fan when I went to dances in the 1920s?* (I had to explain that I wasn't that old!) *Why were the gloves difficult to put on? Is that why they had to have a glove stretcher? Why did they use long cigarette holders* (a photograph was in one of my books)? *Why did they smoke when it is not good for your health? Why did most of the girls wear bobbed hair and so short? Why were men's trousers called Plus Fours?* They thought that schoolchildren's clothes in the 1920s were similar to their school uniform. The girls liked the diamanté buckles on the shoes and thought they would look well on their party shoes!

Finally, I asked whether they would have liked to have lived in the 1920s. There was a mixed response – some of the girls thought that the dresses were too thin and they didn't want to wear hats. Others loved the material and the glitter. The boys wanted to wear more casual clothes. They thought the clothes looked heavy to wear, and they didn't like the tweed material. Their school uniform material was lighter and they could easily slip their shoes on and off – no boot laces to bother with, and their ties were ready tied, they slipped over the head with elastic.

We all had a most enjoyable morning.

Comment from Vicky Lyon, Assistant Head, Ysgol Bryn Clwyd, Llandyrnog:

We invited Wendy Grey-Lloyd into school as part of the preparation for last year's summer show *The Mystery at Magpie Manor*, an Agatha Christie-style story set in the 1920s.

The children learnt all about the period dress with Wendy and used this to help them source their own costumes for the play. They also had a Charleston dance workshop and learnt about the Suffragette movement. The children were thrilled to see the costumes Wendy brought in and, as you can see from the final photographs, were really guided by what they had learnt from her.



Temporary Closure of the Gallery of Costume, Platt Hall, Manchester

Information from Curator Miles Lambert

At Platt Hall we are currently working intensively on eradicating an influx of moth at the costume museum, and are taking the opportunity to rationalise, improve and expand the storage and collections care. We have dismantled all the displays to give us sufficient area to undertake this work so it will be some considerable time before we can open public exhibitions again.

We will not be able to reopen in 2018 and are very sorry to disappoint potential visitors.

The library and archive are however intact and accessible, and researchers are welcome by appointment, Mondays – Wednesdays preferred. Please ring 0161 245 7245 for an appointment.

New Exhibitions at Killerton for 2018 Branded: fashion, femininity and the right to vote.

'A curious characteristic of the militant suffragette movement was the importance it attached to dress and appearance'...

Now that the roof is fixed, the fashion collection is back and directly linked to the story downstairs, as it explores the use of fashion by the suffrage campaign. Objects and costumes on display will showcase the fashion of the suffrage campaign era, and show how fashion was made political by the suffragettes. The display features objects from Killerton's dress collection chosen to mirror the timeline of women's suffrage, and highlights dress from about 1900 to 1928. The exhibition includes a walking dress worn by Queen Victoria (famously anti-suffrage), a stunning wedding gown by Nicaud of Paris worn by novelist and Liberal suffragist Eleanor Acland (nee Cropper) in 1905, and Nancy Astor's 'Parliamentary suit' and hat worn after she took up her seat as MP for Plymouth Sutton (1919), the first elected female MP to do so.

Votes for Women? a new exhibition in the house

An intriguing suffrage story has been unearthed involving the Acland family which forms the core of a new exhibition in the house. The Aclands were a family divided over the question of women's suffrage as Eleanor Acland was a leading suffragist campaigner in direct political opposition to her anti-suffragist Aunt Gertrude. These two Killerton women campaigned for opposing sides.



Detail of embroidery on Eleanor Acland's wedding gown
Photo courtesy of The National Trust Killerton

Information Exchange

V&A Museum costume/textile related courses in Spring and Summer 2018

A Stitch in Time: History of Needlework and Sewing Tools

2 days, Saturday 24 March 2018 - Sunday 25 March 2018

<https://www.vam.ac.uk/event/JrJpkqQd/a-stich-in-time-history-of-needlework-and-sewing-tools>

Indian Textiles, Dress and Jewellery

10 weeks, Every Thursday, 19 April 2018 - 28 June 2018

<https://www.vam.ac.uk/event/MWM3qnG6/indian-textiles-dress-and-jewellery-2018>

Textiles: Ancient to Modern (Summer Term)

