

Costume Society Newsletter



Spring 2020



Chairman's Newsletter Report

SPRING 2020

www.costumesociety.org.uk

With signs of spring around us the focus for our activity for the next few months is the final preparations for the Society's Annual Conference this summer.

I believe that the Conference is one of the main ways that we share what we do to both you, our Members and (alongside the Journal) to the wider historic dress community. It is a way of telling you about our plans, involving you in our decision making and most importantly, a chance for you to re-new friendships, make new acquaintances and to enjoy new research into our chosen theme – which this year is Clothing on Paper.

It is also our chance to showcase emerging talent in the annual Patterns of Fashion and Patterns for Performance Awards.

To that end Amy, Sophie, Chris and Natascha have been working to plan and develop a conference programme that maintains the high standard you expect but at a price that represents excellent value as you chose where to spend your money in an increasingly competitive 'market'. Please take a look at the details of the conference in this Newsletter and also on the Society's social media platforms.

I hope that you like what you see and hope to meet as many of you as possible in Bristol at the end of June.



Chairman



Clothing on Paper

THE COSTUME SOCIETY CONFERENCE

26 - 28 JUNE 2020

The theme of this year's conference is a tribute to Ann Saunders MBE FSA (1931 - 2019) the former Editor of *Costume*, and celebrates the huge contribution that she made to the Society.



The conference will explore all aspects of the relationship between paper and clothing whether it be in the context of making and designing, communicating ideas or as sources for developing a further understanding of the history of clothes.

Over two days the speakers will present their recent research on subjects as diverse as

Mrs Frances Abington, Actress (1737-1815):

The construction of an actress as fashion icon through the newly accessible art of engravings

Muriel Spark's dry-cleaning The author's expense accounts augment the picture of Spark herself as a fashion-conscious woman in her prime.

Venue

Bristol Marriott Royal Hotel

Date

Friday 26th – Sunday 28th
June 2020

Tickets

3-day ticket

excludes Saturday Dinner

Members: £175

Student Members*: £85

Non-members: £220

Saturday day rate

Members: £90

Student Members*: £45

Non-members: £115

Sunday day rate

Members: £80

Student Members*: £40

Non-members: £105

Saturday Dinner

Members: £35

Student Members*: £17.50

Non-members: £35

Booking

www.

costumesociety.org.uk

or

www.eventbrite.co.uk

** discount supported
by James Snowden's
bequest*

Image: Mrs Frances Abington,
actress.

Couture or Commerce?

Following the paper trail to identify the House of Isabel a highly successful early 20th century designer, who has been largely overlooked by historiographers of British fashion.

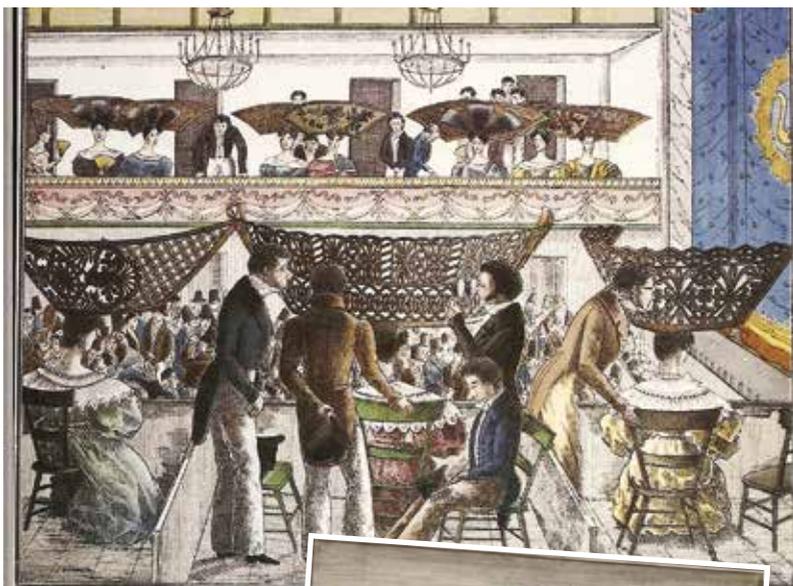
Fast Fashion: English and French Fashion Plates In South America during the early C19th

including *Les Modes Parisiennes*, *The Penny Magazine*, *The Instructor* (Printed in London in Spanish to be distributed in South America) compared with the local versions *El Museo Americano*, *Trages y Costumbres* and others.

Our keynote speakers are:

Dr Hormazd Narielwalla is a London-based artist who primarily works in the medium of collage. His practice also compasses original prints, artist books, and sculpture. Since gaining his Doctorate, he has built his practice around the extensive use of found materials, namely Saville Row and antique tailoring patterns from Europe which together have created a unique archive which explores ideas around the body and the way we choose to formally clothe it.

Babette Radclyffe-Thomas is an award-winning journalist who has worked at some of the most influential fashion and style publications in Asia and Europe including *Vogue China* and *Harper's Bazaar* and was the Editor of *Style Magazine* and wrote fashion and beauty columns at *China Daily*. She obtained a Master's degree in Fashion Journalism from the London College of Fashion in 2013 and won the



Extravagancias de 1834
by Cesar Hipolito Bacle.
Courtesy of Archivo de
Ilustracion Argentina
Winter from *The Seasons* by
Wenceslas Hollar, 1643-44.
Private Collection.

