

# COSTUME SOCIETY NEWSLETTER



**AUTUMN 2013**



## Chairman's Newsletter Report

AUTUMN 2013

Welcome to the Autumn report after the coldest Spring for many years and now the hottest summer. I hope you will enjoy the planned events and changes.

We received in January and June our very prestigious bi-annual journal, *Costume*, thank you editors Verity Wilson and Penelope Ruddock, the editorial panel, and all involved. As you are aware the current editors reach the end of their five year contract in December 2013. During their tenure they have overseen the transition to produce two editions of *Costume* a year and have taken the journal to new heights. The search for the new editors is over and the two outstanding candidates are Valerie Cumming and Alexandra Kim. Congratulations and welcome Valerie and Alexandra.

Thank you also to Anthea Jarvis and Fiona Starkey for our very informative Newsletter.

We are now starting to work in collaboration with the Textile Society with planned joint visits. Reports on two of these, plus the Study Day in April at Snibston Discovery Museum, can be found in this newsletter. Our Annual Study Day in October hosted by London College of Fashion *Shooting Style: Fashion on Screen* is being organised by the excellent Programme Sub-Committee team.

A big thank you to all involved with our very successful Symposium held in Norwich with the theme *Accessories* organised by the Symposium Co-ordinator Michelle Thomas together with the Academic Co-ordinator Ruth Battersby –Tooke, Curator of the Castle Study Centre. The three days included the AGM, a design project undertaken by students of Norwich University College of the Arts with Course Leader Sue Chowles, the winner was Toby Neave; and the *Patterns of Fashion* Award judged by Alistair McArthur, Head of Costume, Royal Shakespeare Company, the winner was Hermione Gibbs.

Thank you to the officers who have agreed to continue to serve the Society, and to the retiring trustees: Shaun Cole, Beatrice Behlen and Deirdre Murphy. Deirdre will continue as Yarwood Award Co-ordinator. Welcome to the new trustees Valerie Bayliss, Professor Kevin Almond and Timothy Long. Jenny Lister is to continue as Museum Placement Award Co-ordinator and Liz Booty continues as Co-ordinator of *Patterns of Fashion* and Symposium Bursary Awards. Our Education Programme is a very important part of the Costume Society, so many thanks to all involved.

Philip Warren the Chairman of the Programme Sub- Committee has decided to stand down after many years of involvement with the Society but will be available for consultation and will continue to attend all Executive meetings. We have two new co-opted members onto the Programme Sub-committee, Sarah Nichol and Hannah Wroe, who has been appointed as the Society's Web Media Co-ordinator. We must say goodbye and thank you to Joachim Scharf the previous Web Master.

Nigel Arch is to resume his post as joint Vice Chairman with Judy Tregidden as he has now retired as Director of Historic Royal Palaces.

Thank you to the officers and trustees who I have not mentioned for their help and advice in making the Costume Society a continuing success.

Sylvia Ayton MBE

Front cover: Main image Evening dress of salmon pink silk satin, circa 1909. Image courtesy of the Olive Matthews Collection, Chertsey Museum. Photograph by John Chase. page 24. From left: *Patterns of Fashion* winner page 15; Examining embroideries at the Sainsbury Centre page 12; Queen Victoria's dresses, Killerton page 3; Silk sample book and shawl from Bridewell Museum page 11. Photos courtesy of Margaret Isaacs and Liz Booty.

## The Costume Society Symposium in Exeter: Rites of Passage

FRIDAY 4 - SUNDAY 6 JULY 2014

The 2014 Symposium will take place in the historic city of Exeter with a Sunday half day spent at National Trust Killerton.

On Friday 4th July you will be able to check into the 4☆ Mercure Hotel, situated just outside the historic City walls. The hotel is modern, with excellent accessibility – it even has a swimming pool, jacuzzi and gym for guests to use!

In the afternoon we intend to dig deep into the internationally renowned collection at the newly refurbished Royal Albert Memorial Museum. One of the highlights will be a black ensemble worn by Queen Victoria (pictured above), late 1890s. We will also see a red wedding dress (pictured above), worn in 1887 by an Exeter milliner and made locally.

On Saturday, lectures will be heard in the purpose built modern facility, the Henderson Lecture Theatre in the Exeter University's XFI building. In the late afternoon, delegates wanting to stretch their legs will have the opportunity of joining the Exeter Red Coats for a short walk around the historic City. With the exception of a ten minute walk to the Royal Albert Memorial Museum on Friday afternoon, coach transport will be provided to all venues.

Some of the many highlights on Sunday will be an exclusive view of all Queen Victoria's garments housed at Killerton, as well as wedding gowns and baby robes. There will also be an



### Costume Society Symposium

Venue  
Exeter

Date  
Friday 4 - Sunday 6 July  
2014

### Symposium Fee

Full rate: £355.00  
Deposit: £50.00  
see booking form for complete list of options.

Email: [symposium@costumesociety.org.uk](mailto:symposium@costumesociety.org.uk)

There is a booking form in the centre of this newsletter and booking opens on the website in early September.

Images: Inset; red wedding dress and main image Queen Victoria's dresses from Killerton House and RAMM. Photo: David Garner. Courtesy The Royal Albert Memorial Museum, Exeter.

opportunity to see the 2014 temporary exhibition, **The Nature of Fashion**, which opens in mid February.

The symposium theme is **Rites of Passage** in the context of life in Britain. While this includes reference to traditional clothing for important life events such as christening clothes, first communion, bridal gowns, veils and trousseaux, and mourning dress; other events such as coming of age and clothing marking key milestones such as breeching and debutante dress will be explored.

**Keynote Speakers** are:-

**Edwina Ehrman**, Victoria and Albert Museum, London,  
*Wedding Dress at the V & A*

**Joanna Hashagen**, The Bowes Museum,  
*Lucile, the Bride and the Titanic*

**Professor Lou Taylor**, University of Brighton,  
*A new approach to studies of mourning dress*

**The cost of attending the Symposium (Friday to Sunday) will be £355.**

**Student Bursary**

The Society offers a bursary for a student to attend the Symposium. Details can be found on our website:

**CostumeSociety.org.uk.**

**Call for Papers**

We are currently seeking papers to present at the Symposium. Those wishing to offer papers should contact Symposium@CostumeSociety.org.uk for details on how to submit. The closing date for submissions is 8 November 2013.

