

# Costume Society Newsletter



Spring 2021



## Chairman's Newsletter Report Spring 2021

**It is now just over a year since the UK went into the first National Lockdown due to the Covid19 Pandemic and once again the first thing I must do here is to hope that this Newsletter finds you all safe and well. I want to thank you all for choosing to support the Society with your membership as I know that everyone has to think about how and where they spend their money.**

Throughout the last year we have had to shift much of what we do and how we do it to be on-line and at a distance. Whilst this has meant that we can manage most of our awards and grants and keep our Journal and Newsletter published, we have not been able to have our annual conference or any of our visits. Our AGM was carried out remotely and although we were delighted to still be able to recognise and reward young talent in the *Patterns of Fashion* and *Patterns for Performance* Awards we did not do this with a live audience.

Whilst technology has meant that we could offer the Reading Group events and our social media posts have reached increasingly large numbers of people we recognise that not all our members have access to digital resources and we remain committed to finding a balance between digital activities and physical events when we are able to return to a more 'normal' way of life.

We have taken the last few months to review what we do and how we do it and you should see some changes in the future that I hope you will like.

We are planning to re-shape our programme to give a better spread across the year and reflect the diverse interests of our members. Keeping the things that we know are popular such as 'live' events and visits (when these are possible to do again); enhancing the on-line offer following the success of the Reading groups; keeping the Journal as a twice-yearly publication and developing this newsletter into a members' magazine... and it's my pleasure to introduce Babette Radclyffe-Thomas who is taking over from Anthea as the Newsletter editor.

In the autumn I said that much remains uncertain and nothing of that has changed. So we have taken the decision that this year's *Clothing On Paper* Conference will now take



**Front cover image:**  
Sustainable mediaeval  
conceptual costume Page 9

place online. You can find out the details in this newsletter. The 2021 AGM will also be delivered remotely by post and email. We will present the awards for *Patterns of Fashion* and *Patterns for Performance* by digital means.

For many reasons (not least cost and accessibility) we have decided that future conferences will be digital and will now happen in the autumn/early winter, but we will re-introduce a 'weekend away' with the visits, talks and social activities that I know many of you value and look forward to enormously. The AGM and *Patterns of Fashion* and *Patterns for Performance* Awards will now become a separate feature of the programme. Our soon-to-be launched re-design of the website should mean that you will find it easier to use and more engaging.

Finally, I want to thank our Ambassadors for delivering an energetic and engaging social media profile for the society throughout this difficult year. They do an amazing job but they now need YOUR help to make the posts reflect the wealth of knowledge that is out there in our membership.

We are looking for member volunteers to be a cohort of mentors and experts that the ambassadors can call on to help with information, direction to resources and to be a friendly person to turn to for help. We will create a directory of contacts (secure and privately held) for the ambassadors to turn to if they need to check any facts or information about specific themes, period of dress, guidance on resources or quality of information. I know from experience that you are some of the most knowledgeable people in the world of dress and clothing history... so here's your chance to play a role in helping us tell the world what the society is all about. If you would like to be part of the directory and think you can help support the ambassadors then please send your contact details and the area of costume that you are happy for us to contact you about to [newsletter@costumesociety.org.uk](mailto:newsletter@costumesociety.org.uk)

Thank you all for continuing to support the Society.

Philip Warren  
Chairman on behalf of the Trustees of the Costume Society



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All copy for the Autumn  
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received by  
**31 July 2021.**

**Email**  
**newsletter@**  
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## Conference 2021: Clothing on Paper

**Clothing on Paper will be the theme of the Costume Society's annual conference in 2021. Our conference will be held virtually for the first time and it is hoped that many more of our members and followers, nationally and across the world, will be able to participate this year.**

Our conference will celebrate the relationships between clothing and paper. We will hear from leading academics and international speakers. Join us as we explore the many and diverse ways paper has - and does - connect with the world of clothing. Think; fashion journalism, pattern drawing, historic letters and accounts, disposable cellulose fabric and more.

Our annual conference will take place on two Saturdays and two Wednesday evenings across June and July 2021, totalling more than eight hours of academic papers and keynote presentations. All of our conference papers will be presented live with opportunities to ask questions at the end. Dates and times are to be announced soon.

Additionally, we want to make it easier for students and younger people to attend our conference. Therefore subsidised places will be available for registered students and all delegates under the age of 26 years. The generous bequest of James Snowdon has made this possible and we would like to thank him and his family.

Further information about ticket prices and our full line-up of speakers and keynotes will be announced on our website and via our social media channels soon. The full conference programme including all speakers' presentation abstracts and biographies will be published in May. As usual, our conference will be open to delegates who are not current members of the Costume Society, so please spread the word.



Image courtesy of  
Leicestershire County Council  
Museums Service: The  
Symington Collection

## Costume Society Reading Group

By **Claudia Vogt**

**As this winter saw the return of restrictions to help fight Covid-19, the Costume Society Reading Group is continuing into the New Year until we can once again meet safely in person.**

It has been such a pleasure and a privilege to be able to discuss in detail the wonderful research that has been carried out by both our authors and members. The reading group format means that we not only get to pick the brains of our speaker but all the knowledgeable members of the audience.

We have covered a wide variety of eras from 17th century accessories with Pat Poppy to 1940s demob suits with Danielle Sprecher. Charlotte Nicklas' *'It's the hat that matters most'* paper took us on an interdisciplinary route as she shared how literature provides an insight into how hats were worn in the early 20th century and Susan North taught us all how to pronounce 'banyan' correctly as well as untangling the mystery of the banyan's origin.

But our focus has not just been on historical costume. Liz Garland shared her research into second-skin pattern cutting for the paper she co-wrote with Kevin Almond and its uses in theatrical costume and Veronica Issac's research into Ellen Terry's theatre costumes brought up discussions about the history of costume design, as well as Terry's role as an 'Icon of Aestheticism'.

In short, there is something for everyone! A big thank you to all of our speakers and everyone who has joined us so far.

The reading group continues on the first Monday of every month and is hosted via Zoom. Tickets are free but must be booked in advance via Eventbrite. Details about the meeting and how to join are then sent out by email. Make sure to read the relevant article before coming to the meeting and be ready with your questions. The journal articles can be accessed online by logging into the member's section of the website as usual, or refer to a hard copy of the journal if you prefer.



