

Costume Society Newsletter



Spring 2019



Vice Chairman's Newsletter Report SPRING 2019

www.costumesociety.org.uk



*For biographies of
Chris Wright, Jade
Bailey-Dowling,
and Casci Ritchie
see page 22*

Happy New Year and I hope that 2019 is going to be a great year for the Costume Society.

Firstly, I am delighted to announce that we now have new Hon. Treasurer lined up to take over from our current long-standing Hon. Treasurer, Chris Godfrey, who is definitely retiring at 2019 AGM. Some of you will be familiar with Chris Wright from her membership of the Society and roles in the Southern Counties Costume Society and Kent Costume Trust.

I am also thrilled that Philip Warren, who you will be familiar with from his excellent work over the years as Chair of the Programme Sub-committee, has agreed to be the new Chairman. The Executive Committee has welcomed this and Philip will very soon be reliving me of my duties as Acting Chairman. Both Philip and Chris have been co-opted by the Executive Committee and will stand for election at the AGM in July 2019, held during the conference in Birmingham

Christine Stevens has now taken over as Joint Editor of *Costume* and I am sure everyone will join me in saying a very big THANK YOU to Valerie Cumming for all her sterling work as Joint Editor over the past five years. I'd also like to welcome Charlotte Nicklas who takes over from Chris Stevens as *Costume* Reviews Editor.

Plans for the 2019 Conference are going very well indeed, after our conference hiatus in 2018. I am really pleased to say that Jade Bailey-Dowling (a former Costume Society Ambassador) has joined Amy Wilson as one of our Conference Organisers, with responsibility for content. She has planned an exciting theme for our conference in Birmingham on dress, costume and textiles of the Pre-Raphaelites and the Arts and Crafts Movement. Anna Buruma, Archivist at Liberty Archive and conservator Zenzie Tinker will be our keynote speakers, and submissions for other papers are currently being reviewed. Tickets have gone on sale and details can be found on the website, with more information being added regularly. Amy Wilson is currently on maternity leave (and we congratulate her on the arrival of a daughter, Lily Dorothy, born on 19 January) but left the arrangements in very good shape with venues and catering all sorted. Amy's leave will be covered by Casci Ritchie (another of our ex-ambassadors) so all is in very capable hands. I am also really pleased that we are using the very generous bequest from our former Chairman James Snowden to make the conference price for students and young people very affordable. This fits nicely into our objective to promote education in dress throughout the ages.

This summer's conference promises to be a great event and builds on the success of our past conferences and last year's study day and visits. I, for one, look forward to this, as well as some exciting new events that the Programme Sub-committee are organising. Keep your eyes on the website and the new quarterly e-newsletter for details as events are confirmed.

Finally, I'd like to say thank you to Fiona Starkey for overseeing the redesign of our logo and branding that we are now rolling out on all our materials, including this newsletter.

After a sad year in 2018, 2019 is looking bright for the Costume Society, with an increase in members, followers on our social media, and Honorary and appointed Officers, and I look forward to seeing you at the conference and other events throughout the year.

As always if anyone has any ideas for events or wants to make any other suggestions please email info@costumesociety.org.uk

Shaun Cole
Vice Chairman and Acting Chairman

Victoria 2019

A CURATOR-LED EXHIBITION VISIT TO KENSINGTON PALACE
21 JUNE 2019

On 24 May 1819 Princess Victoria was born at Kensington Palace, an infant who as queen would one day rule over the largest empire the world had ever known. To mark the bicentenary of this historic event Historic Royal Palaces are mounting a major new exhibition at Kensington Palace in 2019, alongside a re-presentation of the rooms the young Victoria called home. The suite of rooms Victoria and her mother the Duchess of Kent occupied will be re-imagined in an evocation of royal childhood. In the Palace's Pigott Gallery a new exhibition will consider the private woman behind the public monarch, and re-examine her later life and legacy. This new exhibition will include rare survivals from Victoria's private wardrobe, on display for the first time.

A tour of these new exhibitions and displays with one of the curators involved has been arranged for Costume Society members.

Details are still being confirmed; please keep watching the Society's website to find out more about this exciting tour, including ticket prices and booking details.

www.costumesociety.org.uk

Venue
Kensington Palace,
London

Date
21 June 2019
15.00

Tickets and Booking

Details are being confirmed as we go to print. Please check www.costumesociety.org.uk for details.

Queen Victoria photographed in 1900



Pre-Raphaelites and the Arts and Crafts Movement

THE COSTUME SOCIETY ANNUAL CONFERENCE IN BIRMINGHAM
5 – 7 JULY 2019

In celebration of the seven young friends who formed the Pre-Raphaelite Brotherhood in 1848 and changed the face of British art forever, the 2019 conference theme and location is inspired by Birmingham Museums Trust's extensive collection of Pre-Raphaelite art. In the midst of industrial revolution and scientific discovery, both the Pre-Raphaelite Brotherhood and the Arts and Crafts Movement challenged the conventions of art and design. Opposing the artistic ideals presented by the Royal Academy, the Pre-Raphaelite movement was inspired by late medieval and early Renaissance works, presenting themes of love and death in almost photographic realism. Similarly, the Arts and Crafts Movement came about as a reaction against a decline of quality caused by industrialization, and a desire to improve the status of decorative arts. Both movements were interested in textiles and clothing and the relationship between dress and the body. The Costume Society 2019 Conference aims to explore the relationship between art, design,



Venue
Macdonald Burlington Hotel, Burlington Arcade, 126 New Street, Birmingham B2 4JQ

Date
5-7 July 2019

Tickets
3-day ticket including Conference Dinner
Members: £220
Non-members: £260

1-day ticket (either Saturday or Sunday)
Members: £80
Non-members: £100

Conference Dinner ticket for holders of 1-day ticket: £70

Student/Under 26 3-day ticket
Members: £140 Non-members: £150

Student/Under 26 1-day ticket
Members: £45
Non-members: £55

Booking
www.costumesociety.org.uk
or
www.eventbrite.co.uk

or see page 6 for alternative bookings procedure

Aesthetic Dress. Image courtesy Manchester City Art Gallery

costume and clothing and how these pivotal artistic movements influenced dress and textiles – and continue to do so.

The conference venue will be the Macdonald Burlington Hotel, Burlington Arcade, 126 New Street, Birmingham B2 4JQ, conveniently close to New Street Rail Station.

Conference Programme (provisional)

Friday 5th July 2019

A guided tour of the Pre-Raphaelite Collection at Birmingham Museum and Art Gallery by an expert gallery curator.

An informal get together at Bacchus Bar (drinks and bar food not included in ticket price).

Saturday 6th and Sunday 7th July 2019

Proceedings will take place at the Macdonald Burlington Hotel and will include 2 days of talks; keynote lectures by Anna Buruma, Archivist of Liberty's and Zenzie Tinker, conservator; and workshops led by some of the world's most knowledgeable and influential fashion historians and costume professionals including academics, makers, designers, curators and conservators.

A networking lunch, coffee and treats each day
The final of the Costume Society Patterns of Fashion Awards

Opportunities to meet the experts and network with national and international fashion and dress history professionals

Evening Saturday 6th July 2019

Drinks and a 3 course dinner in the magnificent setting of Birmingham's grade II listed Council House.