**Monday morning extra visit**

For any delegates interested in extending their stay, we hope to visit the famous Taunton shawls on Monday morning, details will follow. Members who have already booked will be notified individually of the details as soon as they are available.

## Shooting Styles: Fashion on screen

A Costume Society Study Day in association with the London College of Fashion

**SATURDAY 19 OCTOBER 2013**



Fashion and film have been closely related during the twentieth century and continue their affinity today. This relationship between fashion, costume design and the screen is the subject for the Costume Society's annual London study day this year.

### Shooting Styles

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

**Date**  
Saturday 19 October 2013  
10.30 - 16.30

**Tickets**  
Members £25.00  
Non members £35.00  
Student members £10.00  
Student non members £15.00

Please make cheques payable to the Costume Society and send with SAE to:  
CS Bookings, The Old Brewhouse, Limpley Stoke, Bath, BA2 7FR.

Booking Form page 13 or via the website.

Refreshments: not included. There are many places locally for refreshments and lunch.

10.30  
Introduction and welcome

10.40  
**Pamela Church:**  
Setting the Scene

11.30  
**Matteo Augello:**  
Swanson on Glamour

12.05  
**Christopher Frayling:** How the West was worn - in Italy; the style of Spaghetti Westerns

12.50 - 1.50  
**Lunch**

1.55  
**Stella Bruzzi:**  
Costumes that Change Fashion:

Hollywood's influence on how we look

2.45  
**Catherine Hulme:**  
Cinderella the Courtesan:

transposing costume from artworks into film

3.20  
**NJ Stevenson:**  
Nostalgia and Now - Anachronism in film costume and its relationship with fashion

3.55  
**Nathaniel Dafydd Beard:** The Allure of Fashion Film:

The Hottest New Accessory?

4.25-4.30  
Summing up and thanks

## Programme

## Connoisseur visit: Cosprop

LATE SPRING 2014 DATE TBA



This is a Connoisseur visit to *Cosprop*, the film, TV and theatre costumiers founded by John Bright.

**The second of our two visits will be in the late spring 2014. Cosprop is unable to confirm a date at present owing to the uncertainty of timing of work commitments, but those who book will be informed immediately the date is known.**

A tour of Cosprop is a visual treat with a vast stock of mainly 18th to 20th century clothes. There are workrooms producing couture garments for new productions, and two museum rooms packed with originals. There is also a jewellery room, and an exhibition department with many favourites and iconic pieces.

### Cosprop Visit

#### Venue

Cosprop, 469-475  
Holloway Road, London  
N7 6LE

#### Date

Spring 2014  
Date and times to be confirmed

#### Tickets

£25.00

There is a maximum number of 10 places available for this visit and booking is strictly members only.

Please make cheques payable to the Costume Society and send with SAE to:  
Costume Society  
Bookings  
The Old Brew House  
Limply Stoke  
Bath  
BA2 7FR

Booking Form page 13 or via the website.

Images: Lace for Helena Bonham Carter in *Room with a View* and inset: Andrew Buchan's waistcoat from *Garrow's Law*.

## Utility: Fashion in Wartime

STUDY DAY HELD AT THE SNIBSTON DISCOVERY MUSEUM, LEICESTERSHIRE

20 APRIL 2013

### Report: Hannah Wroe

I was very excited to attend the Utility Study Day having been involved as a volunteer in putting up the *Utility Fashion in Wartime* exhibition at Snibston last year. The day combined some excellent speakers from a diverse range of expertise, the opportunity to see the exhibition in the Fashion Gallery and a chance to look more closely at examples of Utility fashion and altered garments.

The day kicked off with an overview of the Utility Scheme within the context of British fashion by Philip Warren which really set the scene for the rationale and social implications of the scheme for both the consumer and the fashion industry.

Jenny Lister introduced us to the Board of Trade Utility Collection and the 32 designs which it approved for manufacture which was the prelude to the CC41 label. This was important to both increase morale and as a response to the practicalities of restricted raw materials at this time. Examples of these garments were accessioned in 1942 to the V&A Fashion collection which raised challenges of how to display contemporary fashion within the museum.

'Make Do and Mend' is a fashionable topic today as consumers respond to the pressures of globalisation and sustainability and nostalgically look to the past. Natasha Radcliffe Thomas presented her research into the 'Make Do and Mend' campaign during the war period. Drawing on great visual archival images found within the London College of Fashion Archive, Vogue, and the Imperial War Museum she explored how 'Make Do and Mend' campaigns were promoted, what messages were sent out, and how the government set out to educate women and develop their handcraft skills.

Professor Lou Taylor examined issues of revisionist history, exploring some of the myths regarding how women dressed as an act of resistance to occupied Paris, and the relationship between Parisian couturiers and Nazi occupiers. She questioned how much they collaborated/co-operated with the occupation and looked closely at how these were defined. Lou added



Images: include (above) Janet Godfrey showing her collection and left, from the Snibston collection, a utility label and buttons. Images courtesy Leicestershire County Council Museum Collection.

her own research into the Lyon silk industry and Vichy iconography found within textile design to the work by Dominique Veillon on Fashion under occupation.

Collector Alasdair Peebles talked on his extensive collection of boys' CC41 clothing, sharing how he came about these rare examples. Having brought some examples with him there was the opportunity to have a close look at his collection. I particularly liked the delightful socks.

Lastly, Janet Godfrey from Kent Costume Trust ended

*continued on next page, first column*

the day with her talk through her personal Utility collection which sparked a great debate about the origins of the “dinner plate” label, 11O11, which is a mystery yet to be solved.

This was a great day with some excellent speakers and provided opportunities for invaluable discussion around Utility fashion. It reminded me of how valuable such study days are for education, networking and the opportunity to think together about historical costume.

## Past Pleasures: Re-enactment

JOINT COSTUME AND TEXTILE SOCIETY VISIT:

3 MAY 2013

**Report:** Alison Lawrence

A joint Costume and Textile Society event took place at the Chichester Hall in Witley, Surrey. Mark Wallis, MD of *Past Pleasures*, together with Stephanie Selmayr, Costume Director and Laura Sheldon gave an overview of the company and showed a selection of period costumes.