13 weeks, Every Thursday, 19 April - 12 July 2018

<https://www.vam.ac.uk/event/52XnNOZg/textiles-ancient-to-modern-2017-18>

Menswear and Masculinities

2 days, Saturday 12 May 2018 - Sunday 13 May 2018

<https://www.vam.ac.uk/event/ZLnXjPRG/menswear-and-masculinities-2018>



Tudor sewing equipment; thimble, scissors, linen threads, beeswax and handmade needle. Little Moreton Hall, Cheshire. Photo: Fiona Starkey



Plans for 2018 at the Devonshire Collection of Period Costume



Bogan House, 43 High Street, Totnes, TQ9 5NP

Due to ongoing building work on the Grade 1 listed building, it will not be possible to hold the usual full-scale exhibition in 2018. The staff hope to mount small exhibitions and hold related events during the summer, details to be found at www.totnesfashionandtextilemuseum.org.uk or ring 01803 862857.

Opening hours are as usual; from mid-May to the end of September, Tuesdays to Fridays and occasional Saturdays.

Membership matters

Red tape... boring but important...

What with Data Protection regulations and the new HMRC rules round Gift Aid declarations, we are going to need your explicit permission to keep your details electronically and to share them with HMRC when they're needed for Gift Aid processing. This isn't just us - all societies are going to be asking. Be assured your details are never otherwise shared with third parties. The 2019 renewal form will have the new wording and a reminder!

2017 Journals

We've still got a few of the 2017 printed copies left (spring and autumn). The Journals are £10 each plus postage which is £2.14 for the UK. Overseas postage (it varies) on request. Please contact membership@costumesociety.org, uk if you'd like one or both.

Are you only getting the spring mailings?

The chances are that you may still have a Standing Order set at the old subscription rate and are only eligible for half year membership. Either check your standing order (should be £36 for the UK in January) or contact the membership secretary. We can arrange your top up and you won't miss out.

Dollar cheques

Due to the high bank charges for processing dollar cheques, this is the last year we will be accepting them. Sterling cheques welcome as ever, and online payments make conversion much more simple these days. We're sorry for any inconvenience.

and finally...

FA Simmons

Does anyone know this member? We have received a subscription, but email and postal addresses have both been returned. Help appreciated.



Any queries about anything on this page to the Membership Secretary, membership@costumesociety.org, uk The Shambles, Sham Castle Lane, Bath BA2 6JH.



Have you come across these little beauties yet?

The Costume Society is offering these elegant badges to embellish your lapels.

Shown at actual size above, they are 18mm across (three quarters of an inch) in black enamel and metallic silver with a butterfly fixing, they are a neat way to show your support and are small and light enough to look good on a shirt or little black dress too.

Lapel pins are £5.00 each (£6.80 Europe; £7.55 rest of the world) including postage and there are two ways to pay:

1. 'Donate' £5.00 (£6.80; £7.55) on the Support Us page of the Costume Society website and send an email saying what it's for to membership@costumesociety.org, uk with your name and address so we can post one to you or

2. send a cheque made out to the Costume Society to

Costume Society
lapel pin,
The Shambles,
Sham Castle Lane,
Bath BA2 6JH.

Please remember to include your postal details. You can have as many as you like!

In Memoriam

SANTINA MARGARET LEVEY
1938 - 2017

Textile historian, museum curator and lace expert Santina Levey, FSA, BA Hons, D.Litt., sadly died on Saturday 26th August 2017.

Santina (known as Tina) began her museum career in Northampton, where she learnt to make lace. She then joined Norwich Museum Services, before winning an open competition for a Research Assistant's post in the Department of Textiles at the V&A Museum. Her specialist areas of study were embroidery, lace and other non-woven textile techniques. In 1977 she became Assistant Keeper and from 1981 to 1989 was Keeper of Textiles at the V&A. Her seminal volume, *Lace: A History*, was published for



the museum by Maney & Son in 1983, while her work on cataloguing the Blackburne Lace Collection was instrumental in seeing it installed at The Bowes Museum. Tina curated the exhibition there in 2006, *Fine and Fashionable, Lace from the Blackburne Collection*, and co-wrote the catalogue. Her long and increasingly important study of the textiles at Hardwick Hall, culminated in a catalogue *The Embroideries at Hardwick Hall*, published by The National Trust in 2007.

Leaving the V&A as a result of departmental reorganisation, Tina became an independent scholar and consultant, lecturing and attending conferences all over the world, and advising institutions and trusts with textiles in their care. She was a member of the Costume Society for many years, from 1970 to 2016, a Committee member between 1989 and 1992, and wrote a number of articles and book reviews for *Costume* on lace and embroidery.

Tina was Janet Arnold's literary executor, and



Santina Levey giving a talk to West of England Costume Society in 2009

worked tirelessly to complete, with Jenny Tiramani, Janet's unfinished work on 16th and 17th century shirts, smocks and accessories which was published in 2008 as *Patterns of Fashion 4*. Her last project was to work towards the setting up of the School of Historical Dress, of which she was a Founder member and Trustee. She will be remembered for her outstanding scholarship, her willingness to share with others her unrivalled knowledge especially of lace, her lively and informative lectures, her publications, and her support of and warm friendship with researchers, students and museum curators all over the world.



In Memoriam
DOROTHY ALDERSON
 1 NOVEMBER 1922 - 20 DECEMBER 2017

Dorothy Alderson was born in Manchester and attended Swinton and Pendlebury Girls School,

and on leaving in 1937 she worked as a shorthand typist for Salford Education Department. During the war she worked in the Land Army and the Red Cross, and then trained as a teacher of Domestic Science, specialising in needlework. She taught in Market Weighton and in Cambridge, and then left teaching to become an academic secretary for Cambridge University.

While at Cambridge she joined the Costume Society in 1971, and became Secretary of the Programme Committee in 1976, a post she held until 1991. Dorothy had a genius for organisation, and arranged many successful Society events during this time as well as dealing with ticket sales. She was also a Committee

member and Trustee from 1981 to 1983, and from 1991 to 1994.

On retirement in 1988 she moved to Sheriff Hutton in Yorkshire, where she quickly became an active member of the village and church community. She also worked part-time as secretary to Richard Robson, Curator of the Costume Collection at Castle Howard; she had worked with him previously when he was Chairman of the Costume Society Programme Committee. Now the Rev. Stephen Robson, he became a close friend of Dorothy: *"We did have such fun arranging meetings for the Costume Society. She really enjoyed running things and was so good at it, though sometimes I think she felt she did not get the recognition she deserved – people tend to not notice if an event goes well, which it invariably did*

if Dorothy organised it. She did not suffer fools gladly, and expected everyone else to work as hard as she did. She was an expert at needlework and on the typewriter, skills that were invaluable to both Castle Howard and the Society"

In 1989 she joined the Northern Society of Costume and Textiles, and was a committee member from 1994 to 2009, and was made an Honorary Member in 2010.

Dorothy lived a long and active life, enjoying many interests including walking, gardening and foreign travel. Always cheerful, optimistic and undaunted by difficulties, she continued to attend the Annual Conferences of the Costume Society until 2013, in spite of considerable mobility problems, and will be remembered with affection by many members.

In Memoriam
RICHARD DAVIN
 4 APRIL 1936 - 30 DECEMBER 2017

Richard Davin served on the Committee of the Costume Society for much of the 1980s, and was Vice-chairman between 1993 and 2000.

He is well-remembered for his witty and competent chairing of conference sessions, his entertaining and informative lectures, and generous sharing of his extensive knowledge of 18th century dress.

Born in 1936 in Bath, Richard's full name was Richard Davin Barber. He attended the West of England College of Art, where he studied stage design, and Clifton Park. At some stage he became an actor and dropped the name Barber as there was already an actor Richard Barber registered with Equity, the actors' trade union. Very little is known about his acting career as he never spoke about it in his later life.

By the 1980s he became known as a collector of dress and an authority on menswear, especially men's waistcoats, which were his passion. Based in Devon, he was closely associated with the Royal Albert Memorial Museum, Exeter, where he contributed to the temporary exhibitions

programme at the former Museum of Costume and Lace at Rougemont House (part of RAMM).

In the files at RAMM there are letters written by the curatorial team to thank Richard for his help in organising dress-related exhibitions in the little gallery at Rougemont House. Some members might remember *18th Century Waistcoats* (March-May 1988), and *First Floor Millinery*, an exhibition of 50 hats from RAMM's collections selected from a collection of over 350 (1990). The waistcoats exhibition was shown on the occasion of the Costume Society's 1988 symposium in Exeter on men's dress.

Richard selected the exhibits for both displays, which included locating and lending pieces from his own collection, as well as writing the excellent text for both catalogues which is still used as reference today. His work on the collections at RAMM remain his legacy for which the staff there today are very thankful. He was well known as a member of the West of England Costume Society, for whom he gave



The waistcoat collection at RAMM catalogued by Richard Davin in the 1980s
 RAMM Volunteers Camilla King and Vicky Haddock have recently completed a project to update the database of 18th and 19th century waistcoats. Photos courtesy Shelley Tobin

many lively talks. He is remembered as well for bringing large quantities of Devon clotted cream for the mince pies at Christmas meetings, and for dressing up as a fairy for a WECS pantomime, in which role he was extremely funny, perhaps not surprising given his theatre background.

In the last few years Richard suffered from poor health but he was able to attend the Costume Society symposium in Exeter in 2014, and was welcomed by many friends, who will be sad to hear of his passing.

Exhibitions 2018

Abegg-Stiftung

Werner Abeggstrasse 67,
CH-3132 Riggisberg

A Taste for the Exotic

European Silks of the
Eighteenth Century
29 April - 11 November
2018

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

Chertsey Museum

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

Fashion and Freedom

Until 1 September 2018
www.chertseymuseum.
org.uk
Tel: 01932 565764



The Fan Museum

12 Crooms Hill, Greenwich,
London, SE10 8ER

Early Printed Fans

Until 6 May 2018
www.thefanmuseum.org.uk
Tel: 020 8305 1441



Assembly Rooms, Bennett
Street, Bath, BA1 2QH

A History of Fashion in 100 objects

Until 1 January 2019

Royal Women

3 February 2018 - 28 April
2019

www.fashionmuseum.co.uk
Tel: 01225 477173

Fashion and Textile Museum

83 Bermondsey Street,
London, SE1 3XF

T-Shirt: Cult - Culture - Subversion

9 February - 6 May 2018

Orla Kiely: A Life in Pattern

25 May - 23 September
2018
www.ftmlondon.org
Tel: 020 7407 8664

The Fitzwilliam Museum

Trumpington Street,
Cambridge, CB2 1RB

Sampled Lives: Samplers from the Fitzwilliam Museum

Until 7 October 2018
www.fitzmuseum.cam.ac.uk/
calendar/whatson/sampled-
lives-samplers-fitzwilliam-
museum
Tel: 01223 332900

Kensington Palace

Kensington Gardens,
London W8 4PX

Diana: Her Fashion Story

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

Killerton House

Broadclyst, Exeter, EX5 3LE

Branded: Fashion, Femininity and the Right to Vote

10 February - 31 December

2018
www.nationaltrust.org.uk/
Killerton
Tel: 01392 881345

Leeds Industrial Museum

Armley Mills, Canal Road,
Armley, Leeds

Queens of Industry

3 November 2017 -
September 2019
www.leeds.gov.uk/
museumsandgalleries/Pages/
armleymills/Queens-of-
Industry
Tel: 0113 378 3173

Lotherton Hall

Off Collier Lane, Aberford,
Leeds, LS25 3EB

Himalayan Fashion

23 March - 26 October 2018
www.leeds.gov.uk/
lothertonhall
Tel: 01132478256

Museum of East Asian Art

12 Bennett Street, Bath, BA1
2RJ

Dressed to Impress: Netsuke and Japanese Men's Fashion

Until 22 April 2018
www.meaa.org.uk
Tel: 01225 464640

Royal School of Needlework

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

Animals in Embroidery

Opening 18 April 2018
All visits must be pre-booked
www.royal-needlework.org.uk
Tel: 020 3166 6932

Conferences 2018

Institute of Scottish Historical Research Conference

University of St Andrews, St Andrews, Fife, KY16 9BA
**Dress and Décor: Domestic Textiles and
Personal Adornment in Scotland up to 1700**
23 - 24 March 2018
<https://dressdecorconference.wordpress.com>

Manchester School of Art Conference

Manchester School of Art and the Whitworth, University of
Manchester, Manchester M15 6ER

Textile and Place

12 - 13 April 2018
www.textileandplace.co.uk

Association of Dress Historians Annual Conference

Art Workers' Guild, 6 Queen Square, London WC1N 3AT
New Research into Dress History
13 - 14 April 2018
www.tinyurl.com/ADHNewResearch2018

Medieval Dress and Textiles Society (MEDATS) AGM and Conference

St Stephen's Church Hall, 48 Emperors Gate, Knightsbridge,
London SW7 4HJ
Textiles as Art; Textiles in Art
21 April 2018
www.medats.org.uk

CIAD Biennial Dress Conference

London College of Fashion, 20 John Princes Street, London
W1M 0BJ
**Si Wi Yah; Sartorial Representations of the
African Diaspora**
4 May 2018
www.ciad.org.uk/si_wi_yah-sartorial-representations-of-the-african-diaspora



Conferences continued on next page

Sudley House

Mossley Hill Road,
Liverpool, L18 8BX

Model Image

**Fashion and photos from
the 1950s**
20 April 2018 - Spring 2019
[liverpoolmuseums.org.uk/
modelimage](http://liverpoolmuseums.org.uk/modelimage)
Tel: 0151 724 3245

Victoria and Albert Museum

South Kensington,
London SW7 2RL.

Ocean Liners: Speed and Style

3 February - 17 June 2018

Frida Kahlo: Making Her Self Up

16 June - 4 November 2018
www.vam.ac.uk
Tel: 020 7942 2000

Walker Art Gallery

William Brown Street,
Liverpool L3 8EL

Fashion Icons: Celebrating Gay Designers

Until end of July 2018

Slaves of Fashion: New Works by the Singh Twins

19 January - 20 May 2018
[www.liverpoolmuseums.org.
uk/walker](http://www.liverpoolmuseums.org.uk/walker)
Tel: 0151 478 4199

Society of the History of Collecting Conference

The Museum of Alsace, Strasbourg/Haguenau

Fashion and Clothing Collection Exhibition and Research in Small and Medium Sized Museums in Europe

17 – 19 May 2018

<https://societyhistorycollecting.wordpress.com/2017/12/04/cfp-fashion-and-clothing-collection-exhibition-and-research-in-small-and-medium-sized-museums-in-europe-strasbourg-17-19-may-2018>

CHORD Workshop, University of Wolverhampton

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

Textiles and Dress from Below: Ordinary and Everyday Textiles and Dress in Museums and Historic Houses

7 June 2018

Further information or proposals for papers to: Laura Ugolini at: l.ugolini@wlv.ac.uk by 9 March 2018

<http://retailhistory.wordpress.com/about/2017/11/13/cfp-textiles-and-dress-from-below>

Association of Dress Historians International Conference 2018

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

Dress and War: Clothing and Textiles at Home and Abroad during the First World War Era, 1910-1920.

26 OCTOBER 2018

www.dresshistorians.co.uk

Costume Colloquium 1V

Florence, Italy

Textiles in Fashion – Creativity in Context

14 – 18 November 2018

www.costume-textiles.com



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, 12 Red Square, Piano Lane, Carysfort Road, London N16 9AW.

Visit **Blythe House Clothworkers**

Visit

Name

Thursday 8 March 2018, 14.00-16.30
Blythe House, 23 Blythe Road,
London W14 0HA
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 0207 923 2834. If there is a waiting list your ticket can be resold.

Visit: **Blythe House Clothworkers' Centre and British Museum Store**

Thursday 8 March 2018

Name

Tel

Address

postcode

email

Please send me

Members/Student non-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, 12 Red Square, Piano Lane, Carysfort Road, London N16 9AW.

Name
28 Winchester Street Whitchurch RG28 7AL Saturday 8 September 2018 14.00 – 16.30 approx
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 0207 923 2834. If there is a waiting list your ticket can be resold.

Autumn Study Day:
Fashion, Femininity and Power

Name
Killerton, Broadclyst, Exeter, Devon, EX5 3LE Saturday 15 September 2018 10.00 – 16.00
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 0207 923 2834. If there is a waiting list your ticket can be resold.

Name Tel

Address postcode

email

Please send me Members/Student members tickets at £7.00
..... Non members' tickets at £9.00

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, 12 Red Square, Piano Lane, Carysfort Road, London N16 9AW.

Autumn Study Day: **Fashion, Femininity and Power** Saturday 15 September 2018

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, 12 Red Square, Piano Lane, Carysfort Road, London N16 9AW.



Costume Calendar 2018

COSTUME SOCIETY
www.costumesociety.org.uk



Blythe House, Blythe Road,
London W14 0HA
Behind the Scenes
Visit: Clothworkers' Centre and British Museum Store*
8 March 2018
Details page 3

London College of Fashion,
John Princes Street, London W1M 0BJ
AGM and Study Day: Celebrating Patterns of Fashion 2018
7 July 2018
Details page 4

Whitchurch Silk Mill,
28 Winchester Street,
Whitchurch, Hampshire,
RG28 7AL
Visit to Whitchurch Silk Mill*
8 September 2018
Details page 5

Killerton, Broadclyst, Exeter,
Devon, EX5 3LE
Autumn Study Day: Fashion, Femininity and Power*
15 September 2018
Details page 6

*Booking Forms with this newsletter

SOUTHERN COUNTIES COSTUME SOCIETY
www.sccostumesociety.org.uk

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

Bexhill Museum, Egerton Road, Bexhill, Kent TN39 3HL
Oh We Do Like To Be Beside The Seaside!
21 April 2018

Petersfield Museum, St Peter's Road, Petersfield, GU32 3HU
Handcuffs and Costume Treasures
22 May 2018

Chertsey Museum, 33 Windsor Street, Chertsey, Surrey, KT16 8AT
Study Day: Fashion and Freedom
9 June 2018
www.chertseymuseum.org

OTHER EVENTS
See also CONFERENCES

The Silk Museum, Park Lane, Macclesfield, SK11 6TJ
Silk Study Day: Exploring the Impact and Legacy of the Silk Industry.
3 March 2018
macclesfieldmuseums.co.uk/events/bbc-silk

WECS WEST OF ENGLAND COSTUME SOCIETY
www.wofecostumesociety.org



BAWA, 589 Southmead Road, Filton, Bristol, BS34 7RG
March Study Day: Couturier or Dressmaker in C20 London Society
Saturday 17th March 2018
9.30–16.45

Bath Cricket Club, North Parade, Bath BA2 4EX
Janet Arnold Study Day: Men's Attire: Flamboyance and Restraint
Saturday 6th October 2018

Bath Bowls Club, Pulteney Road, Bath BA2 4EZ
Christmas Meeting tba
Saturday 17 November 2018

Front cover images
Main image: 1860s wedding dress from the Terry Smith collection, page 14.
Frieze from left to right: Lace in Fashion report, page 11; Nottingham Reconstruction Study Day, report page 8; Starting them young, page 18.

TEXTILE SOCIETY
www.textilesociety.
org.uk



Moorside Mills, Moorside
Road, Eccleshill, Bradford
BD2 3HP

**Exhibition Visit
- Alke Schmidt:
Wonder and Dread**
15 March 2018



Armitage Centre,
Fallowfield,
Manchester, M14
6HE

**Manchester
Antique
and Vintage
Textile Fair
2018**

15 April 2018
atf@
textilesociety.
org.uk

Sevenoaks, Kent
**Diana Springall –
House and Studio
Visit.**

1 May 2018

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

**London Antique
and Vintage Textile
Fair**

13 October 2018
atflondon@textilesociety.
org.uk

**COSTUME SOCIETY
SCOTLAND**

www.costumesocietyscotland.
co.uk

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

**“You must never
travel without one”:
Advice to Lady
Travellers at Home
and Abroad**

Talk by Helen Edwards
5 March 2018

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.

Conference Organisers

The two Conference Organiser posts advertised in the last newsletter and on the website have not yet been filled, and applicants are urgently required. One post would have responsibility for organizing the conference programme and the other post for the conference venue. Any members interested will find full particulars on the website.



All copy for the Autumn
2018 Newsletter must be
received by
31 July 2018.

Email
newsletter@
costumesociety.org.uk

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

CostumeSociety.org.uk

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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