

Costume Society Newsletter



Autumn 2020



It is now just over a year since you gave me the great honour of being the Society's Chairman.

None of us who were at the AGM in Birmingham last summer could have foreseen how all of our lives would be changed by the Covid19 Pandemic and the first thing I must do here is to hope that this Newsletter finds you all safe, and well.

I want to take this opportunity to reflect on some of the things that we, as a society, have continued to do during this time, what we have learned and how we will move on in the future. We should remember that everyone who plays a role in the Society does so as a volunteer and, for their continued hard work, good humour and determination I would like to thank them all. Throughout the pandemic, and from their homes, with the added responsibilities of home educating and shielding and the concerns over being furloughed from work or worrying about the security of employment they have continued to deliver much of the work of the Society.

We have made our awards and distributed our grants; produced the Journal and this Newsletter; managed our Membership subscriptions; maintained a profile through social media; reviewed our communications and begun to work on improvements to our website. We have maintained our relationship with the Charity Commission (please see Susan North's announcement about this year's AGM on page 4) and managed our finances and investments.

At this point I want to give my special thanks and a personal tribute to Anthea Jarvis who is standing down as the Newsletter Editor this year. Anthea has given the Society years of service in a variety of roles and has most recently worked hard to make sure that the Newsletter is engaging, informative, attractive and on time! Thank you – from everyone on the Committees that you have supported and, I am sure, from the Members who have enjoyed the Newsletter under your editorship.



Front cover images

Main image: Wedding ensemble, 1780, which belonged to Jane Bailey. Photo by John Chase Photography

Lauren Johnson, Costumed Interpreter, wearing a replica of Jane Bailey's 1780 wedding ensemble during filming at Holy Trinity Church, Wonston in September 2019. Replica made by Past Pleasures Ltd.

Photos copyright The Olive Matthews Collection, Chertsey Museum

Frieze from left to right:

CS Fashion hour, page 9.
C19th sample books, page 28.
1930s beach pyjamas, page 10.

We have also begun our planning for future events and conferences and produced a digital event programme which we hope to be able to continue even after we resume our visits and study days. We hope that we will be able to return to a more 'normal' way of delivering our programme and the Conference and AGM as soon as possible.

At the moment much remains uncertain. Museums and collections are adjusting their programmes following lockdown and many staff have been away from their desks, or not able to work at all. Conference venues and hotels are reviewing their offers, and some will not continue to be financially viable.

It is likely to take time for the full picture of how we would hold a meeting or a visit to emerge. More localised 'lockdowns' or stringent restrictions are likely to become a feature of all of our lives and what is most important to us is how confident you would all feel about travelling to and attending a meeting in the future. We are going to begin to ask you these questions so that we can plan appropriately.

Alongside all of this, the Black Lives Matter campaign has shone a light on prejudice, invisibility, exclusion and abuse faced by people because of the colour of their skin and their cultural heritage.

The UK Costume Society has members all around the world and we celebrate the diversity of approach to dress and fashion history. As a community of interest in the way that people have clothed their bodies and expressed themselves through dress we are mindful of the contribution of all of humankind and we recognise the cost that has been, and continues to be paid, by many people from many different cultures to satisfy the needs of a global clothing industry.

We should reflect on what this means for us all and we feel it is the right time for communities like ours to speak up. We do not tolerate racism, discrimination or hate. We are proud of and celebrate diversity and from that we should gain strength in tackling racism and abuse in all its forms. At the same time, we are aware of our own lack of diversity within our Committee and the contributors to and participants in our programme.

We know that we have a long way to go and need to take some significant steps to create genuine and meaningful change. We are committed to ensuring that, as a society

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with interest in historic and current dress in all its forms, we should represent all voices in the field of the study of clothing.

As a first step, we will ask the Trustees to set up a steering group with the specific remit to advise on issues of diversity and inclusivity, bringing expertise and representation from those missing voices into the heart of what we do. This will be a conversation that the Costume Society will engage with through our social media, our Journal, our programme and our Conference. It will take time, it may not be easy, we might get some things wrong...but we will try.

Thank you all for continuing to support the Society. We are committed to offering you a programme and journal that explores the best of dress history and continuing to make our awards and grants which support museums and collections and students in the field.



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



Costume Society Annual General Meeting 2020

The annual conference is also the occasion for our AGM, and this year we will be holding a "remote" version. Under the current unusual circumstances the Charity Commission is giving everyone latitude in terms of time and methods for AGMs. For those members who have given us their email addresses we will send out the reports electronically, with the wording to reply by email. For those members who don't have email, we will send the reports by post, with a form to fill in, sign and return by post. Please check your membership details on the website and add an email address if it's not already there, or get in touch with Beth Evans, Membership Secretary, at membership@costumesociety.org.uk

Susan North
Hon. Secretary

PATTERNS OF FASHION AND PATTERNS FOR PERFORMANCE AWARDS 2020

Report by Joanna Jarvis

The judging of the *Patterns of Fashion* and *Patterns for Performance* Awards took place online on Friday 26th June 2020. The three finalists for each award enjoyed the exciting opportunity of a personal conversation with the costume designer Michele Clapton. As designer for such acclaimed productions as *Game of Thrones*, *The Crown* and the new film of *The Secret Garden*, Michele used her experience and understanding of dress and costume to encourage each of the students, comment on their work, and advise them for the future. It was disappointing not to be able to handle garments as part of the judging, talk to the students in person and then display their work to Costume Society members gathered for the Annual Conference, as in previous years. However, the day went very well and we all enjoyed the occasion and the conversations. Michele was particularly impressed with the quality of the entries and hard work and attention to detail from the students.

We would like to take this opportunity to thank Michele for her continuing support of these awards. It is a real privilege for the students to meet with her and talk about their work, and she is unfailingly supportive in her interactions with them.

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Patterns of Fashion Award Winner: Shelley Venables, Arts University Bournemouth Promenade Dress c1873-75, Victoria and Albert Museum, London.



Patterns for Performance Award Winner: Evie Bertram, University of the Arts: Wimbledon College of Art for the Witch from *Into the Woods*, based on an Afternoon Dress 1898



Patterns of Fashion Award

Left: Winner: **Shelley Venables**, Arts University Bournemouth.

Promenade Dress c1873- 75, Victoria and Albert Museum, London.

Below left: Highly Commended: **Nivera Gilbert**, University of the Arts: Wimbledon College of Art.

Morning Dress c1837-41, Gloucester Museum

Below right: Runner up: **Olivia Richardson**, University of the Arts: Wimbledon College of Art.

Evening Dress 1931-32, Museum of Costume (now Fashion Museum, Bath).



Patterns for Performance Award

Right: Winner: **Evie Bertram**, University of the Arts: Wimbledon College of Art

Evie chose to design for The Witch from *Into the Woods*, score by Stephen Sondheim, book by James Lapine, based on an Afternoon Dress 1898



Below right: Highly Commended: **Sophie Jones**, University of the Arts: Wimbledon College of Art

Sophie chose to design for Mercutio from *Romeo and Juliet* by William Shakespeare, based on a Doublet c1615-20, Heissisches Landesmuseum, Darmstadt.

Below: Runner up: **Eleonora Pariselli**, University of the Arts: Wimbledon College of Art.

Eleonora chose to design for the Queen of the Night from the *Magic Flute* by Wolfgang Amadeus Mozart, based on a Sack dress with closed front and wide skirt c1745-55, Victoria and Albert Museum, London.



Costume Society Reading Group

Your summer of reading starts here!

We are excited to launch a new online event taking us through to Autumn with a monthly Monday evening meeting to discuss an article selected from *Costume*. This will take the form of a facilitated discussion group on Zoom.



Monday 7 September 19.30,
Veronica Isaac, **Ellen Terry**, vol 52, Mar 2018

Monday 5 October 19.30,
Susan North, **Indian Gowns and Banyans**,
vol 54, Mar 2020



Above: Ellen Terry as Ellaine in *The Amber Heart*, 1887 - © Victoria and Albert Museum, London

Right: Ellen Terry as Lady Macbeth, c.1888 - © Victoria and Albert Museum, London

If you've mislaid your copy of the relevant Journal, members can access back copies via the Journals page on the website.

We'd like to celebrate and share the wealth of knowledge in the Journals with our members and have selected the above as a start. In advance of each session we're inviting you to read the chosen article, then come along with your questions to pose to the author, for the September session, and for all sessions to be part of a discussion about our shared enthusiasm. Members can access articles from the Journal page of the website by logging in as usual, or choose to read them in their printed copies.

The sessions are free, but you need to book a place via eventbrite. Once you have signed up via eventbrite we'll send details about joining the session. Each session is one hour, 19.30 – 20.30, and we are using the platform Zoom. It's easy to set up if you are not already familiar with the platform.

The link to the eventbrite page is <https://www.eventbrite.co.uk/e/114400149928>

This link is also available on the Costume Society website.



Costume Society Fashion Hour

By Emma Kelly, Fashion Hour co-ordinator

Having spent two years as an Ambassador, the opportunity to run the CS Fashion Hour for 2020 was one that I couldn't turn down. The Society has a strong presence online, from its journal, *Costume*, available in digital form, to the fascinating blogs written by the Ambassadors and their Facebook, Twitter and Instagram posts. The CS Fashion Hour is another strand of this work, a way of bringing our passion for the study and preservation of historic and contemporary dress to a broader audience and engaging with them. To date, there have been 6 CS Fashion Hours, each one with a unique theme including lesser spotted collections (January), current research (February), dress history favourites (March), personal collections (April) and past dress exhibitions (May).

One of the outcomes of the CS Fashion Hour is that it enables a picture of dress history as it stands today to be created, and this really came to the fore during the February hour which centred on current research.

continued on page 25, right hand side

To take part in our monthly CS Fashion Hour, follow our Twitter link and be sure to tweet using the hashtag #CSFashionHour during the event. Themes for the hour are posted in the week leading up to it.

If anyone wishes to get involved in the hour, please get in touch with me at Emma.Kelly94@hotmail.com.



Images kindly supplied by Amy Gardner, showing items from her collection. Amy took part in the April Twitter Hour

Yarwood Award 2019

Report by Emmy Sale, MA
History of Design and Material
Culture, University of Brighton

Inspired by my undergraduate dissertation which explored hand-knitted bathing suits in the 1930s, I was motivated to undertake a topic for my MA that would expand my analysis of the design and wearing of beachwear in the interwar period. From there, I chose to focus on beach pyjamas and developed a dissertation titled 'Are We Really Going to Swim, Or Merely Decorate the Sands?': The wearing of beach pyjamas at England's south coast during the interwar period.

I was keen to explore beach pyjamas in relation to Cheryl Buckley and Hazel Clark's call to expand dress history research beyond the fashion of the elite and towards the everyday and hidden histories. I wanted to shift the focus from the existing fashion history literature of beach pyjamas worn by the wealthy who visited French beach resorts, and to explore more ordinary wearers of beach pyjamas as well as everyday situations of encountering them.

The Yarwood Award contributed to a trip to Leeds to visit the Marks and Spencer Company Archive and to attend the *Everyday Fashion: extraordinary stories of ordinary*

clothes conference. This supported my research questions around the consumer demand and consumption of beach pyjamas amongst the lower socio-economic groups. As part of my research methodology of an object-based and material culture approach, I visited Worthing Museum and Art Gallery, Chertsey Museum and Victoria and Albert Museum. Through case studies based on the surviving examples of beach pyjamas held in these archives, I explored the design, consumption and experience of wearing beach pyjamas through the combined use of visual, object and textual sources.

The British Newspaper Archive was a significant source for uncovering the contemporary social attitudes that were held about beach pyjamas. I analysed newspapers of south coast seaside places and found them to reveal both conservative and radical middle-class attitudes. This prompted me to explore the symbolism and meanings surrounding beach pyjamas, and to question why they were worn despite the negative attitudes they were subject to. I also compared the textual representations of beach pyjamas in newspapers and periodicals to explore the way in which they mediated aspirations, desires and advice



Main photo: Four young women in beach pyjamas, early 1930s. Image with permission from Daniel Judd

Background: Inside the Marks and Spencer Company Archive. Author's own photograph

surrounding the wearing of the garments.

Overall, my dissertation argued that the wearing of beach pyjamas was symbolically and physically conspicuous of leisure, liminal spaces and being on holiday.

I would like to say a big "thank you" to the Costume Society for granting me the Yarwood Award 2019 to support my travel costs to various specialist archives, museums and libraries to research this dissertation.

Editor's note: the Yarwood Award title was amended during 2019 to become the Yarwood Grant.

Elizabeth Hammond Conservation Award 2019



Smoking jacket before conservation
© Zenzie Tinker Conservation

Conservation of the Manchester Smoking Jacket By Jamie Robinson

Treatment is now complete on a decadent aubergine silk man's smoking jacket from Manchester Art Gallery for their exhibition *Dandy Style* planned to open in February 2021. The conservation was undertaken by Jamie Robinson at Zenzie Tinker Conservation in Brighton and was generously funded by the Costume

Society's own Elizabeth Hammond Conservation Grant to ensure the jacket's longevity on and after display.

The jacket is woven from a deep purple grosgrain silk with a brighter, almost magenta-coloured wool core. The rich purple velvet collar and cuffs are further embellished with polychrome silk embroidery of wild roses. Dated to the latter part of the nineteenth century, this jacket speaks of an era when smoking was considered the natural post-dinner pastime of the wealthy male, and accessorised accordingly.

However, while many variations on smoking jacket lounge-wear exist, this example still seems somewhat at odds both in fabric and cut of the period, leading us to speculate whether it had been adapted from an earlier dress jacket. We know that there had been a long history throughout the 18th and 19th centuries of publishing embroidery patterns for men's smoking caps and slippers in ladies magazines - could it be that the wild roses were a slightly later edition by a proficient home embroiderer? We may never know.

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Dino-lite digital microscopy images assisted with fibre identification and damage inspection. Using this technology we could clearly see the fabric silk wrapped wool rib construction and this added to our hypothesis that the holes to the front had resulted from pest activity - the perfect combination of tasty stains and animal fibres. The jacket also exhibited a speckled pattern indicative of fibre degradation and the fabric had the distinctive, slightly stretchy feel of silk that is starting to break down. This led me to consider the acidity of tobacco smoke as a contributing factor. It is possible that the excessive amount of pollutants in the environment that this jacket had been exposed accelerated decomposition and contributed to colour change.

While the main, glaringly obvious concern was the array of scattered holes to the front fastening, leaving me with a sneaking suspicion that its decadent wearer might have benefited from the use of a napkin tucked under the chin, the lining also exhibited minor structural issues in the form of pulls and tears from use. Splits in the lining silk were supported onto patches of black silk haborai, carefully inserted through the holes with tweezers and couched into position with ultra-fine polyester threads. Nylon net was also dyed and applied over the splitting lining to provide a barrier layer between the lining and the mannequin and help reduce abrasion caused during handling.

Loose embroidery threads were caught down, seams re-stitched and a hole in the lapel, likely caused by a wayward cigarette, patched with a tiny snip of colour-matched silk velvet. I now considered how best to tackle those rather eye-catching holes to the front. While a traditional infill method, involving dyeing fabric to match, inserting a patch into the hole and couching it into



Above and above left: Dino-lite in use and Dino-lite digital magnification image



Above: Example of damage to the front of the jacket resulting from pest



Above: Stitching patch supports in progress

Inserting the dyed ribbed silk into the hole and stitching it into position

Images © Zenzie Tinker Conservation

position, would provide the necessary structural support, this garment required the addition of something a little more experimental to disguise the exposed magenta wool visible with the loss of silk. The two-tone fibre left each hole with a bright red ring round the edge where the wool core had become visible when its silk wrap had been destroyed.

After experimentation I finally devised a successful technique. Ribbed silk was sourced from Bennett Silk Ltd., dyed to match and patches of the dyed silk were cut and inserted into areas of loss. A range of colour-matched threads were blended together and laid over the loose wool ends in a technique more akin to tapestry conservation than costume conservation. This had the dual effect of holding the wool ends down and knocking back their eye-catching magenta hue. The area was then couched over with a fine polyester thread with the overall effect of providing visual infill to help the eye travel over the damage without disguising the loss completely. In certain particularly attention-grabbing areas patches were disguised further by embroidering into them with a buttonhole stitch along the ribs of the silk to replicate the texture of the original.

The edges of the jacket opening were finished with a thin strip of dyed net to protect the vulnerable turn and... Voila! Jacket conservation complete. Conservation was finished with the fabrication of a custom-sized Corex® box to ensure that the jacket survives the next century (hopefully with a few less spillages). Many thanks to Zenzie and the team at the ZTC studio for all of their shared wisdom and the Costume Society and Manchester Art Gallery for providing the opportunity to work on such a glorious garment.

Museum Placement Award 2019 Report

By Aimée Palmer, BA Hons Textile Art, Design and Fashion, Ulster University.

My Costume Society Award placement took place over the course of two months in Autumn 2019, two days a week at the Ulster Folk Museum (National Museums NI) with the museum's curator of textiles, Valerie Wilson.

As any textile art and fashion graduate would be, I was completely in my element in the textiles store, surrounded by the most stunning pieces ranging from costumes to embroidered samplers. The first topic that I worked on was hats from the 1920's to 1940's, which involved researching the different styles of hats to enable more accurate dating, which would help when updating the hats documentation onto the Museum's MIMSY database. I began by photographing the hats and making sure each had their own accession number and giving them a number if they didn't. I then had to make labels with the number on them to be hand stitched onto the hat. Once that was all complete I was shown how to pack the hats away using acid free tissue paper and boxes. My next task was cataloguing 1950 - 1960's dresses, during which I got experience in dressing mannequins and padding them so the dresses hung correctly before photographing them.

I also got a look into the daily tasks of a museum curator, for example facilitating public access to the collections in store. While I was there I assisted with the preparation for

these sessions for a PhD researcher and a local artist preparing for an upcoming art exhibition. It was great to see the museum's collection being used for two diverse reasons. I also accompanied Valerie to a public lecture and workshop by embroidery artist Rebecca Devaney at University of Ulster, Belfast. Rebecca works for fashion houses in Paris, such as Chanel, Dior and Alexander McQueen. This gave an insight to how the museum and its curators make outside contacts and use new information to assist with their current collections. I also got to assist in displaying costume and textiles in an open air museum setting which I thoroughly enjoyed.

Through writing blogs my work within the museum led me to work with museum staff in other departments such as the head of documentation and the sound archives manager. By using the sound and image archive in the museum I was able to use the museum's resources in other departments to complete my work in textiles. It gave

me a well rounded overview of what it is like to work in a museum and how each department works together.

I would encourage anyone with an interest in costume, textiles and curatorial work to apply for the Award as it is the perfect opportunity for hands-on experience and to gain so much knowledge and practical skills, especially as you have one-to-one guidance from a curator. Valerie Wilson was extremely generous with her knowledge and I have gained so much insight from my work placement. I enjoyed my time there so much that I have decided to volunteer there one day a week to further my knowledge and skills, as well as inspire me for my future Costume Ambassador blogs.



Report by Valerie Wilson, Curator of Costume and Textiles, Ulster Folk and Transport Museum, National Museums NI

Aimée has now completed her two month part-time placement within the Costume and Textiles department at the Ulster Folk Museum (National Museums NI) and in her second month has been able to put some of her new skills into practice and to see how the collection fits into the bigger picture.

Aimée has just completed a blog on 1920s hats, based on the museum's collection and on her own family experience. In writing the blog she made use of all the museum's resources, from objects to photographic and film archives. This will be published soon on the NMNI website (with Aimée's biographical information and credited with the Costume Society logo). This is the first in a number of such blogs, each one exploring a particular aspect of the collection of 20th century dress at the UFM.

During her time on placement at UFM Aimée has worked steadily and productively, often continuing with research and writing at home in her own time. I have been very impressed with her work ethic, her creativity and her willingness to engage and work with both colleagues in the museum and with members of the public.

Aimée has packed a lot into the last couple of months and her work has produced good, tangible outcomes for both herself and the museum. I am delighted to say that Aimée has very generously offered to continue her association



with the museum by volunteering from January 2020, one day a week – an offer I have been very quick to accept! I'm looking forward to working with her in future and seeing more of the dress collection appearing online and in print as a result.

I would like to thank the Costume Society UK for making this placement possible. Aimée has proved to be a very worthy recipient and I hope that her newly acquired museum skills will play a part in whatever career path she chooses in future.

Two winners of a Yarwood Grant for 2020 have been announced.

Anne Thomson, MA Historical Costume, Arts University Bournemouth. She will use the grant to research her dissertation: *A Sustainable Approach to making Historically Accurate Costume for Performance.*

Ellie Medhurst, MA History of Design and Material Culture, University of Brighton. Her dissertation has the title: *Billboard Bodies: Dyke Theory and the Lesbian T Shirt.*

The names of winners of the Museum Work Experience Grant* for 2020 cannot be announced yet as the deadline for applications coincided with the deadline for this newsletter. It is hoped to announce the winners on the Society website by the end of August.

* from 2020 this is the title of the former Museum Placement Award

This is a shortened form of the original which for space reasons could not be included in its entirety.

VE Day Fashions

By Victoria Haddock, Costume Society Ambassador

As we marked the 75th anniversary of Victory in Europe Day, generally known as VE Day, on 8th May, I wanted to highlight some examples of dress in museums that show how people used their clothes to celebrate the formal acceptance by the Allies of Nazi Germany's unconditional surrender of its armed forces, marking the end of World War II in Europe.

During World War II, a quarter of the British population was entitled to wear a type of uniform as part of the armed forces or one of the numerous voluntary services. This increased demand put an enormous pressure on Britain's textile industries. Clothes were rationed from June 1941 and the 'Make Do and Mend' campaign was launched to encourage people to care for their existing clothes. Posters and leaflets advised people how to repair, renovate and make their own clothes as buying new became harder with coupon limits. The introduction of rationing didn't make clothes cheaper for customers and prices rose throughout the war. Utility Clothing was introduced towards the end of 1941 by the British government to conserve raw materials, such as wool and leather, that were in short supply and to make manufacturers more efficient in their working practices. Utility clothing, textiles, furniture and footwear was stamped or labelled with the CC41 utility logo that was designed by Reginald Shipp and showed that the item met the government's austerity regulations.

The 8th May 1945 was a day of celebrations and street parties that brought communities together. Some people saw this as a special occasion to dress up and make special garments. Colchester and Ipswich Museums have a child's dress made by Hilda Watts for her grand-daughter, Pamela Andrews. To celebrate VE Day, Pamela's mother, Silvia Lambert, decorated the dress by embroidering the bodice with bright, rainbow coloured threads. The dress has the names of some of the most significant Allied figures from the war embroidered across the front, including: Churchill, Eisenhower, Roosevelt and Monty (Field Marshall Montgomery). The back has been embroidered with the names of some of the allied nations who defeated Nazi Germany: Great Britain, The United States, Poland, Australia and France.



Above: Pamela Andrews's dress, front and back, courtesy Colchester and Ipswich Museums.
Opposite top: Jenny Hayes's dress, courtesy Imperial War Museum.
Top right: Dress made by Lucy Hathaway for VE Day celebrations in Coventry. Courtesy Museums Victoria
Below: VE Day party dress, courtesy Fashion Museum, Bath.



The Imperial War Museum has a commemorative 'VE Day' dress in their collections that was worn by the 1930s and 1940s comedienne, Jenny Hayes, also known as 'The Versatile Comedienne'. The short-sleeved dress is made of pale blue rayon decorated with a printed motif of allied flags, tanks, Winston Churchill smoking a cigar and giving his iconic 'V' sign, aeroplanes and guns in red, blue, black and yellow.

Bath Fashion Museum has a party dress in their collections that was especially made for a VE Day party in 1945. The dress comprises a pink cotton blouse and skirt that was made out of black-out fabric with strips of pink cotton sewn on top to create stripes. The maker also used a pre-existing piece by adding a black velvet bolero that actually dates from the 1930s.

In the Museums Victoria collections there is a white cotton child's dress that was worn for the Victory in Europe street party celebrations in Coventry. The dress was made by Lucy Hathaway, a former Singer sewing machines employee, for her daughter, Hazel. The dress consists of a joined lace trimmed bolero connected to a full skirt and bodice with puffed sleeves. The dress is decorated with Brownie and Girl Guides badges depicting bees and figures as Lucy was the Captain of the Congregational Church Girl Guides in the city. Alternate blue and red ribbon in a 'V' pattern has been sewn around the skirt and a brown



paper owl, hand decorated with black pencil was stitched to the hem. The dress must have held special memories for the family having survived the Coventry Blitz as it was among the personal items they brought to Australia when they migrated in 1951.

It is interesting that whilst many people made garments like these to celebrate VE Day, the four I have described have survived intact. As clothes rationing continued in Britain until March 1949, it is surprising that the embroidery and patches weren't unpicked, for example, or the garments taken apart and made into other items. With World War II not officially ending until September 1945, these garments must have held symbolic and joyful memories for many people who had lived through six years of war and saw an end was in sight to the fighting.

With thanks to Colchester and Ipswich Museums, the IWM, Bath Fashion Museum and Museums Victoria.

Paper Dolls: History, Fashion and Imagination

By Joanna Munholland
2020 Costume Society Ambassador

As a child I had paper dolls, but my best friend and her sisters took paper dolls to another level.

Whenever they wanted more they would turn to catalogues and magazines and cut out the people they wanted, write names and ages on the back, and wrap the figures in packing tape to protect them. They created 'rooms' with beds and kitchen appliances cut out of catalogues, and cut strips in the beds at the bottom of the pillow so the dolls could sleep in the bed under the covers.

When speaking with my mom about paper dolls, she showed me some of hers from when she was a child in the 1960s - Debbie Reynolds, *I Love Lucy* and *The Beverly Hillbillies*. And fans of *RuPaul's Drag Race* may have noticed Nina West wore a dress clearly inspired by paper dolls to the Season 11 Finale; red in the front, 'nude illusion' in the back, complete with fabric 'tabs' on her shoulders and waist.

Reflecting on paper dolls made me wonder about their history and impact. According to numerous sources in the *Western World* paper dolls first appeared in the 18th century in Paris. The first commercial children's paper doll in England is thought to be 'Little Fanny' in 1810. The lazy little girl (who loves to play with dolls) argues with her mom, runs to a park and is robbed, which includes losing her fancy clothes, therefore any visual signal of her status. Fanny then works to become reunited with her rich family and has a different outfit to match each step as she climbs the social ladder, finally becoming an obedient child who prefers reading to dolls. Companies included paper dolls in newspapers and magazines as a way of encouraging consumers to purchase the edition, and also as a way of marketing clothes and accessories to children (and adults), showing them what was currently trendy.

Like my friend in the 1990s and early 2000s, children hundreds of years ago created their own paper dolls. One amazing example comes from the University of Chicago Library. From the collection's online description, *The dolls were found in an 1839 volume of the New York Mirror, a weekly gazette of literature and the fine arts and are made by hand from scraps of magazines and wallpaper...* Children and probably adults have been creating paper dolls for hundreds of years in the West, allowing their



Top: My friend and her sister creating paper dolls in 2001, courtesy family friends.

Above: A female paper doll and a male paper doll both from the University of Chicago Library Collection.



Top: A paper doll set of an Austrian girl and boy from Lettie Lane's Around-the-World party. Attribution, "Lettie_Lane_Decl910" by sharonstudio is licensed under CC PDM 1.0

Centre: A Bride and Groom paper doll set, complete with Bride, Groom, Maid of Honour, Best Man, and Flower Girl. Attribution, "bride and groom set" by Jo Naylor is licensed under CC BY-NC-ND 2.0

creativity to usurp the mass produced options available to them, or because they were not available to them. Paper dolls typically depicted women of fashion and leisure until the 1970s, with some exceptions. An American example is Fluffy Ruffles, who originated as a cartoon in the *New York Herald* and eventually became a paper doll sold separately by the newspaper. Fluffy was an upper class woman who lost her inheritance and had to work but was so captivating she lost each new job or resigned because of unwanted male attention. Fluffy had a specific style, which was copied by young women across America; a large feathered hat, fitted jacket and a parasol. Another notable American paper doll was also a cartoon strip - Torchy, an African-American woman who travelled the world in style having adventures that included combating racial, social, and environmental injustices in the 1950s. Some of issues included 'Torchy's Togs', a paper doll of Torchy in lingerie or a bathing suit and a few different outfits with descriptions, explaining what clothes could be worn together and when outfits should be worn seasonally. While children could admire the clothing, older children and young adults could sew the fashion for themselves.

On the surface, paper dolls offer the children playing with them, often girls, a narrow view of their world. The National Women's History Museum writes, 'As with most playthings, paper dolls encouraged girls in fantasy role play, but the roles were defined by the dolls' clothing and accessories. But there is another way to consider it. To quote Benjamin Frisch and Willa Paskin, *the conformity represented by paper dolls was easy to subvert, because it was so easy to ignore. The virtue of simple toys is that it's simple to use them any way you please. Paper dolls came with a lot of outfits — often eight to ten per figure — and if you wanted more, you could just draw one yourself or cut them out of an old catalogue... You could even experiment with cross-dressing your doll. Anything you wanted to do, you could do.*

The popularity of paper dolls has waned, with some looking to the emergence of Barbie and other dolls as the culprits. But dressing 'dolls' is still big business. The clearest place I see adapted paper dolls in our current world is the emergence of 'skins' in the gaming world. A skin is something that changes the appearance of the character but should not affect how the character interacts in the game. And fashion houses are taking note - Louis Vuitton has made a two-year deal to make 'skins' for the game *League of Legends*.

From paper to pixels, dressing characters has as much to do with our imagination and desire to express ourselves now as it ever did.

Unbound: Visionary Women Collecting Textiles

Two Temple Place, London WC2R 3BD
25 January - March 2020

Exhibition Review
By Valerie Cumming

Annual exhibitions held at Two Temple Place focus upon the strengths of regional collections in the UK. The building was the estate office of the American businessman and philanthropist William Waldorf Astor (1848-1919) and was designed by John Loughborough Pearson (1817-1897) an architect renowned for his Gothic revival-style churches and a smaller number of secular buildings. It is owned and administered by the Bulldog Trust and provides a venue for a range of activities, including the exhibitions, first held in 2011.

It is an architecturally dominant house/office – a real challenge for exhibition organisers. Exhibition material is shown in cases and open displays in the lower gallery, the stairwell, and upstairs in the library and great hall. Most exhibitions are collaborative enterprises and this one presented material from Bankfield Museum, Halifax; Cartwright Hall, Bradford; Chertsey Museum, Surrey; Compton Verney, Warwickshire; the Crafts Study Centre, Farnham, Surrey; Leeds University Library Special Collections, and the Whitworth, University of Manchester. The lead curator was June Hill who curated the textile collection at Bankfield Museum (1989-2005) and is now a freelance curator and writer. Her work at Bankfield and particular knowledge of Edith Durham's (1863-1944) collection of Balkans' material suggested the idea of focusing on women collectors.

The other collectors are Louisa Pesel (1870-1947) a noted embroiderer and distinguished teacher of needle-craft skills interested in European embroidery and traditional English forms; the collection is at Leeds University. Olive Matthews (1887-1979) collected fashionable dress, fine examples of beadwork, lace and decorative accessories and provided funds to display her collection and continue its development at Chertsey Museum. Muriel Rose (1897-1986) was a leading figure in the development of modern craft skills; she ran the The Little Gallery in London between 1928 and 1939 to encourage and showcase practitioners. She was a founding trustee of the Crafts Study Centre, Farnham. Enid Marx (1902-1998) was an innovative textile designer with an impressive collection of what she described in her 1951 book as 'English popular art'. This includes carving, metal work, painting, textiles, pottery, glass, and ephemera collected over many years, now at Compton Verney.

The work of two living collectors, both former museum professionals – Jennifer Harris at the Whitworth, Manchester University (1982-2016) and Nima Poovaya-Smith (1985-1998) at Cartwright Hall, Bradford form

another strand within the exhibition. Both had significant careers working with and commissioning contemporary pieces alongside enhancing historical material; their work with artists and local communities created opportunities within which new forms are inspired by historic textiles.

It was brave to highlight collectors, dead and living, and offer no explanation about obvious omissions – the legendary Doris Langley Moore (1902-1989) at Bath and Anne Buck (1910-2005) at Manchester – one an avid collector, author and founder of a costume museum, the other a mentor and guide to many in how to care for and enhance a major collection assembled by a man – CW Cunnington (1878-1961). Like schools where the majority of staff is female, many museums have talented female curators whose remit includes building or enhancing collections of dress and textiles and several might reasonably have been highlighted. The accompanying publication, excellent value at £7.99 could have widened its content to discuss omissions; perhaps they were to be considered in talks cancelled due to the lock-down of the country in late March.

The building dictates how material is displayed and all of the collectors had a presence in the first room the visitor enters – the lower gallery. The dominant collection was that of Olive Matthews – four cases contained eighteenth century items including two dresses and a suit; a group of material that had belonged to Olive Matthews' ancestress, an embroidered cap and an early nineteenth century Spencer. In that gallery there was considerable emphasis on Durham and Pesel's interest in unusual or exotic forms of dress and embroidery, and an obvious delight in surface decoration. Both exhibition and publication focus attention upon textiles as a means of communication and inspiration for art and craft rather than upon collecting as a method of exploring clothing *per se*. The stairwell provided the setting for a dramatic



Top: Knitted oversocks with needlework decoration, date unknown. Embroidered fabric. © Calderdale Museums Collection, Halifax. Photography by Paul Tucker4

Centre: Spencer 1815-17. Embellished silk taffeta, back view detail. © The Olive Matthews Collection, Chertsey Museum. Photograph by John Chase Photography

Background: Enid Marx, curtain with jungle repeat pattern, date unknown. Printed undyed linen. © Compton Verney. Photography by Harminder Judge

textile installation
Shindigo Space 07 – the work of the celebrated Japanese textile artist Hiroyuki Shindo (b. 1941), acquired by Jennifer Harris for the Whitworth's 2007 exhibition *Indigo: a blue to dye for*.



Hiroyuki Shindo, *Shindigo Space* 2007. Dyed hemp, cotton and polystyrene. © The Artist. Courtesy of the Whitworth, The University of Manchester

The library is a modest room with glass-fronted shelving and open spaces allowing small, delicate objects to be behind glass and larger textiles and furniture on open display. Much of the material is from the Crafts Study Centre and Compton Verney, mostly collected or designed by Enid Marx and Muriel Rose. It is an eclectic mixture of nineteenth and early twentieth century furniture, textiles, printed ephemera and folk art. The great hall has complex and eye-catching carved decoration used to good effect to display a powerful group of mostly late twentieth century acquisitions made by Jennifer Harris at the Whitworth and Nima Poovaya-Smith at Cartwright Hall. The scale and surface decoration of the pieces offer a combination of ethereal embroidery, exquisitely detailed painted textiles and a range of techniques – handloom weaving, painted fabrics, machine embroidery, printing, dressmaking and model-making that explore the diversity of modern collecting but harking back to Durham and Pesel's material and the craft revival interests of Marx.

Within this exhibition it was possible to identify future possibilities: for instance an exhibition that explores the influence of non-European styles and textiles on western clothing; the options are many and varied. Admirers of textiles in all of their diversity will hope for more treasures from regional collections to appear at Two Temple Place, especially given that this exhibition had to end so precipitately due to the global pandemic. I am grateful to Grace Evans, Keeper of Costume at Chertsey Museum and to Rebecca Hone, Head of Exhibitions at Two Temple Place for their help with information and images.



Cutting the Perfect Shape C18th bodice fitting

Report by Fiona Starkey
 Edited from an article in *WECS Wardrobe*

Burnley and Trowbridge is a company in Colonial Williamsburg, Virginia, specialising in 'Historically Accurate Textiles, Notions, Sewing Tools and Fashion Accessories' from the 17th, 18th and 19th centuries. Have a look at their website if you're interested: burnleyandtrowbridge.com. They also run courses and workshops. This one was to teach the making of a late 1700s fitted bodice in the way it would have been done at the time. There were no formal patterns, each lady (and you would have been a lady) was fitted individually and her 'shape' kept for a perfect fit every time.

There were twelve of us on the workshop which was taken by Brooke Welborne and it started with an overview of the period with prints, portraits and paintings of the time. Photographs of museum examples from the inside and out prompted lots of questions as we relaxed into the subject and absorbed the general shapes and the look to be aimed for. Homework was to familiarise ourselves with the generic shape of the individual pattern pieces until we could draw them without reference to the diagrams. The following morning we dressed ready in our shifts, petticoats and corsets as Brooke pulled a model out of the front row to demonstrate the technique. Anyone who's done pattern cutting will

be broadly familiar with the process: cut a generous swathe of fabric, find the straight grain, decide where it needs to go and work out where the 'must have' points are to make the smoothest shape. Pin, draw, swear a bit and redo. See - it's as easy and (because we're all different) as complicated as that! We were working in pairs with Brooke around to answer questions when we couldn't work it out for ourselves. Funny how many people still can't listen and take notes they can understand afterwards. At the end of the day we all stopped to see how everyone had fared and swap comments. In physique, our group ranged from very slender (ok, thin) to American generous, and it was interesting to see how a well fitted bodice

made people look so good. The Georgian silhouette is very forgiving. The next day started on a moment of friction as my partner turned up in a different petticoat, tighter lacing and a bum roll - meaning nothing fitted her from the day before. I understand now why people tell you not to diet before your wedding dress is fitted properly. Anyway... on to getting the sleeves right and after a generous lunch, how to adapt the shapes we'd been working on for the different decades of the late C18th. This run through can't really give a full flavour of the amount packed into the three day course, but fortunately I had time in the evenings to translate my notes' scrawl into something legible before it got overlaid with more detail. A tacked-together piece of muslin (calico to us Brits) which has marks all over it, cuts in odd places and patches where the cuts went badly may not look like a lot, but there's a wealth of learning in it. And it fits!



B&T warehouse

Uniform Myths and Mysteries

By Katie Sawyer, Trainee Curator at Bodmin Keep: Cornwall's Army Museum.

As part of my training programme, I have developed a summer exhibition called 'Frontiers of Fashion: how military uniform influences civilian fashion'. This aims to show the circular relationship between military and civilian clothing, as they influence each other throughout history. You can read about how the exhibition was designed in my blog on the Costume Society website.

One of the biggest challenges of the exhibition has been the lack of reliable sources. There are no shortages of unreferenced and unreliable internet pages making all sorts of claims. I have no access to fashion history texts, or even our military history library at the museum, as I've been in a different county for lockdown. This means I have had to triple check every claim made, with limited sources. My Google scholar search history is becoming increasingly bizarre, using every synonym for 'striped naval tops' I can think of.

There are also many legends that surround the 'invention' of military clothing items, especially khaki. Most literature agrees that it was first employed in India, but the reasons vary from 'make the mixed Indian and British troops look the same' to 'hide them in a land of dust'. The actual inventor is debated, whether it was Lieutenant-General Lumsden, his subordinate Major Hodson, or the unnamed Indian troops themselves. This might be a case of British colonists taking credit for other people's ideas.

The classic white t-shirt also has several conflicting histories, with both the British and US Navy claiming its origins. It likely began as an undershirt for sailors that then became outerwear. One pervasive myth with no historical evidence is that Queen Victoria made a surprise visit to a British ship, and the officer in charge hurriedly sewed sleeves onto the undershirts to hide the sailors' tattoos or armpit hair, as they were deemed too shocking.

British red coats are surrounded by stories, the most enduring that they were dyed red to hide blood from war wounds. However according to re-enactors, blood actually shows up very clearly as a black stain (hopefully this was tested through paper cuts and not sword injuries). Red seems highly impractical for camouflage, but most battles pre-20th century involved lining up opposite the enemy and



Khaki jacket
Bodmin Keep



Red coat, White t-shirt from
Bodmin Keep

shooting weapons that produced huge quantities of thick smoke. Camouflage was not needed until warfare became long range and smokeless gunpowder was used in the 1880s. The actual probable reason for the British red coat is that after the English Civil War, the New Model Army needed to have a standardised coat colour. Red wool was easily available (and some sources say cheap) so was bought in bulk. The tradition continued under subsequent British monarchs.

The issue with all these unreliable sources and myths is that museum text is expected to be clear and factual, telling the visitor what to think. In several cases, I've had to write "we think it's this, but no one is really sure". This opens up a better dialogue with our visitors, many of whom are experts in their fields of military history, and may have access to sources that I don't. It can be intimidating to admit you do not have all the answers, but also liberating.

It is hoped that the museum and the exhibition will be open to the public by late August, but in the meantime an online version of the exhibition can be seen at

<https://bodminkeep.org/museum-history/exhibitions/frontiers-of-fashion/>

continued from page 9

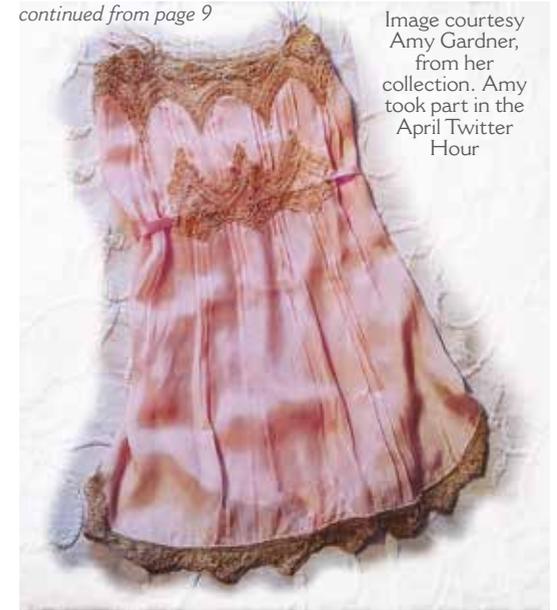


Image courtesy
Amy Gardner,
from her
collection. Amy
took part in the
April Twitter
Hour

The contributions of followers brought to light the fascinating topics being tackled, the variety of sources uncovered and the new ways in which the study of dress was being undertaken. The beauty of the hour is that it enables people to connect with others within the field of dress history, to offer and ask for advice in terms of texts, archives and museum collections, even when the hour wraps up. These connections have become all the more important in recent months.

The hour has also brought to light how people engage with dress history on a more personal level, through their own collections. The April hour centred on personal collections and has been one of the highlights thus far. So many pieces and stories were shared, common threads found, and experiences discussed. From annuals to postcards, paper patterns to gowns, we saw it all, and we also came to understand to some extent why people collect as they do and the importance of these pieces.

Over the coming months, the CS Fashion Hour will maintain its position as a space for discussion by taking on new forms to introduce new voices and topics, in line with the Society's aim to promote the study and preservation of historic and contemporary dress.

Latest News from Chertsey Museum

Chertsey Museum has now re-opened. To see the revised opening hours and view further information about visiting please go to: <https://chertseymuseum.org/covid>

New Fashion Exhibition: The Roaring Twenties, Fashions of the Jazz Age

It is 100 years since this fascinating and ground-breaking decade began and Chertsey Museum is celebrating with a glittering display of 1920s fashions. Evening dress, wedding clothes, underwear, sportswear and accessories are on show; all carefully selected from the Olive Matthews Collection of dress. Some significant items have recently been added to the 1920s collections, and these are displayed for the first time. They include a stunning Paul Poiret 'Goddess' gown and a beaded tunic from the height of the 'Egyptomania' craze. Free entry. Exhibition closes Saturday 4th September 2021

For those who are unable to visit the museum in person at this time, an immersive Virtual Tour of The Roaring Twenties has been created. <https://chertseymuseum.org/1920s>

There is also a Virtual Tour of *Folded and Moulded, Pleating and Draping in Fashion* available: https://chertseymuseum.org/folded_and_moulded



An eighth Royal School of Needlework self-paced online course takes flight; Next Steps: Goldwork and Silk Shading with RSN Tutor Chrissie Juno Mann.

The new course, produced in partnership with David & Charles, is the second New Steps course, suitable for confident beginners or intermediate level students in the art of hand embroidery.

Goldwork and Silk Shading are two techniques that combine to glorious effect. In this intermediate follow-on course, students will learn a variety of hand embroidery stitches, including Split Stitch, long and Short Stitch, Diaper Stitch, S-ing, Couching, Cutwork and more. The exclusive kit that accompanies the course includes all materials required to create a beautiful butterfly with Chrissie, and along the way she gives lots of helpful tips to ensure a professional finish.

For more information go to: www.rsonlinecourses.com



During the lock-down Grace Evans, Keeper of Costume, produced a blog entitled 'Unbreakable Threads - Dressing Through Adversity'. Key survivals from the Chertsey collection have been explored in the context of significant historical events. Use the following link to access it on the website and scroll down to Part 1: https://chertseymuseum.org/fashion_blog

50th Anniversary Project

The Olive Matthews Collection Trust celebrated its 50th Anniversary in 2019 and to mark this important occasion the Trust commissioned a very special group of educational replicas. Our 1780 wedding ensemble, which features in the *Folded and Moulded* exhibition, has been faithfully reconstructed by historical costumiers *Past Pleasures*. The originals were worn by Jane Bailey on the occasion of her wedding to James Wickham Esq. at Holy Trinity Church, Wonston, and the replica group is a wonderful resource for interpretation. The group was launched in November 2019 and was also the subject of a short film. This takes the replicas back to Wonston church and allows us to see the pieces in their full glory on a real body once more. The film is now available to view on YouTube: <https://www.youtube.com/watch?v=AhlRkXsvTK4&feature=youtu.be>



Above, left: Gold lamé gown by Paul Poiret, c.1927 which is displayed in The Roaring Twenties, Fashions of the Jazz Age. Photo by John Chase Photography.

Above: Wedding ensemble, 1780, which belonged to Jane Bailey. Photo by John Chase Photography

Photos copyright The Olive Matthews Collection, Chertsey Museum

The Pattern Sale and Exhibition

At Tennants Auctioneers, The Auction Centre, Leyburn, North Yorkshire DL8 5SG

100 Years of Textile Designs and Fabric Samples from Two Private Collections

The Pattern Sale is a celebration of colour, fabric and the extraordinary wealth of design created over the span of a century, comprising two private collections, *A Private Collection of Fabric Sample Books* and *The John Barker Archive*. The collections will form the basis of an exhibition, which will run from 2 October to 2 November, and the sale will take place on 20 November.

A Private Collection of Fabric Sample Books

The body of The Pattern Sale is made up of over 170 fabric and textile sample books, which have been amassed over 30 years by the owner for historical reference and design inspiration and contain nearly 130,000 individual fabric samples.

Mainly French in origin, the books date from the early 19th century through to the 1940s, with the bulk of the collection dating from 1880-1920. A handful of books hail from Russia and Germany, and one book comes from a British manufacturer in Rossendale, Lancashire. The books will be sold either singly or in small groups.

The John Barker Archive

A fascinating snapshot of Manchester textile design in the mid-19th century comes in the form of the John Barker Archive, a well-documented collection of over 800 sketches and designs for fabric and wallpaper executed between 1860 and 1872 by John Barker of Salford, (1825 – 1879), who was born into a family of textile designers and salesmen. The archive comprises pencil, watercolour and gouache designs on neat pieces of paper and tracing paper; all the designs are signed and dated, and often detail the sizes and colours used. The John Barker Archive will be sold as a single lot.

To read more visit: <https://www.tennants.co.uk/discover/news-insights/the-pattern-sale-exhibition/>



Part of a lot of three French 19th Century Fabric Sample Books

Exhibition

The Pattern Exhibition: 100 Years of Textile Designs and Fabric Samples from Two Private Collections

2 October – 2 November, Monday – Sunday 9am to 5pm

Venue: The Garden Rooms at Tennants, Leyburn, North Yorkshire, DL8 5SG

Sale

Friday 20 November

Viewing: Public Viewing 17 – 19 November

Private Viewing can be arranged by special appointment.

Venue: Tennants Auctioneers, Leyburn, North Yorkshire, DL8 5SG

The catalogue is available online at <https://bid.tennants.co.uk/m/view-auctions/catalog/id/866>

Stop press: Tennants have announced a sale of Fans and Fancies (lace and dress accessories) on 22 October 2020. www.tennants.co.uk/departments/fans

Design from the John Barker Archive



In Memoriam Madeleine Ginsberg

As the news of Madeleine's death was received as this newsletter was about to go to press, this tribute is regrettably short, but a formal obituary will be published in the Spring 2021 edition of *Costume*.

22 September 1928 – 14 July 2020

It is with great sadness that we have learned of the recent death of Madeleine Ginsburg, at the age of 91.

She was a founder member of the Costume Society and played a major role in its formative early years. As a curator in the Department of Textiles and Dress at the Victoria and Albert Museum for 1957 to her retirement, she was responsible for many exhibitions and displays of the collections, helped numerous students and researchers, and advised and mentored many young costume curators, both at the V&A and other museums.

Appointed as Research Assistant at the V&A in the then Department of Textiles under Peter Thornton, her first task was the re-display of the costume gallery which had been installed in the 1930s. The resulting *Lady of Fashion* display was opened in 1960, and led to a big increase in interest in fashion and dress history, and enquiries for information. This led to the idea of forming a Costume Society, and a group of V&A staff, college lecturers and other interested people held



an inaugural meeting in October 1964. Madeleine became a member of the first Committee, the first Secretary, from 1965 to 1968 (jointly with Roy Strong until 1967), and a member of the Publications Editorial Committee. She gave papers at the first three Annual Conferences, *The Making and Distribution of Clothes in 1967*, *Clothing Manufacture 1860-1890* in 1968, and *The Young Queen and her Clothes* in 1969; the first two papers reflecting her lifelong interest in and research into the 'Rag Trade'. She continued to support the Society in the decades that followed, serving as Committee member, contributing articles to *Costume*, and attending meetings and conferences where her sense of humour, wit and ebullient character always enlivened proceedings.

After retirement from the V&A Madeleine continued to offer her expertise and knowledge to dress and textile collections and their curators as Curatorial Advisor to the Fashion and Textiles Museum, and to the Fan Museum in Greenwich, (she had been a Founder Member of the Fan Circle). She has been much missed in recent years since ill-health has prevented her from taking part in Society activities. She will be remembered by members for her lively personality, down-to-earth practicality, warm friendship, someone who carried her great knowledge and experience lightly and never took herself too seriously. She will be remembered by curators of dress collections who knew her as a mentor, adviser and friend who was unfailingly generous with her time and expertise.

Exhibitions 2020-2021



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

Chertsey Museum

The Cedars, 33 Windsor
Street, Chertsey, Surrey,
KT16 8AT
**The Roaring Twenties
Fashions of the Jazz Age**
25 July 2020 - 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

Out of the Blue:

**Fifty Years of the
Designers Guild**
5 August 2020 - 21 February
2021

Chintz: Cotton in Bloom

12 March - 15 August 2021
www.ftmlondon.org
Tel: 020 7407 8664

Royal Albert Memorial Museum and Art Gallery

Queen Street, Exeter
EX4 3RX

By Royal Appointment Devon Lacemakers

Opening September 2020,
date not yet finalized.
Includes loans from Her
Majesty and features lace
from RAMM's, local public
and private collections.
www.rammuseum.org.uk
Tel: 01392 265858



Tullie House Museum and Art Gallery

Castle Street, Carlisle,
Cumbria, CA3 8TP
Treasures of China
6 July - 31 December 2020
www.tulliehouse.co.uk
Tel: 01228 618718

Victoria and Albert Museum



South Kensington, London
SW7 2RL

Kimono: Kyoto to Catwalk

27 August - 25 October 2020

Bags!: Inside Out

21 November 2020 - 12
September 2021
www.vam.ac.uk

Victoria and Albert Museum

1 Riverside Esplanade,
Dundee, Tayside, DD1 4EZ

Mary Quant

27 August 2020 onwards

Sewing Box for the Future

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

This information is correct as at 31 July. However, in the current situation plans may change at any time, and members are advised to check with venues before planning to visit. They should also be aware that opening times and days will probably be restricted, and tickets may have to be bought in advance for entry to museums as well as for exhibitions.

Conferences 2020-2021

De Montfort University Online Symposium

De Montfort University,
Leicester

Adventures in Chemistry and Technology: Exploring the Legacy of 19th Century Innovation in Textiles, Jewellery and Materials

11 September 2020
www.dmu.ac.uk/about-dmu/
events/events-calendar/2020/
september/adventures-in-
chemistry-and-technology-a-
symposium.aspx

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

17 October 2020
www.medats.org.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

19 April 2021
www.dresshistorians.co.uk

Association of Dress Historians

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

New Research in Dress History

23-24 April 2021
www.dresshistorians.co.uk

Association of Dress Historians

Röhsska Museum of
Design and Craft,
Gothenburg, Sweden

New Research in Dress History

18-19 August 2021
www.dresshistorians.co.uk



Association of Dress Historians International Conference

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

Curation and Conservation: Dress and Textiles in Museums

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

This information was correct as at 31 July, but change in circumstances may cause cancellations, and members are advised to check with websites for up-to-date information.

Costume Calendar 2020

COSTUME SOCIETY

www.costumesociety.org.uk

Reading Group Online Event Details page 8

Veronica Isaac: Ellen Terry

7 September 2020

Reading Group Online Event

Susan North: Indian Gowns and Banyans

5 October 2020

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



WECS WEST OF ENGLAND COSTUME SOCIETY

www.wofecostumesociety.org



Widcombe Social Club,
Bath BA2 6AA

Janet Arnold Study

**Day: The Politics
of Fashion, from
Cromwell to
Thatcher**

3 October 2020



Bath and County Club, Bath
**Fashion Illustration 1930
– 1970**

21 November 2020

Bristol County Ground,
Nevil Road, Bristol
BS7 9EJ

**Study Day: The Game's
Afoot – The story of shoes**
20 March 2021



At present very few events have been confirmed by Costume and Textile Societies because of the continuing Covid19 situation. Please check with the websites of the Societies for up-to-date news.



All copy for the Spring
2021 Newsletter must be
received by
31 January 2021.

Email

[newsletter@
costumesociety.org.uk](mailto:newsletter@costumesociety.org.uk)

Post to

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Liverpool L19 9EQ

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