*Past Pleasures* is a company which provides costumed interpretation on historic sites at Historic Royal Palaces and other historic attractions. The interpreters are generally graduates and historians who undertake thorough research to interpret history in order to portray characters from the past in costume. They are seen as “doing the best you can to excite history”

Stephanie showed a number of her own original garments and accessories including: a blue 1830s dress, a 1790s green silk gown and petticoat, and a brown silk gown with a dustguard at the hem. Also, an original sample corset, and a collar with very tightly pleated ruff, revealing how difficult and time-consuming it would be to reproduce. She discussed the merits of the use of originals in recreating costumes for the modern-day interpreters.

It is necessary to take into account several factors: the number of different people who will wear the costumes, providing garments which can easily be adjusted to fit; the type of activity required by the character; the need for the interpreters to dress themselves; and the need to find suitable fabrics and lace to create the correct effect. It was interesting to



note that the replica costumes worn by *Past Pleasures* presenters often receive more wear and tear than the original period clothing. Therefore various strengthening techniques are required in the stitching and the type of fabric used to make the clothing more robust. It was agreed that it is almost impossible to recreate costumes using exactly the same methods used originally.

Laura gave an illustrated presentation of characters portrayed by *Past Pleasures* at various locations. For example: Romans at Valence House, Henry II at Dover Castle, Wars of the Roses at Tower of London, servants at Audley End House and slavery at Kew Palace. *Past Pleasures* was also involved at the Zoffany Exhibition at the Royal Academy.

After a break for lunch when we sat outside in the beautiful spring sunshine, Mark showed us part of his wonderful collection of men's waistcoats dating from 1710 to 1910, and a selection of gentlemen's accessories. It was interesting to see the subtle changes to the style of waistcoats in relation to changes in fashion, from the long fitted highly decorative and flamboyant waistcoats of the early 18th century with their wings at the lower hem to fit in with the fullness of the coats, to the subsequent straighter and shortened waistcoats of the early 19th century, and then Victorian waistcoats, often with bright coloured patterns on a dark background. We were also shown novelty waistcoats with hunting scenes and an unusual Punch and Judy theme.

Amongst the accessories in Mark's collection were rare shirt collars which tied at the back of the neck, and neck-cloths. We saw also late 18th century pocket books, shoe and breeches buckles, snuff boxes, quizzing glasses, gloves, sleeve buttons (an early form of cuff-links), and malacca sticks.

We are most grateful to Mark and his colleagues for their time and effort in giving us such an interesting presentation.



Images: Far left: original 1830s blue dress  
Above: 1790s green silk gown, petticoat and a collar with very tightly pleated ruff.  
Images courtesy of Alison Lawrence.

## Accessories

COSTUME SOCIETY SYMPOSIUM  
5-7 JULY 2013

### Report: Leonard Bazar

The Symposium commenced with dinner on Friday evening, followed by a talk by Martin Faulkner: *Painting the clouds with sunshine*. Martin, who makes reproduction millinery, spoke as a World War II milliner, presenting his collection and giving practical tips, including how to construct a hat from a sheet of paper!

On Saturday morning, we walked to Norwich Castle Auditorium where a number of interesting

papers were presented. First up was Bethan Bide: *The shoe as protective symbol during the London Blitz*. Starting with the striking image of shoes on a bombsite, Bethan covered the practical as well as symbolic aspects of war: walkers through bombed streets valued comfort and durability. The next paper was given by Sonia Ashmore and Jenny Lister: *The Shifting Shawl*. Sonia and Jenny's presentation described the preliminary

research for their book using the V&A's collection of Kashmir shawls, showing what inspired them and outlining the detailed work to follow. The last paper in Session One was Charlotte Nicklas: *Hats in British Fiction 1890-1930*. Charlotte's presentation showed the importance of hats to previous generations in denoting class and giving more subtle signals. The fiction ranged from Virginia Woolf's *Mrs Dalloway* to Dorothy Whipple's *High Wages*.



Above: Norwich Castle Museum store; shoes and stomacher.  
Left: hands-on!  
Images courtesy Margaret Isaacs.



After a coffee break, Christine Griffiths gave her paper: *"Not Forgetting his Perfumed Gloves"; Accessorizing scent in 18th century England*. Christine explained how scent was needed in accessories to hide various smells: of leather, the wearer and his environment. Her researches into the actual scents used extended to recreations in her Manhattan apartment! This was followed by the **Student Design Awards** (see box, below).

After lunch were two papers, the first by Glenda Haseler: *Opera Cloaks - Functional, Frivolous and Fabulous*. Glenda's research was triggered by access to her institution's collection, her research extending



Above: Ruth Battersby-Tooke displays a Norwich shawl and left: Bridewell Museum's pattern book of silk samples.

into more fabulous - and frivolous - matter (the New York bath tub scandal), and how the functional garment used for warmth outdoors became the fashionable item worn inside colder electrically-lit theatres. Dr Giorgio Riello gave a Keynote lecture: *The Art of the Shoe; The Poetry and Pornography of a*

*continued on next page*

### Student Design Awards

Sue Chowles's second year students from Norwich University College of the Arts produced ingenious and efficient accessories which converted into something else: Toby Neve's winning cloak became a tent, its air vent crowned by the cloak's hat.

Images courtesy Margaret Isaacs.





Viewing embroideries, Sainsbury Centre for Visual Arts. Image courtesy Margaret Isaacs.

### *Pedestrian Accessory.*

This contrasted shoes worn and enjoyed by all, and the works of art bought, and possibly worn, by the discerning rich. This stimulating approach to the cult of the shoe ended with an account of Luigino Rossi's enterprises, making for YSL and under his own label.

The delegates were then divided into groups to view the displays, study room and stores at the Castle Museum. Our visit to the costume store, an Aladdin's cave of accessories and other treasures, was crowned by the four choice Norwich shawls displayed for us by Ruth Battersby-Tooke, Curator of Costume and Textiles, with explanations of how their manufacture developed over the nineteenth century.

Our After Dinner Speaker was Annamarie Sandeck: *Personal Accessories Exhibited by Tiffany & Co at 5 World's Fairs.* For Tiffany, "accessories" are

practical items, so no jewellery, but card cases, smokers' accessories and so on - still highly desirable possessions. This approach allowed a sharp focus and unexpected sidelights on how the firm operated - originally selling paste diamonds!