Images, from the top:  
'Summer' by Wencleslaus  
Holler from Pat Poppy's C17th  
Accessories article

Japone Rok from Susan  
North's Indian gowns article

## Costume Society Fashion Hour

By **Emma Kelly**, *Fashion Hour* co-ordinator

**2020 saw the return of the CS Fashion Hour, a key branch of the Society's strong online presence.** The monthly Twitter-based events enabled us to reach out to our social media followers and engage with them on a range of topics, in line with our passion for the study and preservation of historic and contemporary dress. Over the course of the year eleven *Fashion Hours* were held, each one with a unique theme.

The aim of the year was to enable a greater understanding of how people engage with dress history, such as through their studies and leisure time. The year kicked off with lesser-known collections. Our contributors shared collections that they had worked with including those at the University of Brighton and Henfield Museum. Our theme for February was current research which brought to light the fascinating topics that researchers are currently tackling, the variety of sources uncovered, and the new ways in which researchers are undertaking the study of dress. The theme of current research was revisited in July when Eliza McKee offered a fascinating insight into her PhD research on non-elite clothing in Ulster c.1850-1914. McKee discussed her field of interests, the various sources she used, and issues she encountered during her PhD research.

As tier systems and lockdowns took hold, the inability to visit museums, archives and collections informed several of our hours such as dress history favourites (March), personal collections (April), past dress exhibitions (May), current fashion reads (June) and lesser-known names (August). The hours became a means of escapism. Our March hour allowed us to revisit past dress exhibitions that inspired us, from *Christian Dior: Designer of Dreams* at the V&A to *Folded and Moulded* at Chertsey Museum. Our April hour proved to be one of our most popular, as contributors shared their collections which encompassed everything from early 20th-century underwear to mid-century magazines, as well as sewing and knitting manuals. For the September hour, Amy Gardner provided a whistle-stop tour of her collection of vintage clothing



This page, top: March 1885 edition of *La Mode Universelle* and a series of Fashion illustrations included in the March 1885 edition of *La Mode Universelle*

Above: a pair of CC41 stockings from Amy's personal collection



and accessories, tidbits of which she had shared over the months, offering insight into her collecting methods. October's hour looked at fashion resources, from printed sources to online resources, a particularly pertinent topic for many third-level students who do not have access to on-campus resources, as their lectures and seminars moved online. November brought with it the chance to review the year. It felt apt to recap the various themes tackled and the many contributions and contributors. The CS Fashion Hours of 2020 would have been nothing without our contributors and those who engaged with us online by commenting and retweeting, ensuring our audience grew.

*If you're keen to participate in this year's upcoming CS Fashion Hours, please do keep an eye on our Twitter page for updates. Our new schedule will be announced soon. Be sure to use our event hashtag #CSFashionHour during the event.*

*We can't wait to hear from you!*

This page, top: Two views of the displays from *Folded and Moulded* at Chertsey Museum

Above: a display from Chertsey's *Dressed for Best* exhibition



Report by **Eleanor Medhurst**, MA History of Design and Material Culture, University of Brighton

**I applied for the Yarwood Grant to assist in the research for my MA dissertation 'Billboard Bodies: Dyke Theory and the Lesbian T-shirt.'** Throughout my studies, I have consistently researched lesbian fashion history in various forms, and I took my recently submitted dissertation as a chance to further this research. By focusing on the lesbian t-shirt – that is to say, t-shirts worn by lesbian activists with lesbian slogans printed on them – I was focusing on the way that lesbians have made themselves visible by the clothes they wear. I explored the personal, cultural and political meanings that occur when clothing, activism and lesbian existence meet.

To analyse lesbian t-shirts I needed to look at some t-shirts. My first port of call was the online archive Wearing Gay History, which was helpful to me in that I could access photographs of t-shirts in archives around the world. However, while I was happy to analyse these t-shirts semiotically, I was also keen to study them as material objects. Because of this, I planned to visit archives in the UK and look at the lesbian t-shirts that they housed. This is why I applied for the Yarwood Grant; it would allow me financial assistance in my plans to visit the Bishopsgate Institute in London and the Lesbian Archive at the Glasgow Women's Library.

2020 has been, however, not what anyone expected. Archives began gradually opening to researchers again as I neared my dissertation deadline, but by that point, I had already written most of my dissertation without the hands-on research that I had planned to do. Because of this, my case studies were all from online sources. I did find that there were ways in which I was still able to analyse these materially. There was a photograph of one t-shirt in particular, which was painted by hand by a lesbian artist, Boudykke. I analysed it as a hand-crafted object – something that exists as not just visual, but as something that was touched, changed and worn, existing within the history of craft and lesbian realities. It remained partially a mystery to me, though, as I only had one photograph of it. This is why visiting archives and t-shirts in person is still research that needs to be done, even if my dissertation did take a slightly different turn.

Throughout the research and writing of 'Billboard Bodies' my feeling that lesbian fashion history needed a space of its own only grew stronger. When I discovered that I had won the Yarwood Grant, my confidence in my current and future research increased. Because of this, my dissertation submission is not the end of my relationship with lesbian t-shirts. I still intend to use the grant to undertake my planned research trips, but when it is safe and possible to do so. As I have now finished my MA, I will use the research I do on these trips, combined with the research I have already done, to write a submission for a journal. I have also started a lesbian fashion history blog, [www.dressingdykes.com](http://www.dressingdykes.com), where I would love to share further research online.



Kroon, Carolina. The lesbian avengers eat fire in front of the White House during the first Dyke March. 24th April 1993. Washington, DC, USA.

Report by **Anna Thomson**, MA Historical Costume at Arts University, Bournemouth

**Sustainable approach to designing historical costumes for performance**

**My MA in Historical Costume at Arts University Bournemouth focused on sustainability through practice-based research and whether trying to be more environmentally aware, animal-friendly and fair trade conscious compromises design.**

My original area of interest was to create historically accurate costumes with sustainable materials, however due to the Covid19 pandemic and subsequent lockdown I was unable to carry out research that wasn't based online. My focal point shifted slightly to costumes made for performance, with less pressure to be historically accurate. I chose to examine whether being more sustainable would be detrimental to the design or if this is a necessary change that the industry needs to make to curb the current climate emergency and reach net-zero carbon emissions by 2050.