Harper's Bazaar Art Plus Fashion Journalism Prize the same year. She is currently a PhD candidate at the London College of Fashion writing her dissertation on fashion, gender and identity in China

The theme of Clothing on Paper has a natural affinity with the Society's **Patterns of Fashion and Patterns for Performance Awards** – both have flourished from Janet Arnold's *Patterns of Fashion* publications which provide an invaluable way to study dress, reconstruct historic garments and use historic dress as the basis for new designs for stage and screen. The 2020 Awards will be displayed, judged and presented at the Conference on Saturday 27th June.

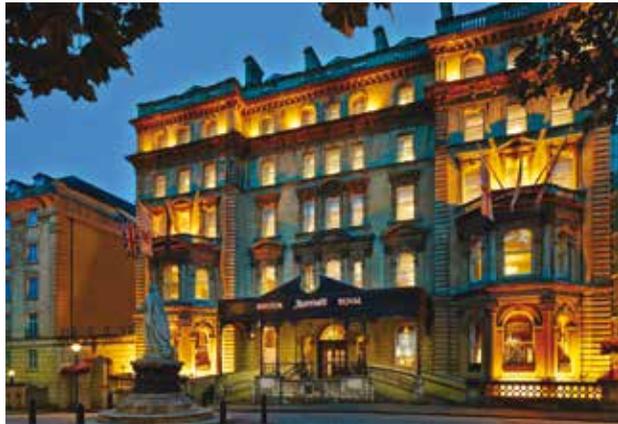
The conference is being hosted by the **Bristol Marriott Royal Hotel** and will take place in its beautiful Palm Court. Delegates are responsible for booking their own accommodation, discounted rates are available on hotel booking sites.

The hotel contact details are:
Bristol Marriott Royal Hotel, College Green, Bristol BS1 5TA.
Tel: 020 3027 6614.
www.marriottroyalbristol.hotelsone.com

The Society's **Annual General Meeting** will be held in the Palm Court of the Bristol Marriott Royal Hotel at 12 noon on Sunday 28th June.

Also look out for details of the visit to the **University of Bristol Theatre Archive** on the afternoon of Friday 26th June (see page 6) which you can book separately to the Conference...but why not make a long weekend of it and join us at the Hotel on Friday evening?

To book your ticket, keep in touch with the developing conference programme, or find out more about our speakers keep checking the society's website or follow us on facebook, twitter and instagram.



Situated on College Green, next to Bristol Cathedral and adjacent to Bristol's historic waterfront, the Bristol Marriott Royal Hotel has occupied one of Bristol's most prominent sites since it was first opened as a hotel in 1863.

Link to ticketing website:

<https://www.eventbrite.co.uk/e/costume-society-2020-conference-clothing-on-paper-tickets-67916073805>

The University of Bristol Theatre Collection

BEHIND THE SCENES VISIT
FRIDAY 26 JUNE 2020

The University of Bristol Theatre Collection is one of the most extensive collections and archives of British Theatre History and Live Art in the world.

It was founded in 1951 as a resource for the first university drama department in Britain, and the collection covers the period from the 16th to 21st centuries. The collection includes patterns, costumes, costume designs

and reference books.

For this Behind the Scenes visit the curator will show us some archive treasures – including designs and a few costume accessories.

If you are coming to the conference, why not start the weekend by seeing this wonderful collection and having tea nearby? (we'll tell you about some nearby cafes when you book your tickets on Eventbrite).



Venue

The University of Bristol Theatre Collection
Faculty of Arts, Vandyck Building, 21 Park Row, Bristol BS1 5LT

Date

Friday 26th June 2020
2.00-3.00pm or
3.15-4.15pm

Tickets

Members: £10.00
Non-members: £15.00

Booking

All bookings via
www.eventbrite.co.uk.
There is a link to the relevant Eventbrite page on the Society website:
www.costumesociety.org.uk



Above: An image of a mask made for Vivien Leigh in the 1946 film of *Caesar and Cleopatra*, designed by Oliver Messel, University of Bristol Theatre Collection

Main image: Wilhelm costume design from a Covent Garden production of *Little Bo Peep* in 1881, University of Bristol Theatre Collection

Bexhill Museum Costume Collection

BEHIND THE SCENES VISIT
12 OCTOBER 2019

Report by Linda Richards

On a rainy Sussex Saturday, Costume Society members and their guests received a warm welcome to Bexhill Museum.



Two members examine silk panel with gold plate embroidery. Originally a panel down the back of a dress worn at the Delhi Durbar 1911. Detail of panel showing embroidery using scarab beetle wing casings.



Lace wedding dress, early 1940s

On arrival we were greeted by Julian Porter, Museum Curator and Georgina Bradley, Costume Collection Manager. After coffee, Julian conducted us on a tour of the highlights of the social history collection before Georgina introduced us to the Costume Gallery. The displays ranged from 18th to 20th century dress and accessories. Photography was encouraged and everyone was able to record their favourite exhibits.

Lunch provided an opportunity to visit Bexhill's famous Art Dècò De La Warr Pavilion. I'm sure I remember Hercule Poirot walking down that spiral staircase.

continued on next page



Queen Victoria's mourning dress
 A Copy of *The Needlewoman*
 Magazine March 1938 and a
 blouse made and embroidered
 from the pattern available in
 the magazine.
 Images: Linda Richards



The afternoon began with a talk by Natalie Tilbury (2016 Costume Society Ambassador and now freelance curator, Museum Consultant and Trustee of Bexhill Museum). Natalie focused on Queen Victoria's black silk mourning dress, probably made on the Isle of Wight. She explained that specific

fabrics worn for the different mourning periods varied according to closeness to relationship to the deceased.