After the AGM on Sunday morning, Session Four commenced with two papers on hats, given by Alasdair Peebles: *Hats and Caps for Boys 1850-1950*, and Veronica Main: *Hats : A Hundred Years of Change, 1750-1850*. These presentations again made the symposium a sharing and developing of ideas, not just a conference imparting them. Alasdair showed us boys' headgear, as influenced by military if not high fashion. Veronica described the development of straw hats, influenced by technical advances as well as fashion, and Leghorn's place in this (peripheral). Their discussions suggested ideas for further research. This session concluded with Prof. Valija Evalds: *The Changing Form and Fortunes of the Apron*. Valija's presentation covered when and why women were and were not portrayed wearing aprons, the garments actually worn, and how the view of women working changed.

*continued on page 16*



## The Costume Society Symposium

### *Rites of Passage*

Exeter 4th - 6th July 2014

#### Booking Form

Please indicate clearly your booking AND complete total

Please select your options by ticking the appropriate boxes:

If you are paying a registration fee you must still select your attendance options.

Please select your required options.	£50.00 non refundable registration fee. Balance will be payable by 23 May 2014 **This fee is deductible from the amounts below**	£ 50.00	<input type="checkbox"/>
2 Nights Fri + Sat	All lectures. Two nights accommodation, with full breakfast, lunch, refreshments and dinner.	£355.00	<input type="checkbox"/>
Symposium Sat Day Rate	All lectures, lunch, and refreshments for Saturday. No accommodation. Saturday	£75.00	<input type="checkbox"/>
Symposium Sun Day Rate	All lectures, lunch and refreshments for Sunday. No accommodation. Sunday	£75.00	<input type="checkbox"/>
Sunday night	Accommodation including dinner, bed and breakfast. Sunday	£99.00	<input type="checkbox"/>
Monday am	Visit to be advised.		<input type="checkbox"/>
Non Members*	Non Members premium please add.	£40	<input type="checkbox"/>
Non NT Member	Add Killerton admission for non NT members** <i>Does not apply to Saturday day delegates</i>	£7.80	<input type="checkbox"/>

#### Add up your options and insert total

#### Balance payable by 23 May 2014

Name: \_\_\_\_\_

Email: \_\_\_\_\_

Tel no: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

### Accessories Sale

A sale of accessories donated by Costume Society members was held in the Symposium hotel on the Sunday, which raised just under £500.00, to be used to support the various Costume Society Awards. Michelle Thomas and Judy Tregidden would like to thank all the givers, buyers and helpers who together contributed to this very successful result.



**The balance, minus your original deposit of £50 will be due by 23 May 2014.**

Members can book online by credit/debit card or through PayPal on the website: [www.costumesociety.org.uk](http://www.costumesociety.org.uk)

OR send (non returnable) deposit cheque £50 sterling made payable to:

**The Costume Society**

To:-

Michelle Thomas, Symposium Co-ordinator,  
The Costume Society,

1A Belle Vue Road, Henley on Thames, Oxfordshire RG9 1JQ.

Email: [symposium@costumesociety.org.uk](mailto:symposium@costumesociety.org.uk)

If you do not provide an email address, please send a stamped addressed envelope with the booking form.

Please photocopy the completed form and keep a copy for your records.

Please advise any dietary/access requirements by email or post.

\* Individual membership costs just £36 a year – to join visit [costumesociety.org.uk](http://costumesociety.org.uk)

\*\* Killerton admission charges for 2014 unavailable at time of going to press.

Any adjustments will be made prior to balance payments being due.

**Final programme will be circulated in May 2014**



**The Costume Society**

# 2014

## Membership Renewal

Subscriptions are due on 1 January 2014

You can join or renew and pay online through our website, or complete this form and send with your subscription or completed Standing Order Mandate to the Membership secretary.

Ms FE Starkey,

The Shambles, Sham Castle Lane, Bath BA2 6JH , United Kingdom

### **Please note**

Rates were changed in 2012 and if you pay by standing order, please check that your mandate is up to date (you can check with your bank, or your entry on the website if we have your email address). A significant number of subscriptions at the old rate were received in 2013 and it means you only get one Journal a year.

There is a Standing Order Mandate on page iv of this form if required.

If you're a British taxpayer and haven't already, please consider the Gift Aid option - it really cheers up the Treasurer.

Do it now while you remember!

[membership@costumesociety.org.uk](mailto:membership@costumesociety.org.uk)  
for any queries.

## I wish to join/renew membership of the Costume Society for 2014

Forename(s) \_\_\_\_\_

Surname \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

email address \_\_\_\_\_

Student members, please indicate your \_\_\_\_\_

Institution \_\_\_\_\_

Course \_\_\_\_\_

and provide a copy of your student ID

I enclose a cheque for: .....

or

I have filled in the Standing Order  
Mandate (page iv of this pullout).

If you require a receipt, please enclose a self  
addressed envelope, stamped or with an  
international reply paid coupon.

### 2014 Rates

	Individual	Student
UK	£36.00	£21.00
Overseas Airmail	£40.00	£25.00

## Gift Aid Declaration

### The Costume Society (Reg.charity 282401)

I should like the Costume Society to recover income tax on all my subscriptions/  
donations made to the Costume Society and on any that I make from now on.  
I confirm that the UK income tax or capital gains tax that I pay will be at least  
equivalent to the tax reclaimed by the Costume Society each year, and I shall give  
written notice if and when this cease to be so.

Signature \_\_\_\_\_

Date \_\_\_\_\_

## Payment methods

### Cheques

Payable in sterling, from a bank with  
a UK arrangement or branch, or in US  
dollars.

### PayPal

Go to our website at  
[www.costumesociety.org.uk](http://www.costumesociety.org.uk)  
and follow the renewal/application links.

### Standing Orders

Please fill in the Standing Order Mandate  
overleaf and send to the Membership  
secretary. It would be helpful if you could  
point out any difference between your  
Bank account name and the one by  
which we know you.

### Internet banking

If you wish to use your internet account  
you will need our details:

The Costume Society Bank is  
The Nat West Bank, Canterbury branch  
Sort code 60-04-27  
Account number 94069905  
Account name: The Costume Society

### Overseas members

A direct payment can be made from  
your bank to ours. Please note that the  
amount we receive should be £40.00  
for full members or £25.00 for student  
members. Be aware that some banks  
charge a large fee for this service.

If you wish to pay this way you can ask  
your bank to send the money direct to  
the Society's account.