My initial research explored the impact of the textile industry on the environment, which materials should be avoided and whether there are any suitable alternatives. According to the Higg Materials Sustainability Index, the fabrics with the highest impact are leather, silk, cotton and wool. Although leather is classed as a natural material, harmful chemicals are often used to process it for use in fashion and accessories. Although more environmentally-friendly vegetable tanning has been developed, animal agriculture itself creates substantial environmental impact. It has been estimated that it takes 2,700 litres of water to make one cotton t-shirt. So although cotton is a natural material, it is also one of the worst environmental polluters due to the amount of land, pesticides and water used in its production. Synthetics, such as polyester, are not considered sustainable materials since their production relies on the extraction of fossil fuels and any end products are not biodegradable.

The first project I worked on was staging a performance of *The Tempest* for my local theatre company and trying to be as sustainable as possible. Theatre is generally more environmentally friendly as there is often the need to reuse, recycle and repurpose fabrics and costumes. The historical costumes were easy to hire, but due to budget constraints,



Traditional and sustainable frock coat comparison, Thomson, A. (2020) MA Historical Costume, Arts University Bournemouth. Photograph in possession of the author.

the designs were often compromised. I recycled and repurposed a lot of materials. However, sustainable fabrics, especially newer inventions, are more expensive and hard to source if you aren't an established brand requiring 50+ metres.

As theatre is more likely to reuse and recycle, I decided to focus my research on film costume. I wanted to test as many sustainable fabrics that were available to buy by the metre as possible and chose to concentrate on two different areas of historical costume: 19th-century men's tailoring for the first half of the project, and medieval womenswear for the second half.

The tailoring was the harder of the two as there are very few sustainable alternatives to wool or synthetics for suiting, especially for historical looks. I tested several fabrics for the tailoring: cupro, organic cotton, recycled polyester and lyocell (a cellulose fibre with a closed-loop production method), all of which were unsuitable for historical costumes. In order to test its viability for 19th Century tailoring I made two of the same garment, a single-breasted frock-coat with canvases and construction materials visible on one side and completed on the other so the differences can be seen. One was made in traditional fabrics and the other in a sustainable bamboo wool alternative. The canvases for the sustainable frock coat were made from entirely organic materials: linen, hemp, bamboo and cotton and the lining was bamboo silk, as opposed to hair canvas, wool and synthetics.

The garment I made for the second half of the project was an item of medieval womenswear. I was inspired by the current trend for combining historical costume with fantasy. I wanted to use some of the new plant-based leather alternatives in this project so I designed a costume that would include this. The outfit consisted of a kirtle dress and underskirt, both made with lyocell fabric; Pinatex (pineapple leather) corset and accessories; and EcoLorica sustainable microfibre faux leather) moccasins.

The fabrics for the medieval costume worked perfectly and behaved exactly how I would expect if using the more conventional, less sustainable, fabrics. The two kinds of faux leathers were both dissimilar to real leather. They performed the functions I needed them to, but may not work for other garments. The frock coat fabrics worked well but the main issue was that the bamboo wool was too thin and needed to be backed, making the process more time consuming and expensive. The overall cost of the sustainable frock coat was almost double that of the garment made out of traditional material, however, this is due to supply and demand. Sustainable materials are still relatively new and a wide variety is not readily available yet. However, the fashion industry is becoming more conscious of this and increasing



Sustainable mediaeval conceptual costume, Waverley Abbey Ruins, Thomson, A (2020) MA Historical Costume, Arts University Bournemouth. Photograph in possession of Newton, I.

the demand for new materials. Although they are not always suitable for historical costume, the market is growing.

I would not have been able to complete this project without the help of the Yarwood Grant. It meant that I was able to afford the new sustainable materials, bamboo wool for instance and test more than I originally thought would be possible, rather than relying on lower-grade fabrics.

My project may be over but the research into more sustainable methods of textile manufacture and costume production is not; there is a long way to go to make the textile and costume industries more sustainable. Fabric production has a massively negative impact on the environment and my investigation just scraped the surface of the changes that need to be made. In order to reach net-zero carbon emissions, all industries need to play a part in the effort to curb the climate emergency. As an industry that has the power to influence society, it is also the responsibility of the entertainment sector to be more sustainable.



## Elizabeth Hammond Conservation Award Conservation of the Museum of Edinburgh's finest 18th century dress

By **Vicky Garrington** Curator: History Museum of Edinburgh  
**In 2018, The Costume Society UK generously pledged their support, alongside the Friends of Museums and Galleries Edinburgh and Museums and Galleries Edinburgh, for the conservation of the finest 18th century dress (robe and skirt) in our collection. The dress had been in our collection for many decades, and was of interest to researchers, dressmakers and the general public, but it had been identified during a conservation assessment as being unsuitable for display. It was extremely fragile, and it was clear that any attempt to mount it would put additional strain on the tears in the silk.**

The conservator identified as the best person to work on this exciting project was Tuula Pardoe of the Scottish Conservation Studio (based at Hopetoun House in Dalmeny). After some unavoidable delays, the work was finally able to be carried out, with a completion date of April 2020. Tuula drew up a conservation plan which was approved by the curator (Vicky Garrington) and management team. We were able to visit the conservation studio as work progressed, which allowed us to see the work in detail, and to explore the dye colour options for the replica stomacher made by Tuula to make the dress more suitable for display.

Tuula obtained a conservation-grade mannequin on which to mount the dress, and has provided detailed instructions for the storage and display of the robe and skirt from now on. Tuula has also provided an extensive conservation report, from which we have extracted some highlights below.

Museums and Galleries Edinburgh is very grateful to the Costume Society UK for their support, without which this important conservation project simply would not have been possible. We look forward to sharing the dress with the public once we are able to re-schedule our exhibitions at the Museum of Edinburgh. We will update you on this as work progresses.

The conserved dress, mounted by Tuula Pardoe, including a replica stomacher, shown on opposite page. The colour of the stomacher was chosen as a compromise between the faded pink of the exposed areas of the skirt, and the shockingly bright pink hidden in the folds. It was interesting to discuss this aesthetic choice with Tuula. We hope you agree that the chosen colour enables the viewer to get a sense of a coherent outfit.

Opposite page: View after treatment with reproduction stomacher  
Image credits: Tuula Pardoe, Scottish Conservation Studio.  
©City of Edinburgh Museums & Galleries; Museum of Edinburgh





Underarm area of the proper right front before treatment.



View of the same underarm area after treatment.



Splits on the top of the proper left sleeve before treatment.



Left sleeve after treatment.



View after treatment with reproduction stomacher.

Images above give a sense of the state of disrepair of the robe before treatment. Light exposure and other factors had led to tears in the silk in areas of tension such as underarms, which would be difficult to protect from further damage during display. The same underarm area is shown after treatment and shows how the silk has been stabilised and protected from further damage. 'Restoration' was not the aim here. Instead, the aim was supporting the garment to prevent further damage and to make it strong enough to withstand display on a mannequin.

Splits on the tops of the sleeves of the bodices before treatment are clearly shown above. Post-treatment, the same shoulder area is now stable, without covering up the fact that tears have occurred. Also shown above. As well as structural benefits, the treatment means that the viewer's eye is not drawn directly to damage, while at the same time, the history of the wear and tear of the garment during its life is visible.

Image credits: Tuula Pardoe, Scottish Conservation Studio. ©City of Edinburgh Museums & Galleries; Museum of Edinburgh

## Exhibition Review Kimono : Kyoto to Catwalk

By CS Ambassador **Abigail King**  
V&A Museum, London, 27 August – 25 October 2020

Despite being forced to close its doors shortly after opening in February, the Victoria and Albert Museum welcomed back visitors to *'Kimono: Kyoto to Catwalk'* for a few months before ultimately closing in October. The exhibition aimed to present the kimono to the public as a 'dynamic and constantly evolving icon of fashion' in order to reveal its significance both socially and sartorially, from the 1660s to present day, charting its history both in Japan and the rest of the world.

Unlike some of the more recent fashion exhibitions held at the V&A, walking into *'Kimono: Kyoto to Catwalk'* was a calming experience, probably helped by the restrictions on visitor numbers at the time, meaning the quietness of the exhibit was uninterrupted. The green walls, white drapes delicately hung from the ceiling and traditional shoji partitions gave the entrance the carefully composed feel of Japanese architecture, the simplicity of the set design countered by the kimonos, their colours, patterns, and textures challenging the unchanged and traditional image of them. Curated by Anna Jackson and Josephine Rout, it opened with an introduction to the kimono in three variations – the traditional kimono loaned from a collection in Japan, a catwalk piece designed by John Galiano for Christian Dior and a contemporary kimono by Jotaro Saito – the viewer was immediately opened up to the many possible forms a kimono can take.

# Kimono

## Kyoto to Catwalk







Firstly, the exhibit looked to Kyoto to tell the story of the kimono as an embodiment of Japanese culture, its sensibilities and national identity. The walls were decorated with long stretches of ornately embroidered silk panels, accompanied by illustrations and designs, the kimonos mounted on figureless stands allowed for the intricate and exquisite patterns and textures to be admired but it occasionally gave the vibrant garments a lifeless quality. This was keenly balanced with the use of bespoke mannequins to display some antique kimonos, done for the first time. These mannequins allowed for a complete ensemble to be examined on a body so that the draped form of the kimono could truly be seen. A young woman's outer-kimono was shown on one of the bespoke mannequins with a delicate grey mesh wig that allowed the female wearer to have a greater physical presence in the display cabinet as opposed to sitting flat against a wall. In addition, this section considered how the kimono conveyed status and style and how the fashion leaders of the period – the actors and courtesans – influenced the rise in conspicuous consumption.

From Kyoto to Europe, the second section investigated the introduction of Japanese textiles and dress to the West. As trade routes opened and industries rapidly modernised more and more people outside of Japan were wearing kimonos and many British and European designers began to take inspiration from the straight lines and draped form of the kimono for their own designs. Adapting the kimono for a colder climate with slightly altered sleeves and thick wadding proved incredibly popular and these informal robes were worn around the house and their influence is still seen in our modern dressing gowns. The collection of kimonos and westernised designs illustrated the widespread influence of the kimono on western fashion, throughout this section comparisons could be made, and the juxtaposed styles clearly demonstrated where inspiration came from and how it was interpreted for a new market.

The exhibition culminated in a pristine white room, the curves of the display podiums accentuated by coloured stones and a large red niwaki tree, creating the atmosphere of a Zen garden. Here the kimono was transformed; haute couture garments designed by leading fashion designers sat next to outfits worn by celebrities and costumes from popular films that all took inspiration from the kimono. The modern iteration of the kimono from the streets of Kyoto was also displayed - the past, present and future of the icon garment were woven together.

As with many of the fashion exhibitions at the Victoria and Albert museum the set played a huge role in the exhibitions ability to tell the story of the garment. The theme of the evolving nature of the kimono was carried forward throughout and was highlighted by the distinctive sets. These differentiated the separate sections and allowed for the kimono to be seen in a new way outside of its traditional box. The use of both stands and mannequins enhanced how the kimono was read as it allowed not only for the surface design to be clearly seen but also for the shape and form of the kimono on a body to be fully understood. Overall, the exhibition was very successful in its goal of representing the kimono not as a singular garment but as a continuously changing piece of fashion history.



Exhibition images courtesy of the Victoria and Albert Museum



## Collections care amidst COVID-19

**Vanessa Jones**, Assistant Curator of Dress and Textiles, Leeds Museums and Galleries

**When the coronavirus pandemic was declared in March 2020, access to costume collections became restricted overnight. All unnecessary trips to museum stores and exhibition spaces were halted as the first national lockdown was implemented. Here, Vanessa Jones, describes her experience of caring for collections amidst COVID-19.**

As a curator of dress and textiles, the sudden closure of museums stores and exhibition spaces posed its own specific problems. Leeds Museums and Galleries has dedicated site-specific teams who continue to visit all of our nine sites, to ensure the general security of buildings and the safety of objects. But the loss of continuous access to collections in 2020 was nevertheless concerning: I knew that objects could have been stored more appropriately and there were a number of items on open display at Leeds City Museum.

When lockdown measures were eased in August, I finally returned to the store. All staff members were on a rota and I was now going in one day a week, out of my usual three. The time allocated to working onsite had to be planned and used effectively - I certainly wouldn't be at my desk reading emails. I decided that working onsite would mean working in the store: putting objects that were in temporary locations back on racks or in cabinets and to check the condition of any particularly fugitive

objects. I was also able to return to the Leeds City Museum where the Fast x Slow Fashion exhibition that I had curated was displayed, where I checked for possible signs of infestations and dusted objects to prepare for re-opening.

As the Tier systems were implemented Leeds fluctuated from Tier 2 to 3. My priorities shifted from store work to exhibition de-install. The exhibition had been extended by five months but it was cut short as the museum was forced to close for the second time. The exhibition de-install at City Museum took place in December. With a newfound respect for forward planning, I prioritised which objects came off display first. I decided all objects on open display should be taken down initially, as they were more vulnerable to pests and any changes to the monitored environment in the galleries.