This dress belonging to Queen Victoria was obviously made of the highest quality silk. Originally offered on long term loan, it is now part of the permanent collection, and was once used by its

previous owner as security for a loan to cover a horse racing bet. *The Greedy Queen* by Annie Gray (Profile Books) explains the 44 inch waistline.

We then divided into groups to view selected costume and textiles in the Education Room, followed a 'behind the scenes' trip to the workroom and Costume Store.

Thanks to the staff and volunteers at the Museum for giving us a most interesting and informative day.

Portraying Pregnancy: From Holbein to Social Media

24 JANUARY - 26 APRIL 2020



A Significant Exhibition at the Foundling Museum

The Foundling Museum, 40 Brunswick Square, London WC1N 1AZ

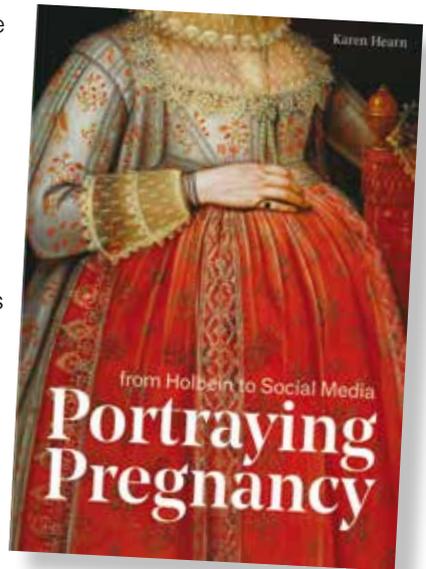
Portraying Pregnancy is a major exhibition exploring representations of the pregnant female body through portraiture over 500 years.

Until the 20th century, many women spent most of their adult years pregnant. Despite this, pregnancies are seldom apparent in surviving portraits. This exhibition brings together images of women – mainly British – who were depicted at the time they were pregnant (whether visibly so or not). Through paintings, prints, photographs, objects and clothing from the 15th century to the present day discover the different ways in which pregnancy was, or was not, represented, and how shifting social attitudes have impacted on depictions of pregnant women.

Included in the exhibition are Holbein's beautiful

portrait of Thomas More's daughter Cecily Heron, which was sketched from life, and the maternity dress that Princess Charlotte wore for her portrait painted by George Dawe in 1817, the year she died in childbirth, both on loan from her Majesty the Queen from the Royal Collection; and the Foundling Museum's celebrated painting by William Hogarth *The March of the Guards to Finchley*, 1750, which features a heavily pregnant woman at its centre.

THE
FOUNDLING
MUSEUM



An illustrated book by the curator of the exhibition, Karen Hearn, is available, published by Paul Holberton Publishing.

EXHIBITION REVIEW

An English Lady's Wardrobe: One woman's fascination with shopping.

Walker Art Gallery, Liverpool,
25 October 2019 – 1 March 2020

Review by Anthea Jarvis

Some members will remember the very popular and successful exhibition *Mrs Tinne's Wardrobe, A Liverpool Lady's Clothes 1900 – 1940* held at the Walker Art Gallery in 2006, and more will have the excellent catalogue with the same title written by Pauline Rushton. This exhibition mines the same extraordinary collection, the largest of one person's clothing in any museum in the UK, and presents an absorbing and revealing picture of a complex woman for whom shopping was a passion, an obsession, even, as she herself acknowledged, bordering on mental illness. When Emily Tinne died in 1966 her daughters discovered in the cellar and the attics of the large Victorian family home trunks and tea chests full of hundreds of items of clothing, many unworn, and the scale of her shopping habit was revealed for the first time. The family offered the entire collection to Liverpool museums and over 700 items were accepted in 1967, more have been donated since then.

Some of the dresses, coats, underwear and other garments worn by Emily Tinne and her children exhibited here were in the 2006 exhibition, but many are displayed for the first time, and the focus of the display reflects the continued research Pauline has conducted into the Tinne family, and the considerable collaboration with and help given by current family members. The Tinnes were great letter writers, and from the many quotes displayed Emily, her husband Philip (a GP) and their six children come across as a warmly affectionate family unit, giving a glimpse of a society long since vanished. The two sons were at boarding schools and both parents wrote regularly to them, a typical news item in 1937 being "*Mummie has got a fierce new hat with purple and crimson rosettes in front. I can't stand it, but I shall not say anything...*" More significantly, however, Emily wrote to her elder son John Earnest in 1944 "*I bought a lot of things when I had the spending fever on.. it was a matter of health I think. I have recovered pretty well..*" which implies that she herself recognized her shopping obsession and that at times she could not control it.

Emily, born in 1886, was the daughter of Scottish Presbyterian missionaries working in India and China, and it is thought her strict upbringing and



straightened financial circumstances in her early life may have contributed to her love of shopping after marriage into the Tinne family, whose wealth came from the West Indian sugar trade. But in other ways she was frugal, she made many of her children's clothes herself (some displayed here with photos of the children wearing them) and many of her purchases were from cheap department stores, rather than Liverpool's exclusive dress shops. Probably most of the glamorous bias-cut evening dresses of the 1930s in the exhibition she would not have bought to wear herself, as they would not have fitted her decidedly matronly figure, but her daughters thought she enjoyed the vicarious pleasure of owning and looking at them. She also owned over twenty fur coats, of every type of fur, Persian lamb, sable, sealskin, antelope, but wore hardly any of them. The family thinks she may have bought these to help the shop assistants, as they would have got a good commission on the sale. I was impressed and pleased to see a number of these coats displayed, as curators have in recent times been nervous of displaying fur for fear of an adverse reaction from visitors, but here they take an appropriate place as part of dress history.

Besides the seventy or so dress items displayed, the exhibition features some excellent documentary film footage of family parties, sports etc of the 1920s and 30s, and a section on the Liverpool shops that Emily Tinne patronized, with reproductions and photos of advertising and promotional material, catalogues, packaging and invoices, a timely reminder of the lure and glamour of high street shopping in its heyday. As well as touching upon a number of contemporary issues around sustainable fashion, the exhibition poses a number of questions: why do we feel the need to shop for clothes so obsessively? Is it a form of mental illness? What is the satisfaction to be got from owning beautiful and fashionable clothes even if we don't wear them?



DAY WEAR

Images courtesy of National Museums Liverpool.



News from the Costume and Textile Association for Norfolk Museums

Winners of Geoffrey Squire Memorial Bursary 2019

Congratulations to Alexandra Lester-Makin and Jennifer Monahan who were each awarded a bursary of £1000.

Dr. Lester-Makin's award was made to support publication costs for important images for her book **The Lost Art of the Anglo-Saxon World – The Sacred and Secular Power of Embroidery** (Oxbow Books, September 2019) which sheds light on embroidery in the so-called Dark Ages.

Dr. Monahan's proposal: **Spinning a Yarn: The Women Spinners of Norfolk's Medieval Textile Industry** will involve research into the unsung heroines of Norfolk's famous worsted industry, women whose continuous production of finely-spun yarn was essential to keep the weavers in business.

The bursaries have been made possible through a generous legacy from the estate of Geoffrey Squire (1927-2011) to the Costume and Textile Association for Norfolk Museums. Geoffrey Squire was one of the founder members of the Costume Society and an early Vice-Chairman. After a long and varied career in costume and textile history and education in London, he retired to Norfolk in the 1990s. Bearing this in mind, the Association felt that a biennial bursary in his name would be appropriate. In 2017 the inaugural awards to Dr. Michael Nix and Aviva Leigh sponsored ground-breaking research into international and technical aspects of the Norwich textile industry in the late eighteenth century. It is a happy coincidence that both of the 2019 awards sponsor research focussing on hidden histories of our distant textile past, and also reflect Geoffrey Squire's wide-ranging interests and scholarship. For information on applications for the next awards in 2021, please visit www.ctacostume.org.uk later this year

See the Lost Dress of Queen Elizabeth I

A rare example of Elizabethan material worn by Queen Elizabeth herself that was subsequently turned into the Bacton Altar Frontal has been conserved and displayed at Hampton Court Palace. The display of the dress itself closes on 23 February, but there are images of it, information and a fascinating video available on the Hampton Court Palace website:

<https://www.hrp.org.uk/hampton-court-palace/whats-on/the-lost-dress-of-elizabeth-1/>

New MA Course in Costume Making

Liverpool Institute for the Performing Arts is commencing a MA Course in Costume Making in September 2020. The aim of the course is to develop and refine costume construction skills in collaboration with industry experts on public performances. The duration of the course is 1 year full-time; 14 places available.

For course content: www.lipa.ac.uk/courses/costume-making-ma
Contact: macostumeenquiry@lipa.ac.uk

A Fashion History Crash Course in Paris

The Fashion History Crash Course in Paris, offered by the University of Alberta's Department of Human Ecology, takes place August 2 -10, 2020

at the Paris American Academy. Whether you are new to the study of fashion or are established in the field and are looking for a meaningful professional development opportunity, **Dr. Anne Bissonnette** will guide you through the history of western dress from ancient Mesopotamia through the 20th century. Dr. Bissonnette will use artefacts to illustrate the day's topics during afternoon visits to world class museums (museum visits are optional and, with the exception of a formal guided visit to the Cognacq-Jay Museum, informal).

The Early Bird fee of \$2000 CAD is available until February 28, 2020 and covers 8 nights of accommodation, 6 morning lectures, and several other events and excursions. More details on accommodation, the class schedule, and what you can expect to experience in Paris available from raina.stephens@ualberta.ca

Free copies of *Costume* on Offer

A member has been in touch who has a collection of **Costume** dating from 1973 to 2018 unbroken. The member needs to find them a new home as they are 'downsizing'.

If you would like them – free, of course, and would be prepared to come to North Yorkshire to collect them you would be most welcome. Sadly they will have to be pulped if no one wants them.

If you are interested please let Beth Evans, the Membership Secretary, know and she will put you in touch with the member.

Her address: 11 Bellflower Close, Roborough, Plymouth, Devon PL6 7EX,
or email: membership@costumesociety.org.uk

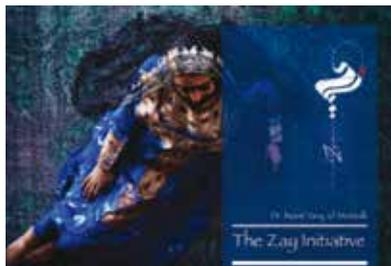
The Zay Initiative

The Zay Initiative, a UK registered not for profit entity, celebrates the preservation of Arab heritage through the collection, documentation, conservation and exhibition of traditional costume/dress, jewellery, ornaments and modes of bodily adornment. Dr. Reem Tariq El Mutwalli, the founder, has invested in a collection of historic dress over the course of the past decades. The core of this growing collection (over 700 articles of dress) is based on UAE traditional dress in addition to key examples from Yemen, Bahrain, Syria, Kuwait, Tunis, Morocco, Qatar, Oman, Saudi Arabia, Iraq, Egypt, Libya, Palestine, Sudan, & Lebanon. It includes examples acquired from the simplest rural families to the ruling families of the region.

The Zay Museum Collection, starting October 2019, will be accessible online directly, as each article is added establishing a unique regional Digital Archive free of charge for everyone to explore. Easy to navigate, you can search the archive by decade, by country, by garment and more. When possible, a brief statement is recorded referencing the original owner of each article of dress, thus documenting their names and stories giving those women and men a voice that transcends time.

This digital archive is further supported by a monthly blog that delves more in depth into details of these dress articles, shedding light on their history, references & influences.

To access the Dress Collection Digital Archive and for more details on The Zay Initiative, visit <http://thezay.org>



Collections in Focus

The Westminster Menswear Archive and *Invisible Men* Exhibition 2019

Report by Valerie Cumming

University collections have a long and distinguished history but it is rare to find one built from scratch in just three years that can host a major exhibition, arrange a conference and provide a publication and associated events to highlight this achievement. However, this is exactly what Professor Andrew Groves has done at the University of Westminster. As the Professor of Fashion Design at Westminster, Groves, a former designer who worked with Alexander McQueen and had his own label, created the collection with the generous support of the Quintin Hogg Trust. The Westminster Menswear Archive was launched in 2016 as *the world's only publicly accessible menswear archive [. . .] for students studying design, as well as for designers from the major design houses in London [. . .] Paris, Milan and New York*. It is a teaching collection that focuses on menswear because female dress/fashion can be found in other private and public collections, and also because acquiring significant menswear was and is less costly than acquiring female equivalents. Now Director of the collection alongside his other work, Groves is assisted by curator Dr Danielle Sprecher, an experienced museum professional specialising in menswear. British menswear is the major component and the archive currently



The Camouflage section:
several variants on the theme
including a leopard print jacket,
T-shirt and jeans by Junior
Gaultier, 1989

© Westminster Menswear
Archive

consists of over 1700 artefacts spanning the last 120 years, but a donation of around seventy items from Calvin Klein added a notable international dimension. Much of the actual purchasing of items, using the grant from the Quintin Hogg Trust, was via eBay - a fine group of Alexander McQueen menswear was acquired in this manner; and other designers have donated items to ensure a wide range of material.

The exhibition *Invisible Men* ran from 25 October to 24 November 2019 and was held in a subterranean area – Ambika P3, located beneath the Marylebone Road campus of the University. The display comprised 167 garments from over 50 different designers, the vast majority of which had never been on public display before, and claimed to be the largest menswear exhibition to have taken place in the UK. The exhibition placed the Westminster archive firmly in the vanguard of a movement to situate male dress centre-stage rather than in its more usual supporting role; menswear exhibitions are planned in Manchester, in London at the V&A, and in the form of a photographic exhibition *Masculinities: Liberation through Photography* at the Barbican, all within the next few years.

The harsh lines and basic building materials of the exhibition space with upper galleries at each end offered different viewing opportunities – above and just below the carefully arranged groups of garments – twelve rows of thirteen display figures were suggestive of military precision – a parade ground of men's clothing. Each row explored a specific type of clothing – capes, overalls, black jackets, workwear, camouflage, armour (though not the traditional metallic variety), flight jackets, urban protection (all these designs came from the Italian Brand C.P. Company who also sponsored the exhibition and associated events), sportswear, technology, Alexander McQueen, and ceremonial. The earliest item on display was a Green Howards officer's mess uniform of c.1850-1900, with a range of garments from intervening dates, and a rare graphene jacket by Vollebak from 2019. The full colour short catalogue – *Invisible Men: An Anthology from the Westminster Menswear Archive* provides a one-



The Overalls section: from the left, CBRN under coveralls, Remploy Frontline, 2000; centre, Aviakit motorcycle racing suit, Lewis Leathers 1965-1979; right, jersey jumpsuit, BodyMap 1986
© Westminster Menswear Archive

page overview followed by short introductions to each group listing all of the items displayed and an image of one item; for example the overalls section is illustrated by a Comme des Garçons fashionable version from 2001, while sportswear offers an image of the jersey sweatshirt from a two-part set including trousers designed by Vivienne Westwood and Malcolm McLaren in 1983.

The conference, held on 29 October, was well attended and speakers, as one might expect, were mainly men – nine of the eleven. It was nicely balanced between analysis, theory and investigation of actual garments from the archive and other collections. There were no concurrent sessions – a nightmare for attendees, and the thirty minute time slots for speakers meant that presentations were not unduly rushed with time for questions and a chance to see the exhibition between sessions – the rooms were adjacent. During the conference a discussion between Groves, Sprecher and Jonathan Faiers, Professor of Fashion Thinking at Southampton University, revealed that items are regularly handled and after three years a certain amount of wear and tear is noticeable. Clothing, naturally ephemeral in its construction, will be safeguarded for future generations of students and researchers as new curatorial procedures develop alongside new acquisitions.