You will need the following information:

BIC code of the Nat West Bank

Canterbury is NWBKGB2L

The IBAN code is

GB29NWBK60042794069905

Please send us confirmation if you have  
done this either by post or by email to  
[membership@costumesociety.co.uk](mailto:membership@costumesociety.co.uk)

### Gift Aid

If you pay income tax in the UK, and  
have not already done so, could you  
please fill in the gift aid form. This will  
increase the value of your membership  
without costing you a penny more.

Please return this form  
and payment or completed Standing Order Mandate to:

Ms FE Starkey  
Costume Society Membership Secretary  
The Shambles  
Sham Castle Lane  
Bath BA2 6JH  
United Kingdom

# Standing Order Mandate

To \_\_\_\_\_

Bank plc \_\_\_\_\_

Branch title \_\_\_\_\_

Sort code \_\_\_\_\_

Address of Bank \_\_\_\_\_

Please pay National Westminster Bank plc  
 Canterbury City Centre Branch  
 11 The Parade  
 Canterbury  
 Kent  
 CT1 2DT

Sort code: 60-04-27

For the credit of The Costume Society

Account no. 94069905

The sum of \_\_\_\_\_  
 and thereafter every 1 January until further notice in writing

**This revokes any previous standing order.**

Debit my/our account No: \_\_\_\_\_

Signed \_\_\_\_\_

Please print name \_\_\_\_\_

## Shooting Style STUDY DAY

Name \_\_\_\_\_

STUDY DAY:  
**Shooting Style: Fashion on Screen**  
**Saturday 19 October 2013**  
 10:30 – 16:30  
 London College of Fashion, John  
 Princes Street, London W1M 0BJ  
 Ticket number \_\_\_\_\_

This portion will be returned to confirm your booking. Please bring it with you. If you do not supply a SAE for return of ticket, we cannot confirm your booking. If you are unable to come, please ring 01225 722208. If there is a waiting list your ticket can be resold.

## STUDY DAY: Shooting Style: Fashion on Screen

Saturday 19 October 2013

Name \_\_\_\_\_

Tel \_\_\_\_\_

Address \_\_\_\_\_

postcode \_\_\_\_\_

email \_\_\_\_\_

Please send me ..... Costume Society members' tickets at £25.00  
 ..... Non-members' tickets at £35.00  
 ..... Student members' tickets at £10.00  
 ..... Student non-members' tickets at £15.00

*Lunch is not included in the ticket price.*

I enclose a cheque for £..... made payable to **The Costume Society**  
 Please send your cheque with this form and a stamped self-addressed envelope to:  
 Costume Society Bookings, The Old Brewhouse, Limpley Stoke, Bath, BA2 7FR

## Cosprop VISIT

Name \_\_\_\_\_

VISIT:  
**Cosprop Spring 2014**  
 TIME and DATE to be confirmed  
 Cosprop, 469-475 Holloway Road,  
 London N7 6LE  
 Ticket number \_\_\_\_\_

This portion will be returned to confirm your booking. Please bring it with you. If you do not supply a SAE for return of ticket, we cannot confirm your booking. If you are unable to come, please ring 01225 722208. If there is a waiting list your ticket can be resold.

## CONNOISSEUR VISIT: Cosprop

Spring 2014 date to be confirmed

Name \_\_\_\_\_

Tel \_\_\_\_\_

Address \_\_\_\_\_

postcode \_\_\_\_\_

email \_\_\_\_\_

Please send me ..... Costume Society members' tickets at £25.00

*Maximum number of 10 places available*

I enclose a cheque for £..... made payable to **The Costume Society**  
 Please send your cheque with this form and a stamped self-addressed envelope to:  
 Costume Society Bookings, The Old Brewhouse, Limpley Stoke, Bath, BA2 7FR



## Patterns of Fashion Award.

COSTUME SOCIETY SYMPOSIUM  
5-7 JULY 2013

Report by: Liz Booty

The Patterns of Fashion Award honours the work of the dress historian Janet Arnold (1932-1998), a founder member of the Society.

An award of £500 is open to students studying on costume and fashion-related education courses that involve the design and realization of costume. It is awarded to the student who has, in the opinion of the judges, produced a reconstructed garment from a pattern in one of the Janet Arnold *Patterns of Fashion* books that reflects the high standards presented in the books.

The 2013 winner is Hermione Gibbs with her 1660-65 bodice. The judge, Alistair McArthur, Head of Costume, RSC, commented:

'I felt that Hermione had really developed her skills throughout this piece to produce a truly remarkable achievement in hand sewing, construction and concentration. She had been unable to handle or accurately photograph the original and therefore had to discover the correct processes through detective work and by using her own initiative. I was impressed by how she had referenced men's' construction during the period. I also loved the fact that she'd done two toiles to make sure she had it right and that, if she were to remake it, she'd keep it in a pillowcase to protect it.

Her accompanying folders displayed ingenuity, care and consistency. The inner corset construction alone was well documented and thorough. I was impressed with her practical approach to her tight budget. Nothing was sacrificed by making the bodice in calico with satin trim. The line was beautiful and I also liked that she hadn't chosen a 'pretty' costume, but one upon which success would rely solely upon her techniques. If you'd placed this inside a glass case, I'm sure it could have passed for an original garment. I felt that she would have had a go at this even if it wasn't for a competition; just to see if she could do it. For all of these reasons, I felt that she was the winning finalist.'



Inset: 2013 winner Hermione Gibbs, Glamorgan University, with front and back views of the 1660 bodice.

There are more images of this and other finalists' entries on the website under the Awards and Bursaries page, Patterns of Fashion link.



continued from page 12

After the **Patterns of Fashion Award** presentation (report page 15) and lunch, we enjoyed the two concluding papers. Ruth Battersby-Tooke spoke on *Curating a display of functional accessories*. Rather like our symposium, Ruth showed how much interesting material can be crammed into a small space, and how it is possible to develop themes and provoke thought as well as highlight isolated items, through judicious contrasts and similarities. The final presentation was by Leanne Wierzba and Gemma Williams: *Framed! Contemporary Eyewear in Fashion*. This covered more than its "official" period of 1950-2012, marked by specs, a medical device, becoming eyewear, a fashionable accessory. Images of striking eyewear

were given some historical context, including the influence of travel; 1930's aviator designs are still used.

We then toured the Bridewell Museum. This being the museum of Norwich's history there was plenty to see on textiles and shoes, excellently displayed and explained; I was not the only one enthralled by the Jacquard power loom with a video showing exactly how it operated.