Unfortunately, two clothes moths were detected nestled into a twentieth-century wool suit. A hole was noticeable and tiny wriggling larvae identified. A dead moth was also spotted on the back of



*Background images:* Back at Leeds Museums Discovery Centre, putting objects back on shelves.

*Above:* Cabinet containing eighteenth century men's jackets.

*Thanks to Leeds Museums and Galleries.*

*Right:* City Museum in August, checking on objects in the Fast x Slow Fashion Exhibition Images © Vanessa Jones.



a polyester shalwar kameez however there was no damage to the object. This infestation was an unwelcome reminder of the need for continued monitoring of objects, regardless of whether the environment the objects are in seems ideal.

The takedown that proceeded was thorough and every object on open display was inspected with great care to ensure no further infestation. The suit and the shalwar kameez were packed in separate boxes and were the first to return to the store, the Discovery Centre, for freezing. Each outfit was mounted on a mannequin which was returned and frozen at the same time. The rest of the garments that were packed were taken a few days later, as space in the freezer became available. As de-install took longer than expected the takedown of the exhibition would now run into the New Year.

However, plans to continue with de-install in January were halted once more with the introduction of another national lockdown. Site visitation for many curatorial staff members stopped; due to the pest infestation noticed in December, objects that were considered more vulnerable were identified and a plan was put in place to ensure that they were closely monitored by onsite team members. A very valuable lesson was learnt from the last lockdown: the objects that remained on display were all in museum-grade cases, but it is not unheard of for pests to somehow find their way into them. Two objects of particular concern were an eighteenth-century men's wool suit and Leeds Museums' earliest silk robe, which is lined in glazed wool. I asked that specific objects were monitored closely during this next phase of lockdown, photographs were shared and possible signs to look out for were explained. Any signs of infestation and I would return to the site as dealing with an infestation would be classed as essential work.

Caring for collections when your physical presence is not always possible has been a challenge, but work can still be done. Good communication between site teams has meant that only one object, as far as we know, has been adversely affected. It has also been a useful time to reflect and learn from previous experiences. As many curatorial colleagues will no doubt sympathise with, I will be relieved when I can finally de-install the last few objects from the exhibition and work can continue in the store on a more permanent basis.

*Vanessa Jones is the assistant curator of dress and textiles at Leeds Museums and Galleries. She is lead curator of the Fast x Slow Fashion exhibition, which explored the consumption of clothes in Leeds from 1720 to 2020. Vanessa is the conference organiser for the Dress and Textile Specialists network as well as being a freelance historic dress and textile consultant. Vanessa has previous experience at the Victoria and Albert Museum, Charleston Trust and National Trust.*





Women would visit a stay-maker, or corset-maker, for an intimate fitting. If you were wealthy a stay-maker would visit you in the comfort of your own home.



Above: City Museum in August, checking on objects in the Fast x Slow Fashion Exhibition  
Below: Back at City Museum in December to de-install the Fast x Slow Fashion Exhibition.  
Images © Vanessa Jones.

## Costume during Coronavirus

By CS Ambassador **Ella Muir**

**Towards the end of last year, Professor Iain R. Webb was tasked with selecting garments for the Fashion Museum Bath's annual Dress of the Year award. He faced a near-impossible task: how could any item or ensemble truly encapsulate this most unconventional of times? Embracing the strangeness of the period, the Professor opted instead for a more radical approach, curating a collection of pieces that came together to tell tales of a moment in time. Costume commemorated a year in which bushfires raged, coronavirus spread rampant, and the killing of George Floyd was met with horror around the world.**

When coronavirus was declared a pandemic in March 2020, whole countries locked down overnight. We battened down the hatches and sought comfort wherever we could: casualwear sales skyrocketed and it became socially acceptable to spend whole days dressed in pyjamas (throwing on a work-appropriate jumper whenever Zoom video calls beckoned); words like 'unprecedented' became a part of our regular vocabulary, and society began the fraught process of trying to adapt to this 'new normal'. In a sudden state of isolation we forged new connections through the closest thing to our lost reality: our screens.

Although many costume collections were closed for in-person visits for much of 2020, they have been far from closed for business. The Fashion Museum Bath alongside countless others embraced the online world with gusto, digitising collections, creating interactive activities, producing Art Club videos for young people and providing costume colouring sheets galore. On the V&A Museum's website, the 'Make & Do' project page provided free making activities inspired by its most popular costume creations, enabling users to craft everything from a traditional-style kimono to a Mary Quant-style dress. Historic Royal Palaces, forced to close its sites multiple times, turned to online streaming: discussions between joint Chief Curators Lucy Worsley and Tracy Borman and a variety of experts including Eleri Lynn, Curator of the charity's Royal Ceremonial Dress collection, were broadcast live via Crowdcast and made accessible to all, reaching us in our homes with all the warmth and joy of a fireside conversation with old friends.



Fashion Museum Bath's Dress of the Year 2020. Entrant: Daisy Robbins, final year fashion student at Kingston School of Art and finalist in Cashmere Couture project for The White Company.



It was in this spirit of inclusivity and dynamism that the Sartorial Society Seminar Series was conceived. Exploring the history of dress, fashion and bodily adornment, the initiative was set up in response to the pandemic, disseminating remote research spanning a vast breadth of time, space and materiality. So oversubscribed was the Society's first series that its organisers turned to the Pasold Research Fund, successfully securing funding to allow the development of technology that enabled the series to welcome an even greater audience as it continues into 2021.

For fashion designer Constance Burke too, the 'Great Pause' of 2020 brought time for reflection – and change. Having worked for four years in the industry, it was the sudden state of lockdown that afforded opportunity: she began selling her bespoke blouses and complementary matching masks (an obligatory sartorial staple for 2020), launching an Instagram account and using craft e-commerce site Etsy to promote her product. Constance today describes her brand, CNSTNC Boutique, as almost accidental: within months, having enlisted the support of several social media influencers and through a combination of advertising and word-of-mouth, the boutique had built up a significant and dedicated online following, ending the year with rave reviews and a waiting list for its made-to-order garments.

For budding designers, Constance's advice is clear: start small, with a few select pieces, and harness the power of the internet to build your brand organically. The designer is one of a growing number of artisans and costumiers whose focus is firmly set on sustainability; every piece handcrafted and every promotion authentic. She next plans to launch her first collection using her own e-commerce site, its creation financed by the sale of limited edition items and one-off pieces and modelled by people of all sizes, looks and abilities, sourced via an Instagram competition and with items gifted afterward.

Television too was a source of escapism during lockdown, though production amidst the social distancing requirements wrought by 2020 was no mean feat. The BBC led the way with its adaptation of Alan Bennett's *Talking Heads*, costumed by Oscar-winner Jacqueline Durran, who, deprived of her usual access to costume shops and supply networks, turned instead to her laptop, creating characters by rifling virtually through the actors' wardrobes over Skype and scouring second-hand sites for pieces.

Spending many months gazing upon little more than



This page: Cnstnc Boutique blouse

Opposite page: *Walk with me through time*, Crow's Eyes Production, Image by: Nicole Loven, Model: Liv Free

our four walls and the faces of our equally weary housemates, exercise became a lifeline. But for many of us, locking down in densely-populated cities and urban areas, access to wider open spaces was in short supply. It was with this in mind that Crow's Eyes Productions, an all-female team bringing the past to life through dress and film, devised a special series: *'Walk with me through time'*. The series, costumed by Pauline Loven and brought to life by cinematographer Nicole Loven and model Liv Free, featured the two on their walks – the twist being that, each day, the team could raid their costume department and 'travel' anywhere in history.

Hundreds of thousands of people from around the world joined



Crow's Eyes Productions on their trips via YouTube, roaming from the open fields of Elizabethan England to the beaches of the Edwardian era on a warm summer's day.

The coronavirus pandemic remains far from resolved. For many of us, lockdown continues, and so too does our reliance on screens: for our education, entertainment and escapism. Our lives continue to be altered; the parameters of our existence narrowed still by travel restrictions and distancing requirements. But in the world of costume, brought spectacularly to virtual life in the face of great adversity, we overcame. Moving online, we shared knowledge amongst likeminded communities; from the safety of our homes, we journeyed through time and space; and we found, as we have always found, a way through: in the form of a common thread.



## Meet our new Costume Society Ambassadors

*We are happy to announce four new Costume Society Ambassadors and also welcome back six of our 2020 ambassadors.*



### **Gemma Esvelt**

Last year I commenced studying Heritage Management MA at Queen Mary University and Historic Royal Palaces and now I work at a local museum in Welshpool. I wrote my thesis on how one can emotionally engage with historical dress archives, and I am interested in looking at new ways of interpreting historic garments. Through the Ambassador programme, I hope to improve my writing skills and engage with the community.



### **Wendy Fraser**

After years of working for fashion wholesale companies including a stint of buying trips to the Far East and raising my daughters, I returned to university to undertake MA History of Design and Material Culture. I volunteer in Brighton Museum's costume store and I love examining the objects. I am thrilled to

have been chosen as an Ambassador, I am looking forward to researching my blog posts and meeting interesting people through the society.

### **Annika Gralke**

I am a trained fashion tailor, freelance costume designer and a London College of Fashion Fashion Psychology student. During an internship at a theatre in the South of Germany I was allowed to assemble my costume ideas for a small production, and once I entered the massive costume stock I never wanted to leave again. I am excited to join the society as an Ambassador as it has helped me in previous research and given me the confidence to explore dress on a meaningful level.



### **Connie Slater**

During my undergraduate degree at the University of Warwick I was heavily involved in the student's Opera and Musical Theatre Societies, offering my abilities as a Costume Designer for shows such as 'HMS

Pinafore' and 'The Pirates of Penzance'. I design and create historically-inspired costumes that I showcase on social media (Styling the Centuries) and I hope to begin my MA at the Arts University of Bournemouth in Historical Costume. As an Ambassador, I am keen to immerse myself within a community of likeminded people.

*Welcome back our returning Ambassadors:*

### **Marella Alves dos Reis**

Marella is a recent University of Glasgow history graduate and she is currently volunteering at a couple of museums across Cornwall to gain curatorial experience. Marella loves looking at the origins of different accessories that are still in use today, and how their image has changed throughout the ages, as well as how garments or textiles have developed and evolved with time. As an ambassador, she enjoys sharing her own interests in historic dress and fashion with a wide audience, and exploring elements of fashion which she might not have been able to otherwise.



### **Grace Bentley**

Grace is a recent BCU graduate specialising in Costume Design

and Making, who has also made a recent study of Hand Embroidery, including Goldwork and Tambour beading. Her many costume-related passions include the how and why of historical dress, developing costume through character study, draping on the stand and creating detailed surface texture. Grace joined the Costume Society as an Ambassador to try her hand at writing on topics of interest for a group of like-minded people and to develop further ties within the community.

### **Sarah Morgan**

Sarah is an aspiring costume historian and designer.

Her undergraduate work culminated in a dissertation on the effects of the Black Plague on dress and social status and during her postgraduate degree in Fashion at Kingston University she worked in the university's costume archive. As an ambassador, she is keen to engage with the community and share her research and exploration



into costume history. She looks forward to exploring museums and discussing historical techniques as well as the impact of textiles and costume on the modern world.



### **Ella Muir**

Ella is a post doctoral candidate at the University of

Roehampton, researching queenly clothing in England and France during the 16th century. Her work explores the creation and construction of royal image through dress and other forms of material culture at a pivotal point in Anglo-French relations, focusing particularly on the myriad ways that this sartorial symbolism was observed and interpreted throughout each section of society. Ella is an editorial assistant at History Today magazine, copy-editor for Royal Studies Journal and is delighted to be a part of a community borne of and bonded by a shared appreciation for costume.

### **Isabella Rosner**

Isabella is a PhD student at King's College London, where she researches Quaker women's decorative arts before 1800, specifically 17th-century English needlework and 18th-century Philadelphian wax and shellwork. Isabella has worked at the Met, LACMA, Colonial Williamsburg, Kettle's Yard, and the Fitzwilliam Museum, and hopes to become a textile curator once she has finished her PhD. She also writes, produces, and hosts the Sew What? podcast, all about historic needlework and those who stitched it. As an ambassador Isabella hopes to bring her passion for textiles to society members.



### **Aimée Palmer**

Aimée is a Textile Artist specialising in hand embroidery. She graduated with a BA Hons in Textile Art, Design and Fashion with an HNC in Costume Construction. Aimée was also the winner of the Costume Society Museum Placement Award in 2019.



## In Memoriam Zillah Irene Mary Halls

16 February 1929 -  
13 December 2020

**It is with great sadness that we have learned of the recent death of Zillah Halls, a founder member of the Costume Society.**

**Valerie Cumming shares her tribute to Zillah.**

It is rare but not unknown for distinguished curators to change direction and train for an entirely different career but Zillah is such a person. Many dress historians are familiar with her catalogues and occasional articles, but few know that her museum career lasted fewer than twenty years. Zillah had a childhood passion for art and after graduating from the Courtauld Institute of Art with a 1st Class Honours degree, her first job was in the editorial department of the Royal Commission on Historic Monuments.

In her contribution to the obituary of Anne Buck (*Costume 2006*), Zillah explained how she became a costume curator: "I joined the staff at Platt Hall in 1952 and stayed until 1960, and my own experience there was valuable beyond measure. I learned not only the mechanics and day-to-day requirements of museum practice but also, on a daily basis, saw how any task, great or small, should be tackled with integrity, common sense and courtesy".

Anne Buck was an enormously influential curator of costume and many fine curators were trained by her including Zillah. We glimpse Zillah in some of the booklets published about the Platt Hall collection from 1948-63. At that time it was acceptable to use living models for historic clothing and Zillah was photographed in a variety of outfits. An article by her, 'Textile Collections in France' was published in *Museums Journal* 58 in February 1959, and in 1960 she went to Nottingham Museum where there was a major collection of dress and textiles, including a nationally important collection of lace. Her expertise in the history of lace and lacemaking informed her booklet, *Machine-made Lace in Nottingham in the 18th and 19th Centuries*, first published in 1964.

By the mid-1960s she was at the London Museum, in Kensington Palace, her last museum post, as assistant keeper of costume. She was a founder member of the Costume Society (formed in 1965) and an early member of the Society for Folk Life Studies. She contributed authoritative papers to several Costume Society conferences, using her expertise in identifying lace. These lectures were all published in *Costume* as 'Lace in Costume 1890-1914' (Belle Époque conference, 1967); 'Machine Lace in Costume 1860-1890' (High Victorian conference, 1968) and 'Machine-Made Lace 1780-1820' (So-Called Age of Elegance conference, 1970).

In London, as well as being a well-liked and respected colleague within the London Museum she developed close friendships with Madeleine Ginsburg at the Victoria and Albert Museum and with Janet Arnold. During her years at the London Museum Zillah researched and wrote five catalogues. The pace at which they appeared was phenomenal. *Women's Costume 1600-1750* and *Men's Costume 1580-1750* were published in 1970, *Women's Costume 1750-1800* appeared in 1972, and *Men's Costume 1750-1800* and *Coronation Costume 1685-1953* were both published in 1973. It was one of the tasks of Kay Staniland who succeeded Zillah, early in 1971, to see some of these publications through the press, never an easy task for someone who is not the author.

The reasons that prompted Zillah to change from curatorship and retrain as a nurse at Charing Cross Hospital are mixed, but eventually she became Sister on the rehabilitation ward. On her return to Suffolk, she worked as a Staff Nurse and then as a Clinical Nursing Teacher at the West Suffolk Hospital. She took early retirement to look after her parents, and later her Aunt Mollie.

She kept in touch with several London colleagues and friends, and contributed an article to the volume of *Costume* dedicated to Janet Arnold in 2000, 'Mrs Exeter – the Rise and Fall of the Older Woman' and was a co-author of the obituary for Anne Buck in 2006. A wholly different and unexpected area of interest was prehistoric animals; she made small stuffed dinosaurs, often as presents and in 1972 published *Prehistoric Animals*, a short booklet about how to make dinosaurs (which subsequently gained a new life as *Easy to Make Stuffed Dinosaurs*). She also did a certain amount of dressmaking, including some splendid wedding dresses. Barbara Painter, a Suffolk friend recalled meeting her at the Textile Society formed by the short-lived Manor House Museum in Bury St Edmunds, and joining her on trips to dress collections and visiting her home - a 'veritable rabbit warren' of piled up books, exhibition and auction catalogues and records of Baroque music.

She retained many cultural interests throughout her long life and she rarely missed an important exhibition. Her many friends recall her as intellectually brilliant and a talented craftswoman, as well as a very caring person. She was a fine mentor and an excellent and sympathetic listener and companion. Comfortable in her care home Gracewell, near Newmarket in Suffolk, she died aged ninety-one of Covid-19.

I am grateful to Davina Fennemore, Barbara Painter, Kay Staniland, Margaret Statham, and Naomi Tarrant, all of whom knew or worked with Zillah and helped with this tribute.



Image credit: Zillah Halls, c. 2008; photograph courtesy of Margaret Statham



### **Costume and Textile Association Geoffrey Squire Memorial Bursary Awards 2021**

The Costume and Textile Association is pleased to announce that the third Geoffrey Squire Memorial Bursary of up to £2000 for research into costume or textile history will be awarded in June 2021.

Perhaps unexpected and unaccustomed free time during 2020 has given enthusiasts the chance to come up with exciting and promising ideas which, if developed, could benefit from financial support. Maybe ongoing research could be helped. The award is usually spread over two years and may be for academic and/or practical research.

Further information, application forms and a copy of the Terms and Conditions may be obtained from the Costume and Textile Association website [www.ctacostume.org.uk](http://www.ctacostume.org.uk). If a paper copy is preferred, please contact Bursary Coordinator Jenny Daniels, 9 Mile End Road, Norwich NR4 7QY (sae please).

All applications will be considered by an independent panel of selectors. Closing date for applications is Saturday 29th May 2021.

### **The Burrell Collection is now online**

As part of the project to refurbish the Burrell Collection, all the objects donated by Sir William Burrell and Constance, Lady Burrell have been photographed and are now published online on Glasgow Museums Collections Navigator: <http://collections.glasgowmuseums.com/mwebcgi/mweb?request=home>

This includes the European mediaeval and Renaissance tapestries, embroideries, needlework and lace, and Islamic carpets and embroideries. Some of the descriptions are still those from the historic documentation, but new enhanced descriptions are being added at regular intervals.



Image: Geoffrey Squire

### **The Elizabeth Hammond Grant**

The Costume Society made a grant of £3,641 to Dorset County Museum for the conservation, and mounting of three 18th century men's waistcoats as part of their 'Art of Men's Waistcoats' exhibition, scheduled for spring 2021. The museum holds a significant collection of 18th and 19th century men's waistcoats and they will be displayed together for the first time when Dorset Museum reopens in 2021. The fragile 18th-century waistcoats are the highlight of this collection and will be exhibited in the new climate-controlled Artists' Dorset Gallery.