Accommodation, bookings on next page



MUSEUM & ART GALLERY

Edward Burne-Jones Gallery at the Birmingham Museum and Art Gallery
Proserpina by Dante Gabriel Rossetti
images from the Museum's website.

Conference tickets are on sale at our Eventbrite page <https://www.eventbrite.co.uk/e/pre-raphaelites-and-the-arts-and-crafts-movement-costume-society-conference-tickets>

In memory of James Snowden registered students and those under 26 years of age will benefit from a generously subsidised ticket price.

Prices:

3-day ticket including Conference Dinner
Members: £220, Non-members: £260.

1-day ticket (either Saturday or Sunday)
Members: £80, Non-members: £100.

Conference Dinner ticket for holders of 1-day ticket: £70.

Student/Under 26 3-day ticket
Members: £140, Non-members: £150

Student/Under 26 1-day ticket
Members: £45, Non-members: £55.

Postal booking forms for the conference are no longer being included in the newsletter, as online booking via Eventbrite is proving very successful and trouble-free. Members who wish to book but do not have internet access can write to the Editor (whose address is on the back page) giving their address, telephone number and details of tickets they wish to purchase, and she will contact them and arrange payment by cheque. The full conference programme will be released soon.

Accommodation

B&B accommodation can be booked at the Macdonald Burlington Hotel for £129 per night, a special Costume Society deal.

To book, contact Emma Fantom at events3burlington@macdonald-hotels.co.uk, or ring **0121 633 1715**, or book online: www.macdonaldhotels.co.uk/our-hotels/the-midlands-wales/birmingham/macdonald-burlington-hotel

For queries about the conference and bookings information email conference@costumesociety.org.uk



Fashion, Femininity and Power

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

Report by Beth Graham and Victoria Haddock,
Costume Society Ambassadors

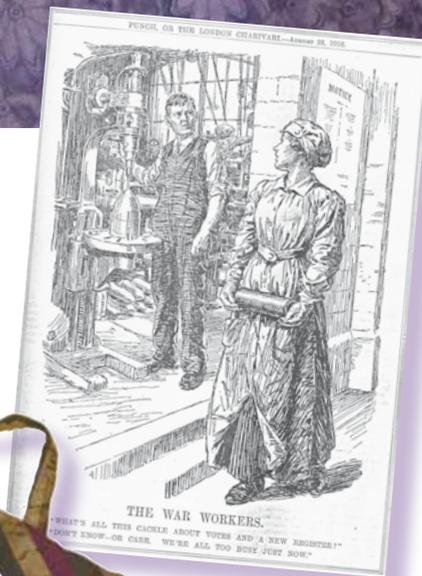
The Costume Society's Autumn Study Day was planned to coincide with the National Trust's celebration of the centenary of the Representation of the People Act (1918) which granted the right to vote in parliamentary elections to all men over 21 and women over 30, subject to certain qualifications. The theme of the study day was dress and politics, and the day began with three talks broadly linked to this theme.

Professor Angela K. Smith from the University of Plymouth started the day by giving us an introduction to WWI and the Suffrage movement in her talk, ***What difference did the war make? The Campaign for Women's Suffrage and the First World War***. The talk tracked the history of the Suffrage movement and examined how the war impacted on and changed the campaign.

Discussing the trajectory of the Women's Suffrage movement up until 1914, Professor Smith mentioned the Women's Social and Political Union (WSPU), founded by Emmeline Pankhurst in 1903 as an all-female suffrage advocacy union dedicated to 'deeds, not words'. In its first few years, it gained a reputation for civil disorder and was considered a major threat to the public. However, the WSPU was not the only society campaigning towards Women's Suffrage and there were a multitude of groups with somewhat fragmented relationships with each other. By 1914 the term 'Suffrage' was used as more of an umbrella term for lots of different societies rather than one unified movement.

Smith then went on to examine the effects of the war on the campaign itself. When war was declared, many societies formally withdrew from political activism to focus on the war effort. The WSPU in particular saw the war as a way to shift their campaign strategies by aligning itself with the government and declaring absolute support to Britain.

Smith then began to examine a number of women who were particularly important in the war effort as well as Women's Suffrage. These included Sylvia Pankhurst, who founded the



Munitions Worker from *Punch* 1916: and a Suffragette's tie photographed at Killerton by Chris Godfrey

East London Federation of Suffragettes in 1914 after she was expelled from the WSPU, and campaigned for better working conditions in factories, and Millicent Fawcett, who called on women to prove themselves 'worthy of citizenship' and was involved with the Women's Service Bureau, who trained women to be ticket collectors, mechanics, and welders. Finally Smith talked about Dr Elsie Inglis, who founded the Scottish Women's Hospitals, all-female medical units which served in Belgium, France, Serbia, and Russia throughout the First World War.

Smith concluded the lecture by discussing the actual conditions under which women got the vote. In 1918, Suffrage was accepted with the caveat of an age limit, meaning in reality only 8 million women were granted the right to vote, and were thus still the minority. A bittersweet ending, but Smith emphasised the valuable work women undertook in WWI, and concluded that this left a lasting social and political impact on Britain.

Dr. Becky Munford, Reader in English Literature at the University of Cardiff, then introduced us to the *Women in Trousers* visual archive that she is working on with the university's library in **'Not in those trousers': Visualising Women and Power**. The talk took the cultural idea of trousers as its starting point, then looked at women in trousers

as an act of political activism, and ended by exploring how Munford's archive documents unseen women's history.

Munford started by introducing the idea that trousers have a shifting and unstable meaning, especially when worn by women. Trousers were traditionally associated with ideas of masculinity and civilisation, and symbolised a world to which women did not have access. Thus, when women began to wear trousers (a symbol of male authority) in the mid-nineteenth century, the idea of the trouser as an inherently male garment (and in turn, gender roles) became troubled.

The Bloomer Costume rose to popularity in the mid 1800s. It consisted of what were known as 'Turkish trousers', and a smock-like upper half. The costume was popularised by Amelia Bloomer, who argued that the divided garment permitted extra mobility and was a more healthful mode of dress. When the style took off in the summer of 1851 in London, the press dubbed the costume and its wearers 'Bloomers'.

Another garment which caused similar outcry in the 1880s was the divided skirt, which was first proposed by the Rational Dress Society as a healthy alternative to fashionable dress. Even though the divided skirt looked almost indiscernible from a dress, it was still considered a threat to society, arguably even more so than the Bloomer



Costume, because women were being dishonest by presenting themselves as wearing a dress when they were in fact wearing... trousers!

Munford then talked about the *Women in Trousers* Archive, which she first started in 2017. The archive contains images from roughly 1850-1960, and covers the journey of society's relationship to dress and trousers, and how this intersects with cultural change and ideas of gender. The archive includes sections on Bloomers and Reform Dress, as well as cycling outfits, work dress, and trousers worn by celebrities and Hollywood stars. There is also a submission section, where anyone can submit their photographs of women in trousers, as well as personal anecdotes and memories.



Speakers on the Study Day, attendees, visits behind the scenes, Queen Victoria's bodice. Images by Chris Godfrey.