The Monday outing to see Stumpwork at the Sainsbury Centre for Visual Arts was greatly enhanced by Imogen Stewart's impromptu introduction to these delightful examples of seventeenth century embroidery and their mysteries - who made them, amateurs or professionals, what exactly is being depicted and why, and what techniques were used? A visit to the Art Nouveau exhibition allowed a final view of superb jewellery, some by Tiffany, rounding the weekend off well.

Norwich Castle shoes in their specially constructed storage container.



**Report:** Jean Derby

After checking into the hotel, on Friday 7 July, a group of Costume Society members visited the Strangers' Hall in Norwich. This is an interesting building that has been extended over the years so that rooms, which reflect the different periods in the house's history, were on different levels with a lot of fairly steep stairs to negotiate. Strangers' Hall has been the home to merchants and mayors and a dancing master since 1320.

We entered into the great hall where the table was laid for a meal with very realistic food on the dishes. We then went through into the dining room where rugs were on the table because they were too expensive to be used on the floor. Cushions had been made of the same material, but the museum only has two original ones; the others had been made in Bulgaria because the work would have been too expensive in the UK. There was also a lovely silver basket used for christening gifts. Among the other rooms we saw were the Regency music room, a room with toys and doll's houses, and a very impressive number of toy animals which seemed unlikely to be able to fit into the Noah's Ark.

One of the earlier residents was very keen to preserve parts of buildings in the city which were to be pulled down, so he bought door surrounds which didn't lead anywhere and fireplace surrounds which were too big. In the kitchen, which the museum thinks was originally a counting house, the ceiling was of carved wood, obviously saved from another building. We ended our tour in the 17th century knot garden, which was very pleasant.



A bedroom in Strangers' Hall. Image courtesy Margaret Isaacs.

## Student Bursary Reports

**Student Bursary Report:** Elisabeth Gerner, Edinburgh University

As a PhD candidate whose research revolves around eighteenth-century underwear and accessories, the theme of the Costume Society's 2013 annual symposium, *Accessories*, could not have been more timely or relevant to my doctoral work, and as my first Costume Society symposium it was a wonderful introduction and immersion into the depth of knowledge the Society has at its fingertips. My attendance at the symposium was made possible thanks to the kind consideration and generosity of the Costume Society and Maney Publishing through the Student Symposium Bursary.

I am currently in my second year of my doctorate at Edinburgh University, working on my thesis, *Têtes to Tails: Eighteenth-Century Underwear and Accessories in Britain and Colonial America*. Attending the symposium was a wonderful opportunity to step back from the intricacies and minutiae of my work to consider the wider themes of a range of accessories spanning the centuries. The continual questioning and probing of what constitutes an accessory and what different types of accessories can signify throughout the symposium created an overarching discourse around these often overlooked, but integral necessities of fashion.

This inquisitive dialogue was punctuated by fantastic papers, many of which, to my delight, discussed eighteenth-century accessories; for example, Veronica Main's extensive and lively inquest into the straw hat and Professor Valija Evalds' investigation of the apron. In addition to fuelling my curiosity to learn the range of current research of scholarship, papers like Christine Griffiths' documentation of the perfumed glove demonstrated a depth of methodological enquiry, questioning the limits of artefacts and text as evidence through a sensory lens, themes that resonate with my work. The scope of papers simultaneously developed my knowledge of accessories outside my period and specific doctoral interests, while also inspiring me both to consider the range of garments one can examine, and how to extract their narratives. Bethan Bide's framework of memory and oral history left me wishing the wearers of my garments could be interviewed to tell their stories. Keynote speaker, Professor Giorgio Riello's provocative inquest of shoes demonstrated the apt ability to stretch a narrative from the popular mythology of Versailles to the concerns of fashion and production of today.

Listening to and engaging with these papers has given me a precious dose of perspective so often lost in the midst of one's



own research. The symposium also afforded me the opportunity to engage with like-minded dress history compatriots, spanning from fellow 'budding' scholars, to self-named enthusiasts, and to founding members of the field of dress history. Everyone was so warm, inquisitive and eager to welcome me into the Society. This chance to mix, mingle, discuss and engage was invaluable, especially as I am on the threshold of my career and entrance into this diverse field. It was great to meet and make connections with people both for future research endeavours, local and abroad, but also to enjoy genuine conversations with a range of people who hold such a breadth of knowledge and interests.

I am so grateful for the Costume Society for affording me such a thought-provoking and plentiful three days of research, networking and costume-related enjoyment. I hope to become an active member of the Society in the years to come, but as a first taste, *Accessories* fitted like, dare I say it, a perfumed glove.

**Student Bursary Report:** Connie Flynn, University of Highlands and Islands, Shetland

I am extremely grateful and delighted to be awarded a bursary which was funded by Maney Publishers to attend The Costume Society Symposium on *Accessories* in Norwich July 2013.

The symposium was very well organized with a valuable and varied programme including museum visits, many academic papers presented on a wide range of subjects relating to accessories, a chance to see current fashion students' work, and finally an accessory fundraising sale. The experience was rich in content.

One of the most valuable aspects of the symposium was having the opportunity to hear about fascinating current research in the field by enthusiastic speakers, also the chance to speak to others about their work and interests. It is difficult for me to choose one subject as there were many I found particularly interesting, from Bethan Bide's talk on *The Shoe as a Protective Symbol during the London Blitz* to the ideas on *The Shifting Shawl 1800-1914* by Jenny Lister and Sonia Ashmore; inspirational thoughts on *Not forgetting His Perfumed Glove* by Christine Griffiths to Glenda Haseler's talk on *Opera Cloaks – Functional, Frivolous and Fabulous* based on Wimbledon College of Art's very own collection, and finally *The Changing Forms and Fortune of the Apron* by Prof. Valija Evalds, all of which provoked different ideas.

It was a treat to see and hear about the costume stores at Norwich Castle Museum, especially seeing the beautiful Norwich shawls. This is a subject I hope to develop in my own research. I feel the experience has broadened my awareness of



*continued on next page*

the diversity of accessories with regards to function and decoration, fashion and branding.

I enjoyed and appreciated the **Student Design Award** presentations of excellent contemporary work by local students from Norwich University of the Arts. Their brief was 'to think differently about accessories', with the idea of transformation from one accessory to another. This concept was evident in all the presentations. In contrast was the more traditional **Patterns of Fashion Award**, which was open to students studying costume making. The brief was to reconstruct a garment from Janet Arnold's *Patterns of Fashion* books. Once again the work was excellent and Alistair McArthur, Head of Costume at Royal Shakespeare Company, had a difficult task judging the award.