The Elizabeth Hammond Grant has an annual budget of around £5,000 and is available at any time subject to funds being available. Applications can be made at any time.

### **E versions of the newsletter**

You can find electronic versions of the newsletter in the members' area of the website. If you would like to receive an e-version rather than a hard copy of the newsletter, please do let us know.

### **AGM 2021**

As we did in 2020, we will be holding a 'mail in' AGM this year. The reports and reply form will be emailed or posted to members at the beginning of July 2021. Any members who received postal forms, but would prefer to receive them by email, please send your email address to Beth Evans, membership secretary, [membership@costumesociety.org.uk](mailto:membership@costumesociety.org.uk). Many thanks to everyone who participated in last year's 'mail in' AGM; we had a very good response and complete our returns to the Charity Commission.

### **Thank you to Anthea Jarvis**

We would like to use this opportunity to thank Anthea Jarvis, the departing Editor of the newsletter, for all of her work on the newsletter.

**Abegg-Stiftung**

Werner Abeggstrasse 67, CH-3132 Riggisberg

**The Delights of Dining: Historical Linen Damasks**

25 April – 7 November 2021  
www.abegg-stiftung.ch  
Tel: +41 (0)31 808 12 01

**Ashmolean Museum**

Beaumont Street, Oxford, OX1 2PH

**Mediterranean Threads: Greek Embroideries**

Online exhibition available from July 2020  
www.ashmolean.org/event/mediterranean-threads  
Tel: 001865 278000

**Bowes Museum**

Barnard Castle, Co. Durham, DL12 8NP

**North Country Quilts: In celebration of new acquisitions**

30 March - 19 September 2021  
www.thebowesmuseum.org.uk  
Tel: 01833 690606

**Chertsey Museum**

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

**The Roaring Twenties: Fashions of the Jazz Age**

Until 4 September 2021  
www.chertseymuseum.org.uk  
Tel: 01932 565764

**The Fashion Museum**

Assembly Rooms, Bennett Street, Bath, BA1 2QH

**Museum closed until 29 March 2021**

**Shoephoria!**

Opening 29 March 2021  
www.fashionmuseum.co.uk  
Tel: 01225 477173

**Fashion and Textile Museum**

83 Bermondsey Street, London, SE1 3XF

**Chintz: Cotton in Bloom**

12 March - 15 August 2021

**Beautiful People: The Boutique in 1960s Counter Culture**

3 September 2021 - January 2022  
www.ftmlondon.org  
Tel: 020 7407 8664

**Firle Place**

The Street, Lewes, BN8 6NS  
The House of Embroidered Paper presents

**The Regency Wardrobe**

2 May - 1 June 2021  
www.firle.com  
Tel: 01273 858567

**Killerton House**

Broadclyst, Exeter, EX5 3LE

**Active Minds and Busy Bodies**

Exhibition continues in 2021, if House is able to re-open.  
www.nationaltrust.org.uk/Killerton  
Tel: 01392 881345

**Tullie House Museum and Art Gallery**

Castle Street, Carlisle, Cumbria, CA3 8TP

**The Costume Collection at Tullie House**

opening spring 2021  
www.tulliehouse.co.uk  
Tel: 01228 618718

**Victoria and Albert Museum**

South Kensington, London SW7 2RL

**Bags!: Inside Out**

until 12 September 2021

**On pointe: Royal Academy of Dance at 100**

until 19 September 2021  
www.vam.ac.uk

**Victoria and Albert Museum**

1 Riverside Esplanade, Dundee, Tayside, DD1 4EZ

**Sewing Box for the Future**

27 August 2020 onwards  
www.vam.ac.uk/dundee  
Tel: 01382 411611

**Totnes Fashion and Textile Museum**

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

**Into the Blue: from indigo to synthetic dye, late C18th - late C20th.**

25 May – 1 October 2021, Tuesday – Friday inclusive.  
www.totftm.org.uk  
Tel: 01803 862857

**Birmingham City University International Conference**

Faculty of Arts, Design and Media, Birmingham City University

**Culture, Costume and Dress - The Body Politic: Dress, Identity and Power**

5-7 May 2021  
www.ccd2021.org/conference/

**Association of Dress Historians Online Conference New Research in Dress History**

8-13 June 2021  
This international conference held virtually by Zoom will feature papers originally scheduled to be presented at the cancelled conferences in 2020.  
www.dresshistorians.co.uk

**Responsible Fashion Series Conference**

University of Antwerp, Belgium

**Can Fashion Save the World?**

20 – 22 October 2021  
www.uantwerpen.be/en/conferences/responsible-fashion/

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.

**Association of Dress Historians International Conference**

Conservation and Restoration Center (CCR), "La Venaria Reale", Turin, Italy.

**Curation and Conservation: Dress and Textiles in Museums**

21 – 22 October 2021  
www.dresshistorians.co.uk

**Association of Dress Historians**

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

**Fashioning the Body for Sport and Leisure; a history of dress and textiles**

30 September – 1 October 2022  
www.dresshistorians.co.uk

**COSTUME SOCIETY**

www.costumesociety.org.uk

**Reading Group Online Event Various subjects**

First Monday of every month - see website for details of the next meeting. Tickets are free to members, but must be booked in advance.

**COSTUME SOCIETY****SCOTLAND**

www.costumesocietyscotland.co.uk

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

**SOUTHERN COUNTIES****COSTUME SOCIETY**

www.sccostumesociety.org.uk

**TEXTILE SOCIETY**

www.textilesociety.www.textilesociety.org.uk/events

**WECS****WEST OF ENGLAND****COSTUME SOCIETY**

www.wofecostumesociety.org

**Zoom meeting Shoes and shoe shopping in the eighteenth century**

Alison Fairhurst will be giving the talk on Zoom. The website will have booking details nearer the time.

20 March 2021

This information is correct at time of going to press. Currently museums, galleries and exhibition venues are closed, and few events have been confirmed by Costume and Textile Societies. Members are advised to check with venues before planning visits. Opening times and days will probably be restricted, and tickets may have to be bought in advance.



*Walk with me through time,*  
Crow's Eyes Production  
Image by: Nicole Loven  
Model: Liv Free  
See *Costume during*  
*Cornovirus*, page 21