One reason, not explored in the conference, why menswear has been less prominent in exhibitions and smaller displays of historic clothing is that so little has survived the depredations of the dreaded moth! Wool cloth, the main fabric used for male outerwear from the late-eighteenth century until comparatively recently, often was and is catnip to destructive moths despite the vigilance of curatorial staff. This may be less of a problem for the Westminster Archive as wool is rare in several categories of the collection, but it does inform the lack of a thorough typology of male dress in many other collections.

The organisation of exhibition and conference was first-rate and quickly followed-up with a request for delegate feedback. There is a very helpful website for those wanting information, <https://www.mensweararchive.com> and the promise of future exhibitions and events. It is a fascinating resource and offers many further display and events opportunities for everyone wishing to understand the myriad forms of post-1900 masculine dress.

I am indebted to Andrew Groves and Danielle Sprecher for their assistance; quotations come from the material provided for the exhibition and conference.



The Ceremonial section: a red wool greatcoat by Nicholas Yip, part of his graduate collection at the University of Westminster, 2017

© Westminster Menswear Archive

Introducing our new Membership Secretary

Beth Evans

As the daughter of an upholsterer and curtain maker, fabric and thread have always been part of my life. I was fortunate enough to be taught to cross stitch at primary school and continued to dip in and out of various classes throughout my school life. Following graduation from University I picked up my needle again and haven't looked back.

What started as cross stitch has snowballed into quilting, beading, lace making, knitting and – most importantly - embroidery. Seven years ago, I came across the book that accompanied the V&A exhibition on the Wardrobe of Queen Maud of Norway and my passion for costume really began. The dresses were stunningly beautiful; but my real appreciation was in the embellishment and embroidery, by now having more experience myself. Early in 2019 a dear friend and colleague was able to arrange for me to go on a behind the scenes tour of The Killerton Collection with Charlotte – the assistant curator. She asked me if I had heard of The Costume Society. I hadn't, but came home and asked my husband if he would give me membership as an anniversary gift. Not long after joining I noticed the request on Facebook for a new membership secretary and before long found myself hitting the send button on an email with my CV attached!

I hope that I do the role as much justice as my predecessor, and would like to take the opportunity to again thank Fiona for all her support as I have taken things over – the last six months have been a bit of a whirlwind but fun!



Beth Evans
Membership Secretary



Costume
THE
Society

In Memoriam

Lindsay Evans Robertson

1934 - 21 November 2019

It is with great sadness that we have to announce the recent death of Lindsay Evans Robertson. Lindsay was a committed, active and well-loved member of the Society for many years, serving as the Hon. Secretary in the 1990s until his resignation in 2002, and also as a member of the Programme, Awards and Education sub-committees.

Born in South Wales, Lindsay went to Neath Grammar School and as a teenager decided on a career in fashion. After initial training at Swansea School of Arts and Crafts, in 1958 he started a 3 year fashion course at the Royal College of Art and straight after graduation in 1961 went to work with the couturier John Cavanagh as his Personal Assistant. In 1966 he was appointed as Designer/Director at Roger-Lindsay, and in 1974 he became the Designer/Co-ordinator for Hardy Amies's new Ready-to-Wear operation.

In 1975 he decided to leave London and move into education, having already lectured part-time at colleges in Cheltenham and Bristol. He moved to Bristol to update a fashion diploma course to an honours degree course at the West of England College of Art. While at Bristol he joined the Costume Society and rapidly became actively involved as trustee and was co-opted onto sub-committees. He also became member and supporter of the West of England Costume Society and the Costume and Textile Society of Wales.

In 1987 he moved to Manchester to establish a new degree course in fashion at the Manchester Metropolitan University, but he did not settle in the north of England, and after four years returned to Bristol. Taking up a part-time teaching post at Cheltenham, he established himself as a freelance lecturer and was much in demand for his entertaining and engaging talks on many aspects of dress and fashion, sharing his own knowledge and passion, travelling all over the UK and abroad, speaking to Costume Societies, branches of NADFAS and other Arts societies. After 2002 he had to retire from lecturing and take life more quietly due to his own ill health and



that of his partner Philip. After Philip's death in 2012 Lindsay moved to a flat in Bristol where he was able to resume some of his former social life.

Lindsay was generous, charming, and his impish sense of humour was infectious! One can never forget his giggle when something particularly humorous struck him. He was also very efficient and businesslike as Hon Secretary, and in undertaking other duties for the Society, such as organizing and chairing speakers' sessions at the Symposium and Study Days. Woe betide the speaker who overran their time, or had inadequate slides! As well as charm and humour, he injected much –needed professionalism into all his Society undertakings. He will be sorely missed by all those who knew him.



One member, Linda Richardson, has a special memory of him, as the designer of her wedding dress. She made it in 1965 from a *Vogue Couturier Design* by John Cavanagh pattern. When many years later she showed the pattern to Lindsay, he said “That’s one of mine.”

Further tributes to Lindsay will be published in *Costume* Vol 54 No 2.



Abegg-Stiftung

Werner Abeggstrasse 67,
CH-3132 Riggisberg

Arab Weavers - Christian Kings

Medieval Textiles from Spain
26 April - 8 November 2020
www.abegg-stiftung.ch
Tel: +41 (0)31 808 12 01

The Atkinson

Lord Street, Southport,
PR8 1DH

Westwood, One Man's Collection, 1970s - 1990s

until 28 March 2020
[www.theatkinson.co.uk/
events/westwood/](http://www.theatkinson.co.uk/events/westwood/)
Tel: 01704 533333.

Chertsey Museum

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

Folded and Moulded: Pleating and Drapery in Fashion

21 September 2019 -
5 September 2020
www.chertseymuseum.org.uk
Tel: 01932 565764

Compton Verney

Near Kineton, Stratford-on-
Avon, Warwickshire,
CV35 9HZ

Fabric: Touch and Identity

14 March - 14 June 2020
www.comptonverney.org.uk
Tel: 01926 6455000

Design Museum

224 -238 Kensington High
Street, London W8 6AG

Sneakers Unboxed:

Studio to Street
from 6 May 2020

Prada: Front and Back

September 2020
www.designmuseum.org
Tel: 020 3862 5900

The Fashion Museum

Assembly
Rooms, Bennett
Street, Bath,
BA1 2QH

A History of Fashion in 100 objects

ongoing

Shoephoria!

Opening 28 March 2020
www.fashionmuseum.co.uk
Tel: 01225 477173

Fashion and Textile Museum

83 Bermondsey Street,
London, SE1 3XF

Out of the Blue:Fifty Years of the Designers Guild

14 February - 14 June 2020

Beautiful People:The Boutique in 1960s

Counterculture
3 July - 4 October 2020

www.ftmlondon.org
Tel: 020 7407 8664

The Foundling Museum

40 Brunswick Square,
London WC1N 1AZ

Portraying Pregnancy from Holbein to Social Media

24 January -
26 April 2020
www.foundlingmuseum.org.uk

Tel: 020 7841 3600



Killerton House

Broadclyst,
Exeter, EX5 3LE

Active Minds and Busy Bodies:

dressng for
Country house
pursuits

15 February -
31 May 2020

Killerton has created a small
stage for performance with
dressing up - as pictured here
about 1970!

[www.nationaltrust.org.uk/
Killerton](http://www.nationaltrust.org.uk/Killerton)
Tel: 01392 881345



Leeds City Museum

Millennium Square, Leeds
LS2 8BH

Fast x Slow Fashion: Shopping for clothes in Leeds 1720 - 2020

14 February - 26 April 2020
[www.museumsandgalleries.
leeds.gov.uk/leeds-city-
museum](http://www.museumsandgalleries.leeds.gov.uk/leeds-city-museum)

Tel: 0113 378 5001



Royal Albert Memorial Museum and Art Gallery

Queen Street, Exeter
EX4 3RX

By Royal Appointment Devon Lacemakers

8 February - 31 May 2020
Includes loans from Her Majesty and features lace from RAMM's, local public and private collections.
www.rammuseum.org.uk
Tel: 01392 265858

The Royal School of Needlework

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

Faces and Figures in Stitch

24 September 2019 onwards
www.royal-needlework.org.uk
Tel: 020 3166 6943

Totnes Fashion and Textile Museum

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

The Survival of Glamour: 1935 - 1955

19 May - 25 September 2020 (Tuesday - Friday only)

www.totftm.org.uk
Tel: 01803 862857

Two Temple Place

London, WC2R 3BD

Hidden Fabric: Women; Textiles; Collectors

25 January - 19 April 2020
www.twotempleplace.org/exhibitions
Tel: 0207 836 3715

Ulster Museum

Botanic Gardens, Belfast,
BT9 5AB

Vice Versa: The Influence of Menswear on Women's Fashion, and vice versa

28 June 2019 - 28 June 2020
www.nmni.com/um
Tel: 02890 440000

Victoria and Albert Museum



South Kensington, London
SW7 2RL

Kimono: Kyoto to Catwalk

29 February - 21 June 2020

Bags!

25 April 2020 - 3 January 2021
www.vam.ac.uk

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

Worthing Museum and Art Gallery

Chapel Road, Worthing,
West Sussex, BN11 1HP
**The Ladies' Paradise,
Edwardian Department-
store Fashion**

19 October 2019 - 13 June 2020
www.worthingmuseum.co.uk
Tel: 01903 221448

Totnes Fashion and Textile Museum 1950s Glamour
Image: Michael Alexander, Staverton

Conferences and Study Days 2020

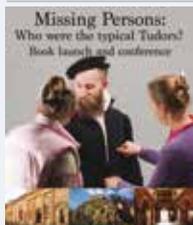
Leeds City Museum Conference

Leeds City Museum,
Millennium Square, Leeds
LS2 8BH

Fast X Slow Fashion: Experiences of Fashionable Consumption 1720 – 2020

13 March 2020

www.museumsandgalleries.leeds.gov.uk/leeds-city-museum/



The Tudor Tailor Conference

National Justice Museum,
High Pavement, Nottingham,
NG1 1HN

Missing Persons: Who were the Typical Tudors?

3-5 April 2020

www.tudortailor.com

Medieval Dress and Textiles Society (MEDATS) 2020 Conference

Lancaster Hall Hotel,
35 Craven Terrace, London
W2 3EL

Textiles at Home: Cloth making and usage in the domestic sphere

6 April 2020

www.medats.org.uk

CHORD Workshop, University of Wolverhampton

Millennium Building, City
Campus, University of
Wolverhampton, WV11LY

Public Textiles and Dress in Museums and Historic

Houses: Textiles and Dress for Display and Show

11 June 2020

Further information or
proposals for papers to Laura
Ugolini at: l.ugolini@wlv.ac.uk
by 20 March 2020
<https://retailhistory.wordpress.com/2020/01/07/public>

Association of Dress Historians

Röhsska Museum of
Design and Craft,
Gothenburg, Sweden

New Research in Dress History

19-20 August 2020

www.dresshistorians.co.uk



1st International Cristóbal Balenciaga Conference

Cristobal Balenciaga Museoa,
Parkea Aldamar 6, 20808

Getaria, Gipuzoka, Spain
1-2 October 2020

congress@balenciaga.com

www.cristobalbalenciagamuseoa.com

Association of Dress Historians International Conference 2020

Bristol Old Vic Theatre, King
Street, Bristol BS1 4ED

Costume Drama: A History of Clothes for Stage and Screen

2 November 2020

www.dresshistorians.co.uk

Costume Calendar 2020

COSTUME SOCIETY

www.costumesociety.org.uk

University of Bristol Theatre Collection, Faculty of Arts, Vandyck Building, 21 Park Row, Bristol BS1 5LT

Behind the Scenes Visit

26 June 2020

Details page 6

Bristol Marriott Royal Hotel, College Green, Bristol BS1 5TA

2020 Conference, Fashion on Paper

26-28 June 2020

Details page 3

Future Events

We are planning a trip to see the Alexander McQueen Archive in May, and other exciting events in the Autumn.

Please check the website for full details.

SOUTHERN COUNTIES

COSTUME SOCIETY

www.sccostumesociety.org.uk

Chawton House, Near Alton, Hampshire GU34 1SJ

Regency Fashion: Dress in the Age of Jane Austen

25 April 2020

The Mary Rose Museum, HM Naval Base, Portsmouth PO1 3PY

Tour, and talk: Missing Persons, Who were the typical Tudors?

14 May 2020

Chilcomb House, Chilcomb Lane, Winchester SO23 8RB

Pockets and other Treasures, and Members' Choices

1 July 2020



TEXTILE SOCIETY

www.textilesociety.org.uk



London Transport Museum Depot, 118-120 Gunnersbury Lane, Acton, London W3 9BQ

Visit to Collections: Moquette - Seats of London

25 March 2020

Armitage Centre, Fallowfield, Manchester, M14 6HE

Manchester Antique and Vintage Textile Fair

29 March 2020

atf@textilesociety.org.uk

Regency Town House, 13 Brunswick Square, Hove BN3 1EH

Regency Wardrobe Collection

13 May 2020

Studio 201, Islington Mill, Salford M3 5HW

The Print Pattern Archive

3 October 2020

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

London Antique and Vintage Textile Fair

11 October 2020

atflondon@textilesociety.org.uk

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.

COSTUME SOCIETY SCOTLAND

www.costumesocietyscotland.co.uk

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

The Little Black Dress

Georgina Ripley, Senior Curator, Modern and Contemporary Dress and Textiles, National Museum of Scotland
2 March 2020

Early Plaid Wearing in Scotland

David Caldwell, President of the Society of Antiquaries of Scotland
6 April 2020

*Calendar continued over.
See also Conferences*

WECS
WEST OF
ENGLAND
COSTUME
SOCIETY

www.
wofecostumesociety.org



Gloucester
Cricket Club,
Nevil Road,
Bristol
BS7 9EJ



**Study Day: The
Game's Afoot –
The story of
shoes**

21 March
2020

Widcombe

Social Club, Bath BA2 6AA

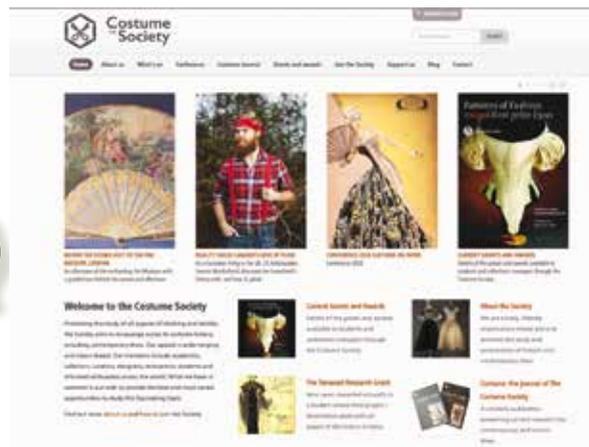
**Janet Arnold Study Day:
The Politics of Fashion**

3 October 2020

Front cover images

Main image: Westminster
Menswear, page 12.

Frieze from left to right: Mrs
Tinne's wardrobe, page 10. The
art of the Needlewoman, page
8. Mrs Abington, page 3.



**Only one
newsletter a
year?**

If you only get one Journal and
newsletter a year in spring,
please check your standing
order is correct. It should be
£36.00 for UK membership,
£21.00 for the under 26's
(£40.00 and £25.00 for
overseas). If you've ignored
previous reminders, you will
have reverted to half year
membership and are missing
out on the autumn issues of
both!



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
2020 Newsletter must be
received by
31 July 2020.

Email

newsletter@
costumesociety.org.uk

Post to

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10 Highgrove Park,
Liverpool L19 9EQ

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Registered address (not for correspondence)
The Costume Society, 150 Aldersgate Street, London EC1A 4AB