I am very grateful to the members of the Costume Society Committee present who were so welcoming and I hope to be able to participate in further Costume Society events in the future. Much appreciation goes to Maney Publishers for funding the Bursary.

## Yarwood Report

**Final Report:** Katharine Crompton: M.A. History of Design and Material Culture, University of Brighton

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

Handing in my dissertation at the end of September was a great relief! Having set myself a rigorous schedule of a certain number of words per day I was not in too much of a hurry at the end, though of course as soon as I had handed it in I kept thinking of ways in which it could have been improved. My tutors were very helpful in providing a balance of encouragement and focused constructive criticism, and having two points of view was helpful, especially as my topic was one which spanned several widely different areas of interest.

I would like to express my gratitude to the Costume Society for enabling me to travel so much back and forth to the School of Oriental and African Studies, where I had access not only to the full China Inland Mission archives, but to the entire SOAS library collection, which contains many hard-to-obtain works pertaining to my topic. The Yarwood Award also provided assistance with having my dissertation printed and bound. The experience of researching for and writing my dissertation has been fascinating and (mostly) enjoyable. I have learned so much both about my topic and about the process of archival research and writing an independent work.

*Katharine received a Distinction for this dissertation. A fuller report on it will be available on the Costume Society website.*

## Notes and Notices

### **Link to an interesting dissertation:**

My name is Hannah Sutherland, and in July 2013 I graduated with a First Class Honours in Costume Interpretation, from Wimbledon College of Art. I have loved my course, but my aim in the long term is to get into textile conservation, and exhibitions. As part of my degree I had to submit a 5000 word dissertation. Entitled *Touch with your eyes: effective display of historical dress*, my essay aimed to examine what it is that makes for a high quality, accessible, informative display of historical dress.

Taking an item of clothing, and putting it on a static mannequin behind a piece of glass is the furthest point possible from its original intention, as most of human understanding of dress comes from touch and movement. The links between museums and graveyards have been made numerous times, so curators and exhibition designers have to put in a lot of work to make the garments "come to life". I think my key finding was that the audience has a desire to see the unseen, and delve into the "backstage" of the museum; and bringing conservation and mounting information to a wider public will allow for a more informed audience, and a greater understanding into the problems faced by museums today.

If anyone would like to read the whole essay there is a link below. I will be working as an intern at the Victoria and Albert Museum from September 2013, and I look forward to developing my skills and extending my knowledge. Thank You.  
<http://www.filedropper.com/hannahsutherlanddissertation>

### **An Invitation to submit papers for publication in IJCF**

I am So Won Jeong, an administrative assistant of International Journal of Costume and Fashion (IJCF) (<http://ijcf.kscold.or.kr>). We would like to invite papers for publication through The Costume Society, one of the most influential associations in costume and fashion.

For a short description of International Journal of Costume and Fashion (IJCF), please see below.

IJCF is one of the representative academic journals of the Korean Society of Costume (<http://www.ksc.or.kr>), published biannually in every June and December since 2001. Academic, industrial, and multinational research findings are published through us. IJCF addresses all aspects of costume and fashion. Coverage will include, but is not limited to: history of dress of diverse cultures, fashion theory, traditional dress, theatrical costume, fashion design, product development, aesthetics of dress and fashion, fashion marketing and management, fashion merchandising and retailing, socio-cultural aspects of dress, social psychology of dress and fashion, cultural studies of fashion and dress, clothing construction, textile science, and new technology in fashion industry

### **New Costume blog.**

Ellie Jones, Conservation and Engagement Manager for the National Trust at Berrington Hall, Herefordshire, has started a blog on the Snowhill Costume Collection now housed there, to try and raise its profile.

It can be accessed at:  
<http://historicalcostume.wordpress.com>

### **New App on Lace Available.**

A new app has been developed for iPhones on lace:  
<http://www.jeanleader.co.uk/publications/lace-app.html>

**WECS**  
**WEST OF ENGLAND**  
**COSTUME SOCIETY**  
 Hayesfield Girls' School,  
 Upper Oldfield Park, Bath  
 BA2 3LA

**Layers of Fashion**  
**Janet Arnold Study Day**

Saturday 5  
 October 2013  
 Recreating on  
 live models  
 four outfits  
 from Janet  
 Arnold's  
 "Patterns  
 of Fashion"  
 – 1562,  
 1708-9,  
 1798-1805 and 1931-2  
 www.  
 wofecostumesociety.org



**SCCS**  
**SOUTHERN COUNTIES COSTUME SOCIETY**  
 Jane Austen's House  
 Museum, Chawton, Alton,  
 Hampshire GU34 1SD  
**Looking at the clothes**  
**inside Jane Austen's**  
**wardrobe**  
 Saturday 5 October 2013  
 www.  
 sccostumesociety.org.uk

County Kerry, Ireland  
**Kenmare Lace Festival**  
 3-6 October 2013  
 kenmarelacefestival.com

**TEXTILE SOCIETY**  
 Chelsea Old Town Hall,  
 London SW3 5EE

**London Antique**  
**Textiles Fair**

Sunday 6 October 2013  
 atf@textilesociety.org.uk  
 www.textilesociety.org.uk

**DATS**  
 The Fashion Museum,  
 Bennett Street, Bath BA1  
 2QH

**Construction**  
**and Reconstruction -**  
**interpreting the past.**  
 10 – 12 October 2013  
 AGM and Conference  
 www.  
 dressandtextilespecialists.org

**SCCS**  
**SOUTHERN COUNTIES COSTUME SOCIETY**  
 Claydon House, Middle  
 Claydon, Bucks MK18 2EY  
**Popinjay in Purple: the**  
**Verney Collection**  
 Wednesday 16 October  
 2013  
 www.  
 sccostumesociety.org.uk

**COSTUME SOCIETY**  
 London  
 College of  
 Fashion,  
 20 Princes  
 Street,  
 London W1M  
 0BJ



**Shooting Style: Fashion**  
**on Screen**

Saturday 19 October 2013  
 Annual Study Day  
 Costume Society Bookings,  
 The Old Brewhouse, Limpley  
 Stoke, Bath, BA2 7FR.  
 Booking form on page13  
 www.costumesociety.org.uk