The main focus of Amy's talk was how the Suffragettes used fashion as a tool in their fight for the vote. The WSPU uniform of purple, white and green helped to create unity amongst the women, and the focus on presentation actually drew women to join the cause. By wearing elegant clothes, the Suffragettes were able to fight back against the anti-suffrage representations that depicted them as ugly and frumpish.

The final talk of the morning was given by Amy Towle, Assistant Exhibitions Officer at Cosprop. Amy spoke about the WSPU and the politicisation of dress in **'Sartorial Affront': How the Suffragettes Appropriated Fashion for their Political Agenda**. Amy began her talk by describing her experience at the recent Women's March in London. When a photograph of Towle and two colleagues dressed as Suffragettes with a very memorable placard went viral they became internet sensations around the world.

This focus on fashion by the Suffragettes was in contrast to the prevailing belief of the time that viewed an interest in clothing as trivial. Women were accused of lacking an interest in anything else but fashion, yet the WSPU encouraged women to dress in neat and business-like clothes in order to be inconspicuous. Hobble skirts were condemned by the suffragettes as irrational and obscuring hats and trailing skirts were disapproved of and banned from the

Women's March. Weekly fashion columns were featured in the *Votes for Women Magazine* between 1908-11. The magazine also carried advertisements from department stores, such as Selfridges and Liberty, who sold items in the Suffragette colours. Amy finished her talk by discussing the career of Amy Kotze, a Suffragette dressmaker. Kotze grew up in South Africa and came to England to seek medical treatment. One of Kotze's earliest jobs was drawing designs for embroidery at Liberty's before she started her own line of Aesthetic-style clothes. Her designs were advertised in *Votes for Women Magazine* and Kotze famously made a dress for Mrs. Pankhurst. She signed her dresses **'AKO'** so get checking your collections in case you have an extremely rare example of suffrage dressmaking!

In the afternoon, attendees were split into two groups which alternated between a behind-the-scenes tour of Killerton's costume store, and a guided tour of the **Branded: Fashion, Femininity and the Right to Vote** exhibition with curator Shelley Tobin.



Whitchurch Silk Mill

BEHIND THE SCENES VISIT
8 SEPTEMBER 2018

Report by Jade Bailey-Dowling
Costume Society Ambassador.

On Saturday 8th September a group of textile enthusiasts were given an intimate tour of the Whitchurch Silk Mill, ahead of its grand re-opening.

The Mill has undergone a monumental restoration with the help of Heritage Lottery Fund Preserving the Fabric project and the hard work of the Whitchurch Silk Mill Trust. It is the oldest standing Silk Mill in Britain, with the building that houses the mill dating back to the early 19th century.

The building first became a silk mill in 1817, when William Maddick, a silk manufacturer and weaver, developed it into the Whitchurch Mill as it stands today. The Mill has had many owners and produced miles of silk in its 200 year history, including notably the silk linings for Burberry raincoats from the 1910's.

The Mill owes its success to a combination of transport links, natural resources and preservation of skills and knowledge – all of which are apparent throughout the Mill. It sits on the River Test, and this powers the large waterwheel attached to the building. The waterwheel is said to have been made in 1890, and although it was not running on our visit, it will be restored to use so that visitors can see the impressive power produced by this technique.

Our guide, Lisa, took us through the mill, introducing the processes involved in traditional silk weaving. The tour began learning about producing warps from silk cones

or hanks that are wound on to bobbins, using a 19th century winding frame which can either be powered by the waterwheel, or electrically. These are then



prepared for weaving, a process that can take three days. We then travelled downstairs where the silk is threaded onto one of the thirteen looms for weaving, and finally we viewed examples of different silks produced by the mill.

There is a space at the renovated Silk Mill for temporary exhibitions. Currently on display are costumes from TV and film that use silk from Whitchurch, such as Nicole Kidman's silk cotton moiré taffeta dress from *The Portrait of a Lady*. Also on display were examples of weaving created by the local community, as part of the Whitchurch Silk Mill and Heritage Lottery Fund Weaving in the Community project. This aims to pass on the traditional weaving skills to local groups, including primary schools, the Kingfisher Day Centre for the elderly, and Basingstoke GAP, for teenagers and young people with learning disabilities.

Whilst, in part, the restoration of Whitchurch Silk Mill was to enable it to continue producing bespoke silks on a commercial basis, an important consideration was the preservation of the skills involved in silk weaving. Within the mill there are oral testimonies from previous employees which can help history live on. Whilst currently the mill has only one person who works to produce silk, the restoration hopes to provide students the chance to

learn these skills to keep the tradition alive.

The Whitchurch Silk Mill visit provided us with a unique first insight into the traditional techniques of water powered silk weaving. This huge project will not only protect the beautiful building, but also promote the preservation of skills and ensure that the community of Whitchurch and Winchester have a part in the heritage of their Silk Mill, which is re-opening to the public on 22 September.



Images: All photos by Jade Bailey-Dowling

Opposite page: Whitchurch Silk Mill and a 19th century Scragg of Macclesfield winding frame.

This page: 19th Century loom made by William Smith and Brothers and an example of Whitchurch Silk.

The Royal Treatment:

A QUESTION & ANSWER SESSION WITH JANE PETRIE, COSTUME DESIGNER FOR THE CROWN, SEASON TWO.
13 DECEMBER 2018

Report by Katy Canales, Costume Society Ambassador

Guests enjoyed a warm welcome on a cold December night as they gathered to hear the award-winning costume designer, Jane Petrie in conversation with Claire Cohen from the *Daily Telegraph*.

The event focused on Jane's costumes for the latest season of *The Crown*, several of which were on display at Heal's department store in Tottenham Court Road.

Jane Petrie hails from Newport-on-Tay in Fife and now heads up a successful studio in London's east end. During a career that spans three decades, she has worked on some of the most varied and exciting film and TV programmes, including the titles *Suffragette*, *Black Mirror* and *Star Wars: Phantom Menace*. She has accrued critical acclaim for her work and recently scooped the award for outstanding period costumes at the 2018 Creative Arts Emmy Awards for *The Crown*, season two.

But how did a former punk rocker from Fife come to be dressing the Queen? After leaving school at 16 years old, Petrie had creative drive but lacked the vehicle for it. It was while watching the BBC's *The Clothes Show* that she discovered the role of the costume designer and a course at Wimbledon School of Art. She applied, pulling together a portfolio in under a week, and hasn't looked back. Her ability to work at a frenzied pace put her in good stead for the relentless demands of *The Crown*, which required her to direct multiple teams, working on various scenes, across numerous locations.



For season two Jane and her teams delivered a lavish wardrobe for a period that stretched from the Suez Crisis right through to the Swinging Sixties and included a royal baby and wedding. Despite the breadth of the challenge, Jane's impeccable attention to detail did not falter. Every aspect was considered from the sharp edge of Prince Philip's pocket squares to the last minute creation of a cape for the First Lady Jacqueline Kennedy. Working with scriptwriters, producers and etiquette advisers, Jane and her team devised costumes which helped heighten the drama, drive the narrative and contribute to the opulent mise-en-scène. Petrie is now taking a well-deserved break, but with *The Crown* programmed to run for six seasons, it's very possible that Jane and her team will be returning for another royal season.

NURSERY NOSTALGIA

A Collection of Children's Clothes in Norfolk

Angela Lynne

Hidden away in Norfolk in a rambling house fairly untouched since the 1930s lies my collection of children's clothes. For 45 years I have doggedly sought out and collected dozens upon dozens, hundreds upon hundreds, of beautifully made children's outfits – silk party frocks, smocked dresses, tailored miniature coats, soft kid shoes and every item of wardrobe that nanny would have had in her nursery from roughly the period of the 1920s to the early '60s.

My hobby is a very unusual one. To say it is a collection unsurpassed anywhere in the world is almost certainly true as because of its nature it would be hard to find any competitors.

So let me describe what I have in my veritable Aladdin's Cave of wonder. The materials of the garments cover the wide range of fabrics available in the last century: fine dresses and party clothes are made of silk (shantung, dupion, wild, raw, slub, tussore or parachute), satin, lawn, muslin, organdie, organza and voile. Boys' tailored shorts in linen, velvet, moygashel or fine flannel. I have coats in a plethora of wools and tweeds, shoes of the softest kid, underwear, nightwear and hats. The fancy dress section takes up a long rack of fabulously sumptuous costumes in satins, velvets and old brocades.

The clothes I have unearthed, and still seek out, have been meticulously made, many entirely by hand and they illustrate the art of sewing to its highest degree. Coats are masterpieces of miniature men's tailoring. Baby layettes are knitted in closely worked 2 ply wool. Even after all this time my greatest joy is walking past some street market or antique stall and spying a little treasure on a hanger blowing in the wind.

At the heart of my hoard, which takes up several rooms, is my passion for smocking. In itself I could produce an exhibition of hundreds and hundreds, up to a thousand, frocks and romper suits that are all subtly different one from another in the style



and combination of the smocking stitches. I still find it impossible to believe that these little smocked garment fronts, and backs, can vary to the incredible extent that they do. Come and see!

I basically worry about what I have amassed on my own as a one-man band. The collection of nursery clothing has spilled out into rattles, toys, books, games and many old carriage prams – all of the right period - but items such as dolls' houses are extremely cumbersome to cope with. I seem to be living in a huge museum with no curator. I love it, all childhood is a huge interest, but I am almost frightened by its extent and upkeep.

Over the years I have opened the Collection on many days for private visits, talks, charity lunches and exhibitions raising money for various causes and giving groups and clubs a day out. I have

become quite knowledgeable in my own subject, and put up mild objections to auction houses for dating items incorrectly and admonished Julian Fellowes for putting children in the wrong socks in his *Downton Abbey* saga

Without realising it I have been drawing attention not to something that has been forgotten, but to something that has never been appreciated before. People know about Victorian and Edwardian gowns and bonnets and they know about the swinging sixties when even children's clothes became loud and trendy. What no one ever thinks of is that precious scant half century in between when children's clothes were at their most delightfully pretty and for the only period in history their designs were exclusively aimed at children. Not only were the materials generously cut, soft and comfortable to wear but the muted tones and pale subtle colours enhanced children's complexions and gave a peaceful feel to the wardrobe. I think of this

stable era as the Christopher Robin to Prince Charles period.

Partly because of the corruption of moth and rust – and how truly accurate that biblical quotation is – and partly because I wanted to put my thoughts or even knowledge on paper – I have written and produced a large and lavishly illustrated coffee table book called *Nursery Days**. It encapsulates everything I have brought together in this house. If readers would like to buy a copy it is available from me at a discount for members at £25 plus £3 p&p against £35 in bookshops and on Amazon. It would be some sort of substitute for making a long journey to Norfolk, but for those members and researchers who do not see this as a deterrent I welcome personal visits, by prior appointment. I can be contacted by email at lynne1ea@btinternet.com and by phone: 01953 497020.

**Editor's note: The above mentioned book was reviewed in Costume 51.2, September 2017.*



Museum Placement Awards 2018

Due to a financial windfall for the MPA Award fund, in 2018 we were privileged to award two students with invaluable experience working with costume collections in museums.

Cyana Madsen (MA Fashion Curation, London College of Fashion) was based at the Museum of London (MoL), undertaking extensive research to augment catalogue entries for a collection of menswear worn by architectural consultant Francis Golding. Former MoL curator, Timothy Long, praised Cyana's work, describing how her research made available to a wide range of researchers an excellent resource for future studies. Cyana's research will be published on the Museum's online databases in 2019. She is currently seeking PhD funding to carry this research forward. We look forward to hearing more about her exciting work in the future.

Sue Martin (MA Cultural Heritage and Resource Management, University of Winchester) was awarded a placement at Salisbury Museum, to support a Museums Association Esmée Fairbairn Collections Fund project called *Look Again: Discovering Centuries of Fashion*. Sue was tasked with working with volunteers (who work with local communities, particularly young people aged 11 to 18), selecting and researching garments from the Museum's collection, to reinterpret and redisplay the costume collection to appeal to wider audiences. Going by the photographs, the objects Sue uncovered in the collection will prove to be a great success in future community outreach work.

Yarwood Award 2018

The Costume Society was pleased to award **Victoria Haddock**, a student of Brighton University (MA History of Design and Material Culture), with the Yarwood Award 2018. Victoria's dissertation explored the representation of women and gender through images of 1930s dress patterns that were based on film costumes of the period. She interrogated how 1930s film costumes influenced women's dress, and how the 'glamour' and 'style' that Hollywood prescribed through its films was an aspirational allure of the fashions. An interim report on Victoria's research was published in last autumn's newsletter, and her final report can be read on page 18.

Adverts for the 2019 MPA and Yarwood Awards will be posted on the Costume Society webpage soon. Please advertise far and wide, as, for awards that offer invaluable opportunities for students to gain museum skills and augment their research into fashion histories, we still receive only a few applications.

A grant has been made to the Museum of Edinburgh for the conservation and display of an 18th c dress and petticoat. The outfit (bodice with attached skirt, and underskirt, of Spitalfields silk), was acquired by MGE in 1929 from a Mrs Hardy of Beaulieu, Hampshire, who stated that it belonged to her ancestor Mrs Nimmo of Bridgehouse, Linlithgow.

The application met all of the criteria, and was especially relevant because the proposed exhibition, which opens at the end of 2019, will include information about the actual conservation as part of the display.

The Museum of Edinburgh is located in Huntly House, Cannongate, Royal Mile, Edinburgh.

Extract from the application

The "Mrs Nimmo's Dress" project provides an unprecedented opportunity to conserve one of the treasures of the Museums Galleries Edinburgh (MGE) costume collection. We hold a large and important costume collection numbering over 8,000 pieces, but all of our most significant pieces are currently undisplayable, either due to their condition on accession or to past periods of extended display.

In 2017 we opened a small costume gallery at the Museum of Edinburgh to showcase the diversity of our collection with a rotating display of costume across different time periods, cultures and social classes. The public response to this has been very positive. It would be wonderful to be able to display our finest 18th century dress to the public in this new gallery, and an excellent opportunity to help visitors understand the textile conservation process.

Our conservation budget is very limited and must support multiple venues and wide-ranging collections from fine art to silver and ceramics. We would not be in a position to undertake the conservation of Mrs Nimmo's dress without the support of the Costume Society UK and our Friends of the City Art Centre and Museums. Conservation work will be starting immediately and we look forward to being able to provide an update on progress to Costume Society members later in the year.



Funds are available now for Elizabeth Hammond Conservation Grants in 2019, so please spread the word and encourage applications!

Yarwood Award Final Report

HOLLYWOOD GLAMOUR: THE INFLUENCE OF FILM COSTUMES ON DRESSMAKING PATTERNS IN THE 1930s

Report by:
Victoria Haddock, MA History of Design and Material Culture, University of Brighton.

My Masters dissertation focused on dressmaking and the cultural influence of Hollywood on what women wore during the 1930s. My thesis allowed me to research two of my passions; film costumes and dressmaking, and the way that society consumed them. I chose to focus on the 1930s because this was the decade known as the 'Golden Age' of Hollywood when film tie-ins and merchandising really came into their own.

I narrowed down my investigation to two films starring the actress Katharine Hepburn, who interested me due to her androgyny and wealthy background being at odds with the morals and social norms of most cinema audiences of the time. *Christopher Strong* (1933) and *Alice Adams* (1935) both featured costumes that were produced and sold as dress patterns by the Hollywood Pattern Company and Butterick Starred Patterns. By analyzing these dress patterns, and recreating the jacket from a copy of the Butterick Starred Pattern that I purchased, I discovered that women in the 1930s were very competent sewers who had to understand a different code system for each brand of dressmaking pattern.

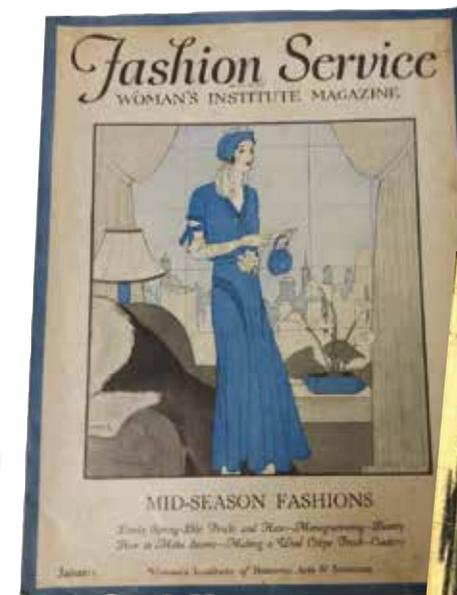
I visited collections and archives across the UK to try and see a wide variation of 1930s and film ephemera. I visited the Victoria and Albert Museum, the Museum of London, the Fashion Museum, Bath, the Royal Albert Memorial Museum and Killerton House to look at their collections of 1930s women's clothing, paper patterns and magazines that showed how Hollywood permeated British fashion styles.

I began my investigations at the V&A Archive at Blythe House, researching the impact of celebrity dress by looking at the Vivien Leigh Archive. The Bill Douglas Cinema Museum Archive at Exeter University holds a treasure trove of film magazines and fan scrapbooks from the 1930s that gave me fantastic primary source evidence of adverts and film studio 'tie-ins' highlighting the fashion trends inspired by Hollywood films and actresses.

A main source of my research time was spent reading through first-hand accounts of 1930s fashion and dressmaking trends that are held in the Mass Observation Archive at The Keep, University of Sussex. I was able to learn how women actually reacted to the Hollywood fashions they saw on the screen during the Depression.



Hollywood Pattern: A Katharine Hepburn dress from the film *Alice Adams*



The online Commercial Pattern Archive from The University of Rhode Island, USA, proved to be an extremely useful database for searching similar patterns from the decade and looking at the different styles of garments that were produced for home sewers to make.

I discovered that even though both Hollywood Patterns and Butterick Starred were founded in the 1930s, only Hollywood Patterns lasted past the end of the decade. I have come to the conclusion that the main reason Hollywood Patterns was more successful may have been because its patterns were not straight imitations of film costumes (which costume designers stated were made to be photographed) and were therefore more accessible for women to wear. I am only speculating, as I have been unable to find any real evidence as to why Butterick Starred Patterns were so short-lived. One reason (especially important during the Depression) could have been price difference. Butterick Starred Patterns sold for \$0.50, whilst Hollywood Patterns sold for only \$0.15.

Even though there is a lack of evidence for how clothing culturally influenced by Hollywood was consumed in the 1930s, it is clear through the primary archival and secondary source material that I referenced that women did aspire to the glamorous images they saw at the cinema. The existence of dress patterns inspired by film costumes is evidence of this.

I would like to thank everyone at the Costume Society for all of their support and for awarding me the Yarwood Award which allowed me to finance research visits to collections across the UK and to engage with 1930s items.

Fashion Service: Women's Institute Magazine January 1931

**Costume and Textile Association for Norfolk Museums
Geoffrey Squire Memorial
Bursary Award 2019**

Applications are invited for the second award of up to £2,000 to support research into any aspects of textile and/or costume history, subjects dear to the heart of the late Geoffrey Squire in whose memory the awards are made.

For details please visit www.ctacostume.org.uk, see C&TA **Noticeboard** published late March, or contact Jenny Daniels, Bursary Coordinator, at mandj.daniels@waitrose.com

Closing date for applications is 31st May, and awards will be announced in late June 2019.

A new exhibition at Killerton for 2019

Tree of Life

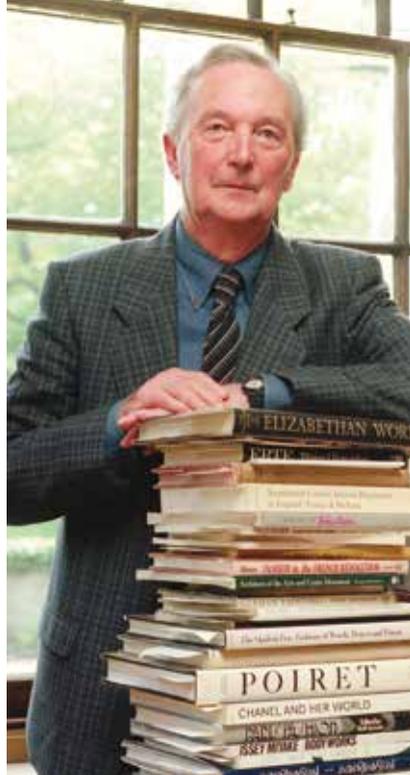
Decorative dress celebrating orchards and woodland

During 2019 the Killerton estate will mark 100 years since an Act of Parliament heralded the formation of the Forestry Committee, forerunner of the Forestry Commission. The part played by Francis Acland M.P. in this will be explored on the ground floor of the house.

The annual fashion exhibition drawn from over 20,000 objects in the Killerton dress collection will feature an exciting project by Exeter School of Art (Exeter College) Art and Design students echoing the theme of trees and woodland.

The exhibition demonstrates how materials processed from various species of trees can be used to make fibre, cloth, dyes, paper, footwear and headgear. It will include examples of clothing made from these materials, as well as decorative pieces patterned with motifs inspired by seasonal trees, leaves, blossom and fruit.

The exhibition will open on 16 February and close on 3 November
www.nationaltrust.org.uk/killerton



Killerton's late 1830s block printed cotton dress and inset: Horrockses printed cotton dress, early-mid 1950s.

Bequest to the Costume Society

The Society is most grateful to long-standing member John Hutton Scorer, of North Shields, who died in January 2018, and remembered the Society with a bequest in his will.

A New Display at Berrington Hall, Herefordshire

On the first floor of the mansion you can find our new exhibition, 'A Dress Fit for a King'. This exhibition is designed to encourage visitors to reflect on the life of women in the eighteenth century and notably the life of Ann Bangham, wife of Berrington's original owner Thomas Harley. The main feature of this exhibition is an original eighteenth century mantua which was owned by Ann.

Now, thanks to all of the support from our visitors, we have engaged conservator Melangell Penrhys and replica costume maker Michelle Barker to reconstruct the mantua, which was found in sections, and ensure visitors will be able to see it for years to come. Watch the videos and hear about Melangell and Michelle's work. Posts on the progress of the reconstruction, with excellent videos, are available on the Hall's website, www.nationaltrust.org.uk/berrington-hall/projects/a-dress-fit-for-a-king



Proud Galleries Announce a Dior Photography Exhibition

This exhibition of fashion photography, from 7 February to 7 April, showcases the legendary designs of Christian Dior, highlighting the brand's formative years through the work of leading 20th century fashion photographers.

Proud Central, 32 John Adam Street, WC2N 6BP
www.proud.co.uk

The Textile Research Centre, Leiden, Netherlands

There is an exhibition **Velvet!** at the Textile Research Centre, Leiden, from 22 January to 18 June 2019. A very informative introduction to the exhibition and to the history of velvet is available on the Centre's website: www.trc-leiden.nl

Ancient and Modern

A Research Award sponsored by Hali and Cornucopia

A grant of £1,000 for a research project is to be awarded to a candidate aged less than twenty seven or over sixty years. The project should relate to any of the subjects covered by the sponsoring journals, these areas include textile arts of all cultures and periods (*Hali*), and the art, archaeology, history and heritage of civilizations in Turkey (*Cornucopia*).

For more information on the award and how to apply see www.ancientandmodern.co.uk or email secretary@ancientandmodern.co.uk Deadline for applications: 31 March 2019

Introducing new Committee members

Chris Wright Hon. Treasurer

Chris is a self-employed Chartered Accountant and Chartered Tax Advisor whose recent work has focused on small businesses. Chris trained with a regional accountancy practice which later merged with a national firm, giving her experience with a wide range of clients from small sole traders and personal tax clients through to plcs, and including local charities. She has been a member of the Costume Society since 2009.

Chris has a keen amateur interest in costume and fashion history which is complemented by her love of needlecrafts. In the past she has served as Treasurer of the Kent Costume Trust, and is currently Treasurer of the Southern Counties Costume Society (SCCS), of which she has been a Committee member since 2012. In her work with SCCS Chris has enjoyed organizing various trips and study days which has given her the opportunity to meet both professionals and other amateurs who share her passion.



Chris Wright
Hon. Treasurer



Jade Bailey-Dowling
Conference Content
Organiser

Jade Bailey-Dowling Conference Content Organiser

Jade is a recent MA History of Design graduate from the University of Brighton, with a background in event management. Having focused on innovations in costume curation, her research interests include finding new ways of disseminating knowledge of fashion and dress to engage different audiences with the history of costume, such as digitization and utilizing advancements in technology. Hopefully, in organizing the content for the 2019 Costume Society Conference and developing the Society's online and social media presence, a new generation of costume historians, conservators and curators can come together and inspire each other!



Casci Ritchie
Conference Venue Organiser

Casci Ritchie Conference Venue Organiser (Maternity Cover)

Casci is an independent fashion historian based in Glasgow, Scotland. She holds a BA Hons in Fashion Design, an MA in Fashion Body Wear and most recently graduated from Glasgow University with a MLitt in Dress and Textile Histories. Her dissertation explored the impact of Hollywood cinema on the fashion choices of Glaswegian women during the 1940s. She has continued to develop her passion for twentieth-century fashion from creation to consumption with a particular interest in fashion in film, popular culture and sub-cultures.

She is currently researching the origins of musician Prince's iconic style and has presented her research in London, Manchester, Newcastle and Prince's home city, Minneapolis. Her article focusing on Prince and the trench coat will be published in the up-coming book, *Prince in Popular Music: Critical Perspectives*.

Editor's note: A biography of Philip Warren will be included in the Autumn newsletter



Costume
THE
Society

Costume Society Ambassadors

by Victoria Haddock



The Costume Society Ambassadors scheme is now in its fifth year and as the new Ambassadors Co-ordinator, I wanted to inform members about what our Ambassadors get up to over a year. The voluntary scheme was initiated by our late Chairman, Deirdre Murphy, in 2014 in order to bring a younger generation with a passion for costume into the Society. This year we have eight Ambassadors

2019 Ambassadors

Beth Graham,

(London), Arts Fundraising Intern, Royal College of Music, and Development Assistant, Soho Theatre.

Emma Kelly,

(Dublin), MA, Design History and Material Culture, National College of Art and Design, Dublin.

Sarah Louise Newman,

(Brighton), BA Visual Culture, University of Brighton.

Eanna Morrison Barrs,

(Stockholm), MA Fashion Studies, Stockholm University.

Francesca Scantlebury,

(Edinburgh), graduated December 2018 MLitt Art History: Dress and Textile Histories, Glasgow University.

Valerie Wilson,

(Ballyclare), Curator of Textiles, National Museums Northern Ireland.

Katy Canales,

(London), Acting Curator, V&A Museum of Childhood.

Matilda Embling,

(London), Programme Support Officer, British Library.

(ranging from students to museum professionals) who will help us build the Society's presence online through writing blog posts on topics of their choice, including costume collections and exhibition visits, and developing content for our social media channels. We currently have 8,304 followers on Facebook, 6,203 followers on Twitter and 5,820 followers on Instagram (which we only joined in March 2018). The Ambassadors therefore play a central role in promoting the Society's mission and activities to a large online audience. The scheme is also a great opportunity for Ambassadors to be involved with a respected organisation, have their writing published to a large international audience, and to expand their network of fashion peers. Please visit the Costume Society website to see a wide range of blog posts from Ambassadors past and present. As an example of the range, both in date and in geographical spread, the following are some recent popular posts:

A Fashion Legacy: A visit to the archive of Anne, Countess of Rosse, at Birr Castle, Ireland
by Emma Kelly

The Francophile French Hood Wearer, or Not? Images of Anne Boleyn
by Francesca Scantlebury

Marchesa Luisa Casati – A Life in Fashion
by Casci Ritchie

Cut, Make and Trim: the garment making industry in Ulster
by Valerie Wilson

Fashion Exhibitions in Stockholm, 2018 – 19
by Eanna Morrison Barrs

If you have a passion for costume, fashion and textiles, and would be willing to promote these topics through academic and popular channels



Unknown artist, Anne Boleyn, late 16th century, National Portrait Gallery, London.

Commemorative coronation medal of Anne Boleyn, 1534, The British Museum, London.

Anne (left) wearing the Victor Stiebel ensemble at her son's wedding
© The Irish Times, August 2018.

Lady Oxmantown wearing The Beetle Dress © The Irish Times, August 2018.

continued on next page

then we would like to hear from you. If you would like to apply to be a Costume Society Ambassador in 2020, please send a CV and covering letter outlining your social media experience and why you are interested in the Costume Society to costumesocietyambassadors@gmail.com.

You will also need to submit a short sample blog post (500 words or less) on your topic of choice. It must illustrate your area of interest in the field of fashion, costume or historical dress and showcase your writing abilities. Please note that this is a voluntary post, but in exchange for your writing and social media skills you will receive free Costume Society membership, two free Costume Journals and subsidised travel (on application) to Costume Society events.



Have you got yours yet?

Costume Society lapel pins are £5 each including UK postage. 'Donate' online and email membershipsecretary@costumesociety.org.uk with a delivery address, or post a cheque to The Shambles, Sham Castle Lane, Bath BA2 6JH.



Postal alternatives will be given in the newsletter for individual events.

Important Information: Booking Events

Having tested the online booking system, *Eventbrite*, the Costume Society has decided to move permanently to using this easy-to-use and environmentally friendly booking system for all future events from September 2019. For each event, there will be a link to *Eventbrite* on the Costume Society website - or you'll be able to book by going straight to the *Eventbrite* website <https://www.eventbrite.co.uk/>. If you experience any problems using *Eventbrite*, contact us at events@costumesociety.org.uk

Are You the Costume Society's New Programme Organisers?

The Costume Society seeks members to serve on our Programme Committee and help with planning a regular series of exciting and interesting events for members.

Our activities include several study days and events each year, such as historical reconstruction and costume making, behind-the-scenes tours in museums and special exhibition previews, as well as lectures on themes that encompass our members' wide range of interests in social history, fashion, uniform and performance costume - past and present, around the globe.

Duties

- ✓ Attend the three annual meetings of the Costume Society Programme Committee (Saturday mornings; usually late Sept, late Jan, early May) in London (travel expenses reimbursed).
- ✓ Lead on one event per year, e.g. study day, visit to an exhibition, collection, studio etc
- ✓ Support on one event per year, e.g. study day, visit to an exhibition, collection, studio etc
- ✓ Prepare text and images for marketing and publicity for the Society's Newsletter and Website
- ✓ Contribute new ideas and fresh thinking about the Society's activities.
- ✓ Promote the Society and support the delivery of its charitable aims.

Qualities we seek:

- ✓ Well organised and efficient
- ✓ Experience with event organization, and use of Eventbrite
- ✓ Ability to lead and collaborate
- ✓ Enthusiastic and dynamic commitment to the Society's goals.
- ✓ An interest in or connection with clothing/costume/fashion, ie, design or production, collection or curation, studying or teaching, publishing or writing.
- ✓ Knowledge of and previous participation in the events of the Society.
- ✓ Be a current member of the Society.

To see the other members of the Executive Committee - <http://costumesociety.org.uk/about/executive-committee-2018-2019>
Please e-mail the Costume Society Chair with an expression of interest, including a short CV or link to a profile: chairman@costumesociety.org.uk

Exhibitions 2019

Abegg-Stiftung

Werner Abeggstrasse 67,
CH-3132 Riggisberg
Luxury on the Nile
Late Antique Attire from
Egypt
28 April - 10 November
2019
www.abegg-stiftung.ch
Tel: +41 (0)31 808 12 01

Bankfield Museum

Akroyd Park, Boothtown
Road, Halifax, HX3 6HG.
**Opening of new
Fashion Gallery**
May 2019
www.museums.calderdale.
gov.uk/visit
Tel: 01422 352334

Brighton Museums

Royal Pavilion Gardens,
Brighton, E. Sussex, BN1
1EE.

Queer Looks

30 June 2018 – 25 August
2019
www.brightonmuseums.org.
uk
Tel: 0300 029 0900

Brighton Royal Pavilion

4/5 Pavillion Buildings,
Brighton BN1 1EE.

Stephen Jones Hats at the Royal Pavilion

7 February – 9 June 2019
www.brightonmuseums.org.
uk/royalpavilion
Tel: 0300 029 0900

Bristol Museum and Art Gallery

Queens Road, Bristol, BS8
1RL.

Fabric of Africa Stories told through Textiles

30 June 2018 – 19 May 2019
www.bristolmuseums.org.uk
Tel: 0117 922 3571.

Chertsey Museum

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

Dressed for Best:

**Dress for formal and
royal occasions**
22 September 2018 – 31
August 2019
www.chertseymuseum.org.uk
Tel: 01932 565764

Dovecot Studios

10 Infirmary Street,
Edinburgh EH1 1LT.

Orla Kiely: A Life in Pattern

7 February 2019 onwards
www.dovecotstudios.com
Tel: 0131 5503660



The Fashion Museum

Assembly Rooms, Bennett
Street, Bath, BA1 2QH

A History of Fashion in 100 objects

ongoing
Royal Women
3 February 2018 - 28 April
2019
www.fashionmuseum.co.uk
Tel: 01225 477173



Barkcloth gown by José
Hendo, New York Fashion
Week - part of Killerton
House's *Tree of Life* exhibition

Fashion and Textile Museum

83 Bermondsey Street,
London, SE1 3XF

Swinging London: A Lifestyle Revolution Terence Conran – Mary Quant.

8 February – 2 June 2019
www.ftmlondon.org
Tel: 020 7407 8664

Killerton House

Broadclyst, Exeter, EX5 3LE

Tree of Life: Decorative dress celebrating orchards and woodland

16 February – 3 November
2019
www.nationaltrust.org.uk/
Killerton
Tel: 01392 881345



This Worth gown is part of
Chertsey Museum's *Dressed for
Best* exhibition
Image copyright Olive
Matthews Collection, Chertsey
Museum; Photo by John Chase
Photography

*Costume Society Stop Press:

Join us on Friday
5 April at 11.15 for an
introduction to the Dior
exhibition at the V&A
by one of the exhibition
curators,
Connie Karol Burks.
Please buy your own
ticket to the exhibition.
Meet Sophia Wilson
from the Costume
Society Programming
Committee in the
Exhibition Road shop/
entrance at 11.10.

National Museum of Scotland

Chambers Street, Edinburgh,
EH1 1JF.

Embroidered Stories: Scottish Samplers

26 October 2018 – 21 April
2019
www.nms.ac.uk
Tel: 0300 123 6789

The Royal School of Needlework

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

The Embroidered Home

30 January – 16 August 2019
www.royal-needlework.org.uk
Tel: 020 3166 6943

Sudley House

Mossley Hill Road,
Liverpool, L18 8BX

Model Image:

**Fashion and photos from
the 1950s**

20 April 2018 - Spring 2019
www.liverpoolmuseums.org.
uk/modelimage
Tel: 0151 724 3245

Totnes Fashion and Textile Museum

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

The Jazz Age: Female Fashions 1925-1935

21 May – end September
2019, Tuesday – Friday
inclusive.
www.totnesfashionand
textilemuseum.org.uk
Tel: 01803 862857

Ulster Museum

Botanic Gardens, Belfast,
BT9 5AB.

Fashion and Feminism

Until June 2019
www.nmni.com/um
Tel: 02890 440000

Victoria and Albert Museum

South Kensington,
London SW7 2RL.



*Christian Dior:

Designer of Dreams

2 February –
14 July 2019
www.vam.
ac.uk

Mary Quant

6 April
2019 – 16
February
2020
www.vam.
ac.uk
Tel: 020
7942 2000

Sketch by
Christian
Dior for
model Londres,
Autumn-Winter 1950 Haute
Couture collection.
© Christian Dior



Walker Art Gallery

William Brown Street,
Liverpool L3 8EL

Dressed to Impress: Fashion in the 18th century

4 August 2018 - Spring 2020
www.liverpoolmuseums.org.
uk/walker
Tel: 0151 478 4199

Conferences 2019

Association for Art History Annual Conference 2019

City Centre Campus, University of Brighton.

Dress and Dissent: Embodying Protest

Foundation garments through history
4 – 6 April 2019

www.forthistory.org.uk/our-work-conference/2019-annual-conference/

Medieval Dress and Textiles Society (MEDATS) AGM and Conference

St Stephen's Church Hall, 48 Emperors Gate, Knightsbridge, London SW7 4HJ

Wool: Cloth, Clothing and Culture.

6 April 2019
www.medats.org.uk

Textile Society Research Seminar

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

Textiles: New Research Strategies

4 May 2019
www.textilesociety.org.uk

DATS Annual Conference 2019

Norwich Castle Museum and Art Gallery, Castle Hill, Norwich NR1 3JU

Redressing Diversity: Making Hidden Histories Visible

16 – 17 May 2019
www.dressandtextilespecialists.org.uk/events/dats-conference-2019

Association of Dress Historians

National Museum of Scotland, Chambers Street, Edinburgh, EH1 1JF

New Research in Dress History

24 May 2019
www.nms.ac.uk

Dress in Context Research Centre International Conference

Faculty of Arts, Design and Media, Birmingham City University, The Curzon Building, 5 Cardigan Street, Birmingham B4 7BD.

Culture Costume and Dress; Regarding Fashionable Society

5 – 7 June 2019
www.bcu.academia.edu/LouiseChapman
ccd2019@bcu.ac.uk

CHORD Workshop, University of Wolverhampton

Millennium Building, City Campus, University of Wolverhampton, WV11LY
Private Textiles and Dress: Domestic and Intimate Textiles and Dress in Museums and Historic Houses

13 June 2019
Further information or proposals for papers to Laura Ugolini at: l.ugolini@wlv.ac.uk by 15 March 2019
<https://retailhistory.wordpress.com/2018/11/28/private>

Association of Dress Historians International Conference 2019

Art Workers' Guild, 6 Queen Square, London WC1N 3AT
History of Dress, Textiles and Accessories 1819 – 1901
25 – 26 October 2019
www.dresshistorians.co.uk

Textile Society Annual Conference and AGM 2019

Museum of Science and Industry, Liverpool Road, Manchester M3 4FP
The Power of Colour

9 November 2019
www.textilesociety.org.uk

Costume Calendar 2019

COSTUME SOCIETY
www.costumesociety.org.uk



Kensington Palace, Kensington Gardens, London W8 4PX
Victoria 2019: Exhibition Visit
21 June 2019
Details page 3

Macdonald Burlington Hotel, 126 New Street, Birmingham B2 4JQ
Pre-Raphaelites & the Arts and Crafts Movement: Annual Conference & AGM
5 – 7 July 2019
Details page 4

COSTUME SOCIETY SCOTLAND
www.costumesocietyscotland.co.uk

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

A 21st Century Viking: A Re-enactment Approach to Medieval Clothing
Jill Kirkwood
4 March 2019

Tales of the Old Department Stores of Edinburgh
Jane Tulloch
1 April 2019



Manchester Antique and Vintage Textile Fair

TEXTILE SOCIETY
www.textilesociety.org.uk



The School of Historical Dress, 52 Lambeth Road, South Bank, London SE1 7PP
Visit to Collections
7 March 2019

Armitage Centre, Fallowfield, Manchester, M14 6HE
Manchester Antique and Vintage Textile Fair
14 April 2019
atf@textilesociety.org.uk

Berrington Hall, nr Leominster, Herefordshire, HR6 0DW
Charles Paget Wade Dress and Textile Collection
26 April 2019

Broadway, Gloucestershire
Visit to a Private Costume Collection
27 April 2019

Wellcome Conference Centre, 183 Euston Road, London NW1 2BE
Textiles: New Research Strategies
4 May 2019

River Mills, Langley, Macclesfield, SK11 0ER
Mills in the Hills
18 May 2019

SOUTHERN COUNTIES COSTUME SOCIETY
www.sccostumesociety.org.uk

Itchen Abbas & Avington Village Hall, Main Road, Itchen Abbas, Nr Winchester, SO21 1BQ
Stuarts, Jacobites and Tartan Heritage: Study Day and AGM
9 March 2019

Hampshire Cultural Trust, Chilcomb House, Chilcomb Lane, Winchester SO23 8RB
Treasures of Chilcomb House: Frockcoats and Beaded Teacosies
9 April 2019

Worthing Museum & Art Gallery, Chapel Road, Worthing, W Sussex, BN11 1HP
Worthing Museum: From Shirt to Shift
14 May 2019

York and Leeds
A Yorkshire Adventure
17-19 July 2019

Calendar continued over. See also Conferences

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

WECS
WEST OF
ENGLAND
COSTUME
SOCIETY
www.
wofecostumesociety.org



Somerdale Pavilion,
Tiberius Road, Keynsham,
Bristol, BA31 2FF
The Power of Colour:
March Study Day
16 March 2019

Apex Hotel, Bath BA1
Breaking the mould?
Women's dress in the
Victorian era
Janet Arnold Study Day
5 October 2019

Christmas meeting, Bath
Victorian White
Accessories
16 November 2019

Photo courtesy
Heather Toomer,
speaker for
Victorian White
accessories



Half measures?

There are still a (very) few of you paying your subscription at the old rate. If you only get one Journal and newsletter a year, you're probably one of them. Please contact the membership secretary if you wish to 'top up' and receive the autumn issues as well as the spring ones!

Dollar cheques

Due to the high cost of processing dollar cheques, we're sorry to say that we won't be accepting payment this way in future. Sterling cheques, bank transfers or Paypal all gratefully received.

And finally...

Dorset County Museum is currently undergoing a revamp and at present there's a pop-up version in Brewery Square, Dorchester; shortly to go on tour. The display includes a cocktailish dress which member Billie Brown modelled (!) and then bought for her honeymoon in 1958. When her teenage granddaughter saw it she asked why she hadn't had it in the dressing-up box ...



Front cover images

Main image: Costume from *The Crown*, page 12.

Frieze from left to right:

Smocking in abundance, page 14. Hollywood for the home dressmaker, page 18.

Queen Victoria page 3. Arts and Crafts at the Birmingham Museum and Art Gallery, page 5.



CostumeSociety.org.uk

Costume Society contacts

newsletter@costumesociety.org.uk

events@costumesociety.org.uk

conference@costumesociety.org.uk

journal@costumesociety.org.uk

bookreviews@costumesociety.org.uk

awards@costumesociety.org.uk

membership@costumesociety.org.uk

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

All copy for the Autumn
2019 Newsletter must be
received by
31 July 2019.

Email

newsletter@
costumesociety.org.uk

Post to

Anthea Jarvis,
10 Highgrove Park,
Liverpool L19 9EQ

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