

**COSTUME SOCIETY  
NEWSLETTER**



**AUTUMN 2012**



## Chairman's Newsletter Report

AUTUMN 2012

I am writing this report waiting for the Olympic Games to commence. The effect of the Games made a noticeable change to the usual style of the Costume Society Symposium. We held instead a Study Day in Bath, *Cutting, Cantilevers and Construction*, with two interesting speakers, and incorporating the Annual General Meeting and the Patterns of Fashion Award, judged by John Bright owner of Cosprop who has been elected as a new trustee. It proved to be a wonderful, successful day.

A further, excellent change this year is that we now have two issues of our journal *Costume*. We have just received the June *Costume* and found that this is the first of our themed issues, called *A Volume for the London Olympics*. Another change is the completely new Website which is now up and running.

Some members of the Society enjoyed the three day academic event *The Making of a Monarchy for the Modern World* at Kensington Palace 6th-8th June. Historic Royal Palaces worked closely with the Costume Society to shape the programme. What a fantastic conference it was, in fantastic surroundings. The two students who applied for the Student Bursary were able to attend this conference and we are greatly indebted to Maney's for their sponsorship of the Award.

In the autumn we look forward to seeing you at the annual London Study Day, hosted by the London College of Fashion, *Music, Fashion and Fantasy*, 20th October 2012.

Being a member of the Costume Society makes you very aware of history, but suddenly to become part of history is rather disconcerting. I became involved in the TV channel *Yesterday* programme when *I Was a Jet Set Stewardess* was produced for the *Spirit of the Sixties* season for UKTV. The press information said 'We feature contributions from a fashion designer who began her career designing a uniform for BEA stewardesses at the dawn of the Jet Age'. I became 'An interesting piece of social history' according to *The Times*.

I am sure you all admired David Hockney's exhibition *A Bigger Picture* at the Royal Academy. It reminded me of a much smaller drawing I have. I was at the RCA in the fashion department and my chum Janet was in the painting school with David. In 1962 we decided to go to Florence for the summer. David booked the train tickets 'Three singles to Florence'. We were staying with David's friend who had a car, we went to the beach, where I sat and drew designs in my sketch book. David said he wanted to draw; he took the book and drew a small tentative David type fashion drawing, perhaps the only fashion drawing he ever did. I still have the drawing, small but rather beautiful.

Sylvia Ayton

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Front cover: Main image Emma Wilson's winning dress from *Patterns of Fashion* page 10. From left: Elizabeth Lynch in Colonial Williamsburg page 16; C16th silver embroidery on sock clocking and a glove in the Fashion Museum's 'Behind the scenes' foray page 12; 1902 Coronation of King Edward VII and Queen Alexandra from the *Illustrated London News - Making of a Modern Monarchy* page 8.

## The Costume Society Symposium

FRIDAY 5 - SUNDAY 7 JULY 2013



We hope you will come and join us for the 2013 Symposium which will take place in the historic town of Norwich with a visit to the costume collection at its new home in the Norwich Castle Study Centre, Shirehall.

This building has been the centre of the county jurisdiction and administration since the 1800s but its origins go back much further to 1270. We will be viewing key pieces from its internationally renowned collection of Norwich shawls and over 5,000 accessories from 1600 to the present day.

On Friday afternoon we will be given a personal tour of the newly re-opened Bridewell Museum and/or Strangers' Hall Museum by Cathy Terry, Curator of Social History. The Bridewell has recently reopened after a 3 year £1.5m refurbishment. It tells the history of Norwich and its people through the trades and goods which made the city a world class producer from textiles and shoes to hats and wigs. One of the highlights is the last remaining Jacquard handloom from the Norwich Textile Industry. Times, numbers and costs for these visits still have to be confirmed.

Our new Symposium Co-ordinator Michelle Thomas is also working hard to secure an optional stay in Norwich on Sunday for those

interested in an extra study event on Monday morning. We will provide further information about progress on our website and in the Spring Newsletter.

### Keynote Speakers

Confirmed Speakers are **Barbara Burman**, Independent Academic.

**Veronica Main**, Significant Collections Curator, Wardown Park Museum, Luton.

**Dr Giorgio Riello**, Professor of Global History and Culture, Warwick University.

### The Venue

Our venue is the Maids Head Hotel, a historic hotel which dates back to the 13th century; it is rumoured Elizabeth I stayed in 1587. It is ideally situated opposite the famous Norman

### CostumeSociety Symposium: Accessories

**Venue**  
Maids Head Hotel,  
Norwich

**Date**  
Friday 5 - Sunday 7 July  
2013

### To Book

See separate booking form enclosed with this newsletter, or book via the website

Cathedral a short walk from the Study Centre and Castle. The hotel is ranked 4 star and has won local awards for tourism and the quality of its food.

### Bursary

The Society offers a bursary for a student to attend the Symposium – details may also be found on our website.

We are currently seeking papers to present at the Symposium. Those wishing to offer papers should contact Symposium@CostumeSociety.org.uk for details on how to submit. All papers presented will be considered for printing in the Costume Society Journal.

Photo: Norfolk Museums and Archaeology Service

## Music, Fashion and Fantasy: from Masquerade to Lady Gaga

SATURDAY 20 OCTOBER 2012

### The Society's annual London Study Day, hosted by the London College of Fashion

From court masquerade of the 18th century to 21st century pop and from the ball room to the club venue, the relationship between music, fashion and the fantasy of a created persona is the subject of this exciting study day.

The speakers and the titles of their presentations are as follows:

**Joanna Jarvis and Mary Collins:** "The Great Leap" from Earth to Heaven: Costume and Dance in C18th France.

**Senem Yazan:** The Male Impersonator and the British Music Hall.

**Victoria Brookes:** The House of Annie Lennox

**Dr Kevin Almond:** Masquerade in Clubland.

**Laura McLaws Helms:** 'Timeless in Your Finery': Fashion and Mystery in the Costumes of Stevie Nicks

**Helene Thian:** "Moss Garden: Kansai Yamamoto and David Bowie in London in the 1970s together plant the seeds of Japonism and Androgyny in the Western fashion world"

**Dawn Hoskins:** "Klaus Nomi: Construction, Contradiction & Transcendence of a Post-Modern Performer"

**Matteo Augello:** Vaudeville to Lady Gaga: DIVAS and their aesthetic needs

The detailed programme for the day, which includes time for questions and discussion, is available on the Costume Society website.



### Music, Fashion and Fantasy

#### Venue

London College of Fashion, 20 Princes Street, London W1M 0BJ

#### Date

Saturday 20 October 2012

#### Time

10.30 – 16.15

#### Tickets

Members £25.00,  
Non-members £30.00  
Students £10.00

Please apply for tickets enclosing cheque in payment and a SAE to:  
CS Bookings,  
10 The Orchard, Locking,  
Weston-Super-Mare,  
BS24 8DU:  
Booking Form Page 21 or  
via the website.

#### Refreshments

Not included. There are many places locally for refreshments and lunch.

## Utility: Fashion in Wartime

SATURDAY 20 APRIL 2013



Marking the 70th anniversary of the Board of Trade Collection, this exhibition at the Snibston Discovery Museum features over 100 garments from the museum's collections and loans from other museums and private collections. The exhibition also includes concept fashion created by the fashion students of De Montfort University, who have used the museum's collection of Utility and other wartime fashion as the inspiration for their work. The study day will include four speakers who will explore different aspects of wartime fashion and the wider Utility scheme, viewing time for the exhibition, and the opportunity to study further items from the museum's collection and Janet Godfrey's collection.

Lunch options: light lunches may be purchased from the café at the Discovery Museum, or bring a picnic lunch.

Return transport from and to Leicester railway station can be arranged at fixed departure times (suggested times: 10.00 Leicester station, 16.30 departure from Snibston), price to be confirmed. Please indicate on the booking form if you wish to take up this option.

For further information contact:

Sarah Nicol, Collections Resources Centre, 31-33 Hayhill, Sibley Road, Barrow upon Soar, Leicestershire, LE12 8LD.  
Tel: 01163 053722.

### Utility: Fashion in Wartime

#### Venue

The Fashion Gallery, Snibston Discovery Museum, Ashby Road, Coalville, Leicestershire, LE67 3LN

#### Date

Saturday 20 April 2013

#### Time

10.30 – 16.00

#### Tickets

Members £20.00,  
Non-members £25.00  
(includes entry to museum, study day, and morning coffee)

Please apply for tickets enclosing cheque in payment and a SAE to:  
CS Bookings,  
CS Bookings, The Old Brewhouse, Limpley Stoke, Bath.  
Booking Form Page 21 or  
via the website.

Images: Utility compliance courtesy of the Leicestershire County Council's Museums.

## Joint visit of the Textile and Costume Societies to the Spirella exhibition, Letchworth.

SATURDAY 12 JANUARY 2013

**The Spirella factory was built between 1912 and 1920. The American company revolutionised the manufacture of corsets, and came to Letchworth Garden City in 1910. The company's motto was 'Healthy Happy Workers are the World's Best'. Thousands of people from the Garden City and around worked at the factory, and the building is a much-loved Letchworth landmark.**



Packed full of objects and old photographs & ephemera from the museum's collections, this major exhibition will explore the history of the magnificent Spirella Building, the company and the corsets it made, and the lives of some of those 'Healthy Happy Workers'

10.30-11.00 – coffee/tea\*  
11.00 Vicky Rawlings, Curator, will give us an introduction to the Garden City Movement and the Spirella exhibition. Letchworth was the first garden city. The museum is based in the former drawing office of Letchworth Town Planner, Barry Parker, filled

with hand-made Arts & Crafts furniture and paintings. View the Spirella exhibition.  
1.00– Bring a packed lunch and enjoy a social hour.  
2.00– 3.00 Optional afternoon visit to Edmund Hunter's St Edmundsbury Weavers archive, which produced some of the finest and richest handloom woven silks in the British Isles mainly for important ecclesiastical commissions. The company was based in Letchworth from 1908 – 1927 when Jocelyn Morton of Morton Sundour bought the business, inviting Edmund and his son Alec, to move to Edinburgh and set up Edinburgh Weavers.

**Spirella exhibition**  
First Garden City Heritage Museum, 296 Norton Way South, Letchworth SG6 1SU  
www.gardencitymuseum.org

**Date**  
Saturday 12 January 2013  
10.30 – 1.00, or 3.00 with optional afternoon visit

**Tickets**  
Morning visit: £8.00  
Afternoon visit (optional) £5.00

Please contact:  
Meg Andrews  
020 7923 0331 or visit the Textile Society website  
www.textilesociety.org.uk

**\*Refreshments**  
Not included. Available for a small extra charge.

**How to get there**  
**By train:**  
Frequent from Kings Cross to Letchworth, the journey taking approximately 30 minutes. The station is 5 minutes walk to the museum.  
**By car:**  
A1(M) junction 9 or 10. The afternoon visit to the store is a 10 min car ride away, so please advise if you are coming by car and can offer a lift to members who are arriving by public transport.

## Innovation and Tradition

A Connoisseur visit to the Museum of London  
**29 MARCH 2012**



A Silver Season ticket for Vauxhall Pleasure Gardens 1737-1760 from the Museum of London.

**Report by:** Imogen Stewart and Linda Richards

On a sunny, spring afternoon we were welcomed to the Museum of London by Beatrice Behlen, Senior Curator of Fashion and Decorative Arts. Beatrice conducted us to the display called the Pleasure Garden which was mounted last year. She gave an introductory talk explaining the thinking behind the display and some of the problems and rewards the team encountered while mounting it.

The display covers the period of the 1740s to the 1840s. The first large case has clothes which could have been worn by men and women, and the occasional child, in an 18th century pleasure garden. In the second case there are clothes for promenading in an early 19th century park. In the centre of the room there are reproduction clothes for visitors to touch, and films are regularly shown. These

consist of short scenes which might have taken place in a pleasure garden or park, showing the clothes in action. The actors wear reproduction

costumes completed by wigs and accessories.

The mounting of the figures and the conservation requirements were naturally given deep consideration. In order to limit light damage to the textiles the lights are set to form a twelve minute

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Museum Stores with Beatrice (wearing the scarf)  
Photos: Linda Richards

### After our visit to the Gallery, Beatrice conducted us to the stores

where, with the help of two very capable interns, she had laid out a selection of men's coats from the 1800s, and 20th century couture tailored garments. The selection of tailoring included women's suits with skirts, trousers or breeches, from several well known London houses, and men's clothes ranging from classic leisure wear to a few exuberant examples from the 1970s. Despite these flamboyant pieces, most of the items were understated and in muted colours with superb workmanship and an excellent choice of fabrics. We were privileged to be able to view them closely and to look at the workmanship in detail. Beatrice spoke informatively about the actual garments and an interesting discussion was generated.

This was altogether a very stimulating and enjoyable visit due to the hard work and careful preparation done by Beatrice Behlen and her team. The final touch to this well organised afternoon was an enjoyable tea and discussion among members.



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sequence going from dark to light, which finishes with a short burst of simulated 18th century fireworks. The mannequins have black heads with the outline of features which are based on portraits in the collection, and have articulated wooden hands so that they can wear gloves and hold fans and reticules. Some accessories such as fans are original, but the original 18th century hats and gloves are too fragile to be mounted, so the kid gloves displayed are mid 20th century, and the hats, which are entirely black, are made by Philip Treacy, which gives the display a touch of vitality. This thematic display is highly successful and is complemented by other fine pieces of dress in the main galleries of the museum.



This exquisite dress was made from Spitalfields silk woven by French Huguenots and worn by Ann Fanshawe when her father was Lord Mayor of London in 1752-53.

www.museumoflondon.org.uk

## The Making of a Monarchy for the Modern World

An International Conference held at Kensington Palace  
6-8 JUNE 2012

### Student Bursary Report:

Serena Dyer, MA in Eighteenth Century Studies, University of York

My current research focuses on the experience of purchasing clothing for elite and aristocratic women in the eighteenth century, and the *Making of a Monarchy for the Modern World* conference provided me with the ideal opportunity to be exposed to the wealth of background information which is necessary to contextualise this study. Attending this conference would have been impossible for me without the bursary, and I am extremely grateful to the Costume Society and to Maney Publishing for making my attendance viable.

Although I generally attended the strand of the conference which focussed on dress history and material culture, I found the opportunity to hear such a variety of speakers talk about their research really broadened my contextual awareness. In relation to my own research, I found Corinne Thépaut-Cabasset's paper, *Princely shopping in Paris at the end of the 17th century: a study of an international network of fashion* particularly interesting, as it brought to my attention a network and method of fashion exchange which had previously been unknown to me. The panel who spoke about the Helen Larson Historic Fashion Collection was also fascinating, and has left me eager to continue my research to answer some of the questions raised. Many of the papers also related to my wider interests in history and in dress history, and to the topic of my PhD, a study of the afterlife of eighteenth century garments, which I will be commencing in October.

Not only did the conference provide me with the opportunity to hear about some fascinating current research in the field, it also enabled me to meet numerous people both within dress history circles and beyond. I am very grateful to the members of the Costume Society Committee present who were so welcoming and encouraging, and I hope to be able to participate in further Costume Society events in the future.

### Student Bursary Report:

Jade Halbert, University of Glasgow.

I was delighted to be awarded a bursary from The Costume Society in association with Maney Publishing to attend this year's symposium, *The Making of a Monarchy for the Modern World*, hosted by Historic Royal Palaces at Kensington Palace.

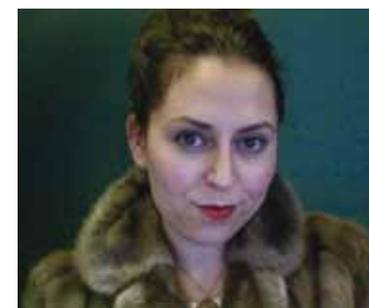
I'm mid way through my M.Litt in Dress and Textile Histories at The University of Glasgow, focusing my research on the court dressmakers of London in the early part of the twentieth century. The opportunity to attend a conference with so many dress and costume strands was incredibly valuable to my research - where better to learn so much about how monarchy presents itself through image and dress?

Every panel I attended was superb; I was especially impressed with Clair Hughes' *Uneasy heads: hats and monarchs*, Dr Philip Mansel's *From George IV to George VI: the rise and fall of civil uniform*, and Caroline de Guitaut's *Queen Mary and the royal jewels*, all of which provoked new thoughts and leads for my own research. Professor Emeritus Alieen Ribeiro's plenary lecture, *Clothing monarchy, fashioning royalty* was also a highlight, and an absolute treat for me as a dress historian.

It was fascinating to be able to tour the dress stores within the Palace. Seeing such a wonderful collection of so many instantly recognisable royal garments and accessories really made clear to me the enduring importance of dress and etiquette to the royal image.

One of the most valuable and enjoyable aspects of the conference was the chance to speak to others about their work, and to discuss mutual academic interests. The speakers and other delegates made up a rich, diverse group of academics and historians all working in different fields, so it was an exceptional environment in which to learn.

I am indebted to the many members of The Costume Society who made me feel so at ease and encouraged me throughout the three days. I would especially like to thank my fellow bursary winner, Serena Dyer of The University of York, Liz Booty, Chris Godfrey, Sylvia Ayton and Penelope Ruddock. Their genuine interest and support was so welcome and I'm sure my research will be greatly enriched by their input.



Serena Dyer (top) and Jade Halbert

## Patterns of Fashion

Prelude to the Study day at the Old Theatre Royal, Bath  
7 July 2012



Shown above left: Rhiannon Gillick's 1770 polonaise, Kate Lyons' 1837-41 morning dress in calico and right: Caroline Hall's striped c.1870 outfit.

The two smaller pictures (above right) show Susan Hardy on stage with two of the entrants and discussing the outfits with John Bright before the winner was announced.

The winner was the 1820s dress made by Emma Wilson from the University of Glamorgan.

The dress is on the front cover of the newsletter and also shown left with Emma (facing front), being inspected by members of the audience before the judging.



Report by: Pat Poppy

This year, with no Symposium, the Costume Society held its AGM and Patterns of Fashion Award as part of a Study Day. On the Friday there was an optional visit (see next page)

which my friend Perry Straker was in raptures over. She says "I was lucky enough to be one of a party of 16 who went to the Museum of Fashion. We looked at items including a 1947 black wool Dior Suit worn by Margot Fonteyn, and a black silk evening dress c. 1950 by Balenciaga. I was totally overwhelmed by the 16th-17th century embroidered gloves and jackets. No white gloves though – we were given purple plastic ones instead!"

The four finalists for the Patterns of Fashion Award had been selected from eighteen applicants from six different universities, and were of a very high quality (see left). To paraphrase one of the students, the compromise is always between the pattern as it appears in Janet Arnold's books and how it makes up in an actual garment. The garments, a 1770s polonaise (Rhiannon Gillick),

## Cutting, Cantilevers and Construction

Study Day at the Old Theatre Royal, Bath  
7 July 2012



Left: Jenny Tiramani.  
Below: Susan Hardy



a late 1820s wedding dress (Emma Ruth Wilson), a c.1837-41 morning dress (Kate Lyons), and a striped c.1870 outfit (Caroline Hall) were presented by the students. The Award was judged by Susan Hardy, (the afternoon speaker) in place of John Bright, the director of Cosprop, who was held up in serious traffic. The winner was the 1820s dress made by Emma Wilson from the University of Glamorgan, a decision fully endorsed by John Bright when he finally arrived.

Our first speaker was Jenny Tirimani – *After Janet Arnold: researching and reconstructing historical clothes in the 21st century*. Jenny is a wonderful speaker. She

talked about what pattern books existed in the past, far fewer than you would think, and what patterns from original garments have been published. Jenny is a director of the School of Historical Dress (<http://theschoolofhistoricaldress.org.uk>), which has Janet's archive, and apparently there is enough material for at least another two Patterns of Fashion books. Jenny finished by talking about her work on the costumes for *Anna Bolena* at the Metropolitan Opera, and her current work for the Globe on a staging of *Richard III*.

After lunch we were treated to another splendid talk by Susan Hardy of Cosprop – *Clothes or Costumes? Interpreting and making for today's film industry*. Cosprop, founded and still run by John Bright (who was present) has now been going for forty seven years, and the list of films it has been involved in is incredible. Cosprop has a collection of over 40,000 outfits in stock, so they may be used over time and wear down naturally. In some cases multiple versions have to be produced, because costume was "broken down" on

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 set, for example when the wearer gets dragged through a swamp. Other challenges Susan referred to was the very short turnaround to produce some garments, and the unavailability of wearers for fittings. It was an excellent, informative and most enjoyable day.



Eminently practical mittens from 1600-1700. The silver embroidery on the back of the hand was only slightly tarnished. The inset shows an example of the new, easy to recognise box end label. BATMC 23395

## Behind the Scenes at the Museum

Fashion Museum, Bath  
 7 JULY 2012

Report by: Fiona Starkey

Ours was the second group of the afternoon and Elaine Uttley began by asking us if anything particular interested us. One said Tudor period and one said embroidery and we were off. We started with some early jackets, two embroidered with blackwork and one in sixteenth century technicolour before moving on to a treasure trove of gloves and gauntlets.

The Museum has profited recently from having an intern whose job it has been to photograph and make labels for the storage boxes of the smaller items. This has made searching much more simple and a lot less damaging.

The hanging rail offered opportunities from the Georgian part of Bath's past - more fantastic embroidery in colours and metals.

There was a lot to take in in only an hour and cameras were clicking like hot popcorn. There's going to be a lot of homework once those are all downloaded.

The Fashion Museum has regular study periods which are open to anyone with an interest. Ring up or email to book a slot for an unforgettable one-to-one experience with the collection.

Images of the Fashion Museum's items courtesy of Bath Fashion Museum [www.museumofcostume.co.uk](http://www.museumofcostume.co.uk)



Right and below: A single brown leather glove, we called this one the Bishop glove because of the Mitre on the cuff. It has a stepped red silk gauntlet with metal thread embroidery 1625-1635. BATMC 23358



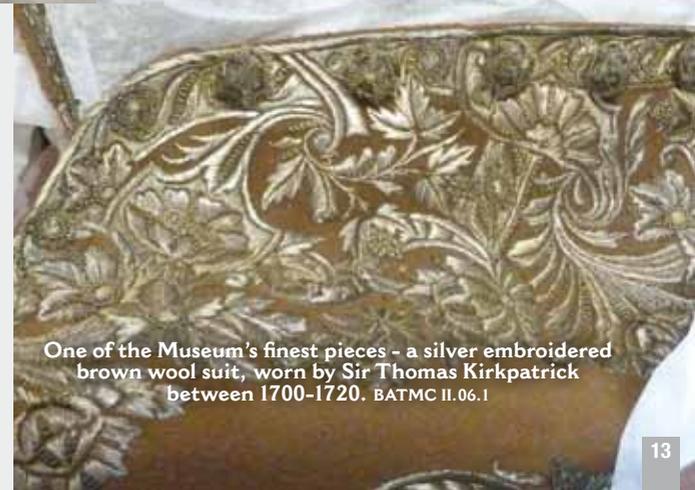
Left: A pair of cream suede leather gloves with Phoenix design and zig-zag fringe, 1595-1605. Part of the Spence collection, these are dated 1600-1625. BATMC 23342



Previous page from the top: The second group of the afternoon taking stock, purple gloves very much in evidence.

Elaine Uttley explaining the rules; hanging rail in the background.

Left: An embroidered jacket from 1610-1620 with ribbon ties delicately supported on paper rolls. It was unlined and we could see how the embroidery had been fitted to the pattern pieces. BATMC I.13.132



One of the Museum's finest pieces - a silver embroidered brown wool suit, worn by Sir Thomas Kirkpatrick between 1700-1720. BATMC II.06.1

## Yarwood Award

Interim Report  
2012

### English Missionaries in Chinese Dress: Hudson Taylor and the Dress Policies of the China Inland Mission, 1854-1880.

Katharine Crompton

M.A. History of Design and Material Culture, University of Brighton

The China Inland Mission (CIM) was founded in 1866 and was the first mission organisation to have as policy that all its missionaries must wear Chinese dress. The Yarwood Award is going towards my travel costs, as the archives of the CIM are currently held by the School of Oriental and African Studies in London. My dissertation work on the subject is progressing well. After an encouraging tutorial with my (two) supervisors in which we discussed possible outlines, I wrote a first draft of my introduction, including a literature review and methodology. The first draft of my entire dissertation is due in mid-August, before the final due date at the end of September. Apart from writing, I have been dividing my time between reading and note-taking from secondary texts, and doing primary research both at SOAS and on the internet (several key texts have helpfully been digitized and are fully text-searchable).

Travelling to the SOAS library has been very helpful – not only I can access the CIM archives there, but the library has a wide range of books in the library proper which are relevant to my research. These include secondary works on such subjects as everyday life in late nineteenth-century China, and the activities and attitudes of missionary organisations contemporary with the CIM. SOAS also has an excellent collection of fiction and non-fiction written by Europeans who travelled to and lived in China over the period which I am studying, which provide useful detail on Chinese costume and missionary attitudes to the Chinese, and also on wider questions about enculturation. Being able to access these personally in the SOAS library is particularly useful because the inter-library loan service is quite slow and limited, and in many cases I only need one or two pieces of information from each book.



Miss Blatchley, one of the China Inland Mission's first missionaries, wearing Chinese dress, c.1870

## Notices and Requests

### Information Sought on Late 18th Century Knitted Outerwear

I am researching the use of knitted fabric for outerwear in the late 18th century. I have found two unique examples of men's coats in a collection in Hereford and two in America, but am anxious to find if there are other examples of early machine or frame knitted fabrics in cut and sewn outerwear during this time.

I am seeking assistance in finding documentation, illustrations or actual garments from this period. Although there is evidence of hand knitted products and in particular, frame knitted hosiery, stockings for both genders and breeches, I am interested in this application of knits for structured outerwear - coats, not sweaters.

Please respond by e-mail, or correspondence to the address listed below:

Nancy Powell, College of Textiles, North Carolina State University, Campus Box 8301, Raleigh, N.C. 27695.

Nancy\_Powell@ncsu.edu

### Help Needed to Restore a Treasure

John Knight of Vintage2Versace has a couture evening dress by G&J Van Bever Soeurs, Brussels and Ostende, c.1915-20, made of fine net intricately embroidered with glass beads, which is in need of restoration. John asks if anyone in the Society would be interested in taking on the job, or could provide him with contacts to suitable persons.

Contact : John Knight,  
01623 882302, or  
0771 42 6 4647.  
john@artdecostudio.com

**Apology:** The Editor apologises that the images of the Schiaparelli outfits used on the cover of the Spring newsletter were wrongly credited. The caption should have read: courtesy of Kerry Taylor Auctions.



Holburne Museum, Bath

### Early 17th Century Portraits Coming to Bath

**From:** Heather Toomer

From **26 January to 5 May 2013** a group of nine portraits by Larkin will be at the **Holburne Museum, Bath**. These magnificent, full-length portraits of the Suffolk family are leaving their normal home, Kenwood House, London, due to renovations. The family were among the wealthiest of their day and are depicted in the finest fashions with superb silks, lace and embroideries.

To complement the portraits, the Holburne intends to display original costume gathered from various collections alongside them. These will include extremely rare items such as men's shirts decorated with lace and blackwork embroidery, a woman's bodice embroidered in coloured silks and metal threads, a leather fan and shoe decorated with cutwork to resemble lace, and bobbin and needle laces. Altogether, this will be a 'must-see' for anyone interested in costume of the period.

For further information:  
Tel: 01225 388588,  
www.holburne.org

## *I am a Dressmaker's Apprentice...*

As I begin my day, it's the early, misty mornings in Colonial Williamsburg that I enjoy the most. It's the quiet way the sun streams through the trees, illuminating the streets and shops of this little town. It's the echoing click of heels on cobblestones. The way the ruffled petticoats whisper against the ladies' ankles as they stroll across the Palace Green; passing gentlemen who tip their cocked hats in a silent salute. It is in this short time, where reality blurs the lines of history, that I close my eyes and believe that the eighteenth century isn't a thing found only in books. For these few moments, I can pretend that I am not just another summer intern. I am a dressmaker's apprentice. In this hushed town, time and space are suspended and I am transported to 1776. I look down at the small silver thimble and scissors and the red felted heart pincushion that hang from my waist, which symbolize that I am dedicated to my trade for life.

Sadly, though, like all dreams, the illusion doesn't last forever. As the bustling throngs of guests begin to flock onto the streets of Williamsburg, it quickly fades and I slip into the door of the Millinery Shop. Armed with only a thimble and a needle I am ready for a new day practising my trade. I often wonder how Margaret Hunter would react to the knowledge that even after hundreds of years, her milliner's shop is still filled with the sound of scissors snipping fabric and the peaceful calm that comes with the satisfaction of sewing tiny, measured hand stitches.

For the day, modern life is in suspended animation. No contemporary clothing, shoes, makeup, or electronics. I am dressed each day in the same manner as a shop apprentice. I belong to the world of the milliner. In the eighteenth century, this trade would have been learned through an apprenticeship. Most apprentices then were young girls, from eleven to eighteen, who worked long hours on a daily basis. The length of time one served as an apprentice would have been negotiated into a binding contract over the course of years. We today, of course don't have the luxury of years, so our days are spent in pursuit of perfecting the skills of the trade by making the fashionable accessories to complement a lady's wardrobe. We hand stitch items



Elizabeth, who has recently joined the Costume Society, has just completed a two-month internship at Colonial Williamsburg, where she worked in the Margaret Hunter shop, participating in interpretive presentations for visitors and sewing items for use in the shop. Born in the USA, Elizabeth is studying at Wimbledon College of Art for a degree in Costume for Interpretation. After graduating next year she hopes to study for a MA in Dress and Textile Histories at the University of Glasgow, and pursue a career in UK museums.

From left to right: Elizabeth at work in Margaret Hunter's shop and in a walking costume, outside the shop. Photos courtesy of Colonial Williamsburg

such as summer cloaks, aprons, kerchiefs, caps and other adornments that would have been sold in Margaret Hunter's shop.

My current project in the shop has been to reconstruct a sacque gown into a fitted back gown for one of our journeywomen. It would have been common practice to remake items in this manner as the fashion and styles changed with the years. Unlike today, where we readily discard unfashionable items, the textile used in a garment had a continued value of its own, so it would have been remodelled into a new item of clothing and passed through the family, or often given in lieu of payment for services.

Being accepted to the summer internship program was such an exciting and rewarding adventure. I've heard many people say that I was born in the wrong time. This summer gave me an opportunity to live and work in another era in history. I'm not sure what time or place I was meant to be in, but there is one thing that I am sure of...I was born to wear a silver thimble and have a little heart of red felted cloth that holds my pins and dreams.

*Elizabeth Lynch*



**Download the newsletter in colour!**  
Go to the Members area and click on the issue

## www.costumesociety.org.uk

*Well... have you had a look yet?*

The Costume Society's new website launched in early July and is already proving itself - more than 25 new members have joined online since we went live.

You will be able to see what's coming up, book events, download forms, email queries and generally keep up to speed easily with what's happening in the society.

Most of the site is accessible to a general viewer, but as a member you have access to extra areas: for example to check and update the information we have for you (the listing is under 'Join us').

Log in using your email address and a password\*. You're the only person who sees your details apart from the committee. We don't pass on information to third parties.

There's not a great deal in the members area just yet, though the application of Parkinson's Law ensures that it will expand! At the moment you can download the newsletter in colour and over the next year we're hoping to begin loading up all the archive copies of Journal as soon as they've been digitised, which will make an excellent resource.

\*Do we have your current email address? Send an email to the Membership Secretary who can check, change and confirm for you. Your first log in will prompt you for a password. Ask for a new one and alter to something you can remember once you're logged in.

## Costume Calendar

## 2012-2013

### WEST OF ENGLAND COSTUME SOCIETY

BAWA, Filton, Bristol  
**Glitter and Glamour**  
6 October 2012  
Janet Arnold Study Day  
www.wofecostumesociety.org

### TEXTILE SOCIETY

Chelsea Old  
Town Hall, London SW3  
**Antique Textiles Fair**  
7 October 2012  
The Third London Antique Textiles Fair.  
www.textilesociety.org.uk  
atf@textilesociety.org.uk

### COSTUME SOCIETY

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

### Study Day: Music, Fashion and Fantasy

20 October 2012  
Booking: The Costume Society, 10 The Orchard, Locking, Weston-Super-Mare, BS24 8DU.  
See page 4  
Booking form on page 21.  
www.costumesociety.org.uk

### MEDATS AUTUMN MEETING AND 2012 AGM

Stevenson Theatre, British Museum, London WC1B 3DG

### Well worn weeds

27 October 2012  
www.medats.org.uk

### TEXTILE SOCIETY

Welcome Collection  
Conference Centre, Euston Road, London  
**Practice**  
2-4 November 2012  
AGM and Conference  
www.textilesociety.org.uk  
events@textilesociety.org.uk

### DATS

Burrell Collection, Glasgow, G43 1AT

### Practical Partnerships

8-10 November 2012  
AGM and Conference, plus study day at Paisley.  
dats.conference@gmail.com  
www.dressandtextilespecialists.org

### COSTUME-TEXTILES

Florence, Italy

### Past Dress - Future Fashion

8-11 November 2012  
Costume Colloquium III  
www.costume-textiles.com  
info@costume-textiles.com

### WEST OF ENGLAND COSTUME SOCIETY

Bath Bowling Club, Bath BA2

### The Thin Red Line

Saturday 17 November 2012  
Christmas meeting launches 40th anniversary year with regimental jackets - especially scarlet.  
www.wofecostumesociety.org

### UNIVERSITY OF GLASGOW CONFERENCE

School of Culture and Creative Arts, University of Glasgow

### The Real Thing?

6-7 December 2012  
www.gla.ac.uk/schools/ccca/research/instituteofarthistory/projectsandnetworksresearchnetworkfortextileconservationdresstextilehistorytechnicalarthistory/conference

### COSTUME SOCIETY/TEXTILE SOCIETY

First Garden City Museum, Letchworth, SG6 1SU

### The Spirella Company - Corset Makers

12 January 2013  
Visit. See page 6.  
events@textilesociety.org.uk  
Tel: Meg Andrews 020 7923 0331

### TEXTILE SOCIETY

Manchester. Armitage Centre, Fallowfield, Manchester M14 6HE

### Antique Textiles Fair

3 March 2013  
21st Anniversary Antique Textiles Fair.  
www.textilesociety.org.uk  
atf@textilesociety.org.uk

### WEST OF ENGLAND COSTUME SOCIETY

Venue tba

### Seeing Red

16 March 2013  
Study Day  
www.wofecostumesociety.org

Events listed include those organised by costume and textile societies which have close links with the Costume Society. Information published in good faith. The Costume Society cannot be responsible for errors, omissions or alterations.

As accommodation may be limited, it is always advisable to book in advance or phone to check that tickets are still available. Please include a stamped addressed envelope with all enquiries.

### Costume Society Bookings

Addresses with individual entries.  
Booking Forms on page 21.

### COSTUME SOCIETY

Snibston Discovery Museum, Ashby Road, Coalville, LE67 3LN.

### Utility: Fashion in wartime

20 April 2013  
Study day and visit.  
Costume Society Bookings, The Old Brewhouse, Limpley Stoke, Bath, BA2 7FR  
Booking form on page 21.  
www.costumesociety.org.uk



## Exhibitions 2012-2013

### Brighton Royal Pavilion

Pavilion Buildings, Brighton, BN1 1EE.

### Charlotte, The Forgotten Princess

10 March 2012 – 10 March 2013

An exhibition devoted to the life and death of Princess Charlotte Augusta of Wales, 1795-1816.

www.brighton-hove-museums.org.uk  
Tel: 03000 290900

### The Fashion Museum

Assembly Rooms, Bennett Street, Bath, BA1 2QH.

### Sport and Fashion

4 February 2012 onwards  
Historic and contemporary sportswear shown alongside modern fashion.

### Glamour

Throughout 2012  
Evening wear fashion over the last 100 years  
www.fashionmuseum.co.uk  
Tel: 01225 477173

### Fashion and Textile Museum

83 Bermondsey Street, London SE1 3XF.

### Pop! Culture and Fashion 1955-1976

6 July – 27 October 2012  
www.ftmlondon.org  
Tel: 020 7407 8664

### Gallery of Costume

Platt Hall, Rusholme, Manchester M14 5LL

### The First Cut

5 October 2012 – 27 January 2013

Susan Stockwell, Susan Cutts and Violise Lunn, three artists who work with paper to make "unwearable" dresses and accessories.

### Knitted Elegance

7 February – 25 May 2013  
Creative fashion since the 1950s

www.manchestergalleries.org  
Tel: 0161 245 7245

**NB** *Extended opening hours: The Gallery is now open 7 days a week: Mon-Fri 1-5pm (booked groups and researchers in the mornings); Sat and Sun 10am-5pm. From 1 October the Gallery will host a small "pop-up" café for refreshments every afternoon.*

### Harris Museum and Art Gallery

Market Square, Preston, PR1 2PP

### Dressing up for the Guild

18 Aug 2012 – 2 Feb 2013

Fancy dress worn to celebrate the Preston Guild since 1822.

Tel: 01772 258248  
www.harrismuseum.org.uk

### National Museum of Costume, Scotland

Shambellie House, New Abbey, Dumfries, DG2 8HQ

### Off the Peg

1 April – 31 October 2012  
Horrockses Fashion from the 1940s and 1950s.  
www.nms.ac.uk/offthepeg  
Tel: 0300 123 6789

### Northampton Museum and Art Gallery

Guildhall Road, Northampton, NN1 1DP.

### Shoe Collection

From April 2012

New and enlarged displays of the shoe collection following major modernisation of the Museum and Art Gallery were opened in April 2012.

www.northampton.gov.uk  
Tel: 01604 838111

### Paxton House

Paxton, Berwick-upon-Tweed, TD15 1SZ.

### Re-dress, Fashion Unpacked

5 May – 31 October 2012  
A display of newly-conserved items from Patrick Home's 18th century wardrobe, plus fashion by Heriot-Watt University Textiles and Design students.

www.paxtonhouse.co.uk  
Tel: 01289 386291

### Victoria and Albert Museum

South Kensington, London SW7.

### Ballgowns

19 May 2012 - 6 January 2013

British Glamour since 1950

### Hollywood Costume

20 October 2012-27 January 2013

including over 100 iconic movie costumes over a century of film-making.

www.vam.ac.uk  
Tel: 020 7942 2000

## Music, Fashion and Fantasy

Name

STUDY DAY:  
**Music, Fashion and Fantasy**  
**Saturday 20 October 2012**

10:30 – 16:30  
London College of Fashion, John Princes Street, London W1M 0BJ  
Ticket number

This portion will be returned to confirm your booking. Please bring it with you. If you do not supply an SAE, we cannot confirm your booking. If you are unable to come, please ring 01934 823 252. If there is a waiting list your ticket can be resold.

## STUDY DAY: Music, Fashion and Fantasy

Saturday 20 October 2012

Name

Tel

Address

email

postcode

Please send me

..... Costume Society members' tickets at

..... Non-members' tickets at

..... Students' tickets at

£25.00

£30.00

£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, 10 The Orchard, Locking, Weston-Super-Mare, BS24 8DU.

## Utility: Fashion in Wartime

## STUDY DAY and VISIT: Utility: Fashion in Wartime

Saturday 20 April 2013

Name

Address

Tel

STUDY DAY and VISIT:  
**Utility: Fashion in Wartime**  
**Saturday 20 April 2013**

10:30 – 16:00  
Sribston Discovery Museum,  
Ashby Road, Coalville,  
Leicestershire LE 67 3LN  
Ticket number

email

Please send me

..... Costume Society members' tickets at

..... Non-members' tickets at

Lunch is not included

£20.00

£25.00

postcode

Yes/No I would be interested in transport from Leicester Station

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

## Courses and Conferences

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### **MEDATS Autumn Meeting and AGM 2012**

Stevenson Theatre, British Museum, WC1B 3DG

#### **Well-Worn Weeds : Underclothes, linens and vegetable fibres worn next to the body**

27 October 2012

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

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### **Textile Society 30th Anniversary Conference**

Wellcome Collection, Euston Road, London NW1 2BE

#### **Practice: customs, procedures and writing about them**

2– 4 November 2012

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

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### **DATS 2012 Conference, Glasgow and Paisley**

The Burrell Collection, Glasgow, G43 1AT

#### **Practical Partnerships: Getting the most out of creative collaborations**

8-9 November, and study day at Paisley, 10 November 2012

[dats.conference@gmail.com](mailto:dats.conference@gmail.com)

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

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### **Costume Colloquium III**

Florence, Italy

#### **Past Dress-Future Fashion**

8-11 November, 2012

[www.costume-textiles.com](http://www.costume-textiles.com) [info@costume-textiles.com](mailto:info@costume-textiles.com)

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### **University of Glasgow: Research Network for Textile Conservation, Dress and Textile History and Technical Art History.**

#### **The Real Thing? The value of authenticity and replication for investigation and conservation**

6-7 December 2012

[Tahita.McCabe@glasgow.ac.uk](mailto:Tahita.McCabe@glasgow.ac.uk)

[www.gla.ac.uk/schools/cca/research/instituteofarthistory/projectsandnetworks/researchnetworkfortextileconservation/dresstextilehistorytechnicalarthistory/conference/](http://www.gla.ac.uk/schools/cca/research/instituteofarthistory/projectsandnetworks/researchnetworkfortextileconservation/dresstextilehistorytechnicalarthistory/conference/)



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All copy for the Spring 2013 Newsletter must be received by **31 January 2013**.

**Email**

newsletter@costumesociety.org.uk

**Post**

Anthea Jarvis, 10 Highgrove Park, Liverpool L19 9EQ



The Costume Society, 150 Aldersgate Street, London EC1A 4AB

**CostumeSociety.org.uk**