**TEXTILE SOCIETY**  
 County  
 Sessions  
 House, William  
 Brown Street,  
 Liverpool L3  
 8EL



**Textiles: Embroidering**  
**the Truth**

1 November – 3 November  
 2013  
 AGM and Annual Conference  
 Booking: louannecollins@  
 hotmail.com  
 www.textilesociety.org.uk

**ASSOCIATION OF DRESS HISTORIANS**  
 Art Workers' Guild, 6 Queen  
 Square, London WC1N 3AT  
**New Research Day**  
 Friday 15 November 2013  
 www.dresshistorians.co.uk

**WECS**  
**WEST OF ENGLAND COSTUME**  
**SOCIETY**  
 Bath Bowling Club,  
 Pulteney Road,  
 Bath BA2  
 4EZ  
**Sumptuous**  
**Silks:**  
**Japanese**  
**Kimono from**  
**1600 to present**  
 Saturday 23  
 November 2013  
 Speaker: Anna  
 Jackson, Keeper  
 of the Asian  
 Department at the V&A.  
 www.  
 wofecostume.society.org



**INSTITUTE OF INTERNATIONAL VISUAL**  
**ARTS AND V&A**  
 V&A Museum, South  
 Kensington, London SW7  
 2RL

**The Subversive Stitch**  
**Revisited: the Politics**  
**of Cloth**

Friday 29 – Saturday 30  
 November 2013  
 subversivestitch@gold.  
 ac.uk

**NATCC**  
**9TH BIENNIAL NORTH AMERICAN**  
**TEXTILE CONSERVATION CONFERENCE**  
 San Francisco, California  
**Conserving Modernity,**  
**the Articulation of**  
**Innovation**  
 12 – 15 November 2013  
 http://natconference.com

**WECS**  
**WEST OF ENGLAND COSTUME SOCIETY**  
 Bath Bowling Club, Pulteney  
 Road, Bath BA2 4EZ  
**Dressed for War and**  
**AGM**  
 Saturday 1 February 2014  
 www.  
 wofecostumesociety.org

**SCCS**  
**SOUTHERN COUNTIES COSTUME SOCIETY**  
 Crawley Hall, Weald and  
 Downland Museum,  
 Singleton, Chichester PO18  
 0EU

**What the Other Half**  
**Wore, working class,**  
**rural and occupational**  
**dress**

Saturday 1 March 2014  
 AGM and Study Day  
 www.sccostumesociety.org.  
 uk

**TEXTILE SOCIETY**  
 Armitage Centre, Fallowfield,  
 Manchester, M14 6HE  
**Manchester Antique**  
**Textiles Fair**  
 Sunday 2 March 2014  
 atf@textilesociety.org.uk  
 www.textilesociety.org.uk



**COSTUME SOCIETY**  
 469 – 475 Holloway Road,  
 London N7 6LE  
**Connoisseur visit:**  
**Cosprop**  
 Spring 2014 (date to be  
 announced) visit: Cosprop,  
 Film, TV and Theatre  
 Costumiers  
 Costume Society Bookings,  
 The Old Brewhouse, Limpley  
 Stoke, Bath, BA2 7FR.  
 Booking form on page 13  
 www.costumesociety.org.uk

**NESAT NORTH EUROPEAN SYMPOSIUM**  
**FOR ARCHAEOLOGICAL TEXTILES**  
 Hallstatt, Austria  
**NESAT XII Symposium:**  
**Prehistoric and historic**  
**textile finds**  
 21 – 24 May 2014  
 Information: karina.groemer@  
 nhm-wien.ac.at  
 www.nesat.de/hallstatt\_xii

**COSTUME SOCIETY**  
 Henderson Lecture Theatre,  
 XFI Building, Exeter University  
**2014 Annual**  
**Symposium: Rites of**  
**Passage**  
 4 – 6 July 2014  
 See page 3 for more detail.  
 Booking form in centre of this  
 newsletter or online.  
 symposium@  
 costumesociety.org.uk  
 www.costumesociety.org.uk

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

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

**Costume Society Bookings:** Booking Forms on centre pages.

## Exhibitions 2013

### Abegg-Stiftung

Werner Abeggstrasse 67,  
CH-3132 Riggisberg

### The Pleasures of Collecting

28 April – 10 November  
2013.

Works of art and textile from  
historic private collections.  
[www.abegg-stiftung.ch](http://www.abegg-stiftung.ch)  
Tel: +41 (0)31 808 12 01.

### Chertsey Museum

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

### Farewell to all that

14 September 2013 –  
23 August 2014

Edwardian and  
pre-First World War  
fashions 1901-1914  
[www.chertseymuseum.org.uk](http://www.chertseymuseum.org.uk)  
Tel: 01932 565764



### The Fashion Museum

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

### Fifty Fabulous Frocks

until December 2013  
An exhibition to celebrate the  
Museum's 50th Anniversary  
[www.fashionmuseum.co.uk](http://www.fashionmuseum.co.uk)  
Tel: 01225 477173

### Fashion and Textile Museum

83 Bermondsey Street,  
London SE1 3XF.

### The Glamour of Bellville Sassoon

20 September 2013 - 11  
January 2014

Britain's foremost couture  
label from the 1960s  
onwards.

[www.ftmlondon.org](http://www.ftmlondon.org)  
Tel: 020 7407 8664

### Gallery of Costume

Platt Hall, Rusholme,  
Manchester M14 5LL

### Christian Dior: Designer in Focus

until January 2014  
[www.manchestergalleries.org](http://www.manchestergalleries.org)  
Tel: 0161 245 7245

### Killerton House

Broadclyst, Exeter, EX5 3LE

### Objects of Desire

until 31 December 2013  
Exploring the timeless  
desirability of designer  
fashions  
[www.nationaltrust.org.uk/  
Killerton](http://www.nationaltrust.org.uk/Killerton)  
Tel: 01392 881345

### Northampton Museum and Art Gallery

Guildhall Road, Northampton  
NN1 1DP

### MODS

until 29 September 2013  
Exploring the stories of the  
1960s Mods and subsequent  
revivals.  
[www.northampton.gov.uk](http://www.northampton.gov.uk)  
Tel: 01604 838111

### Snibston Discovery Museum

Ashby Road, Coalville,  
Leicestershire, LE67 3LN

### Taking the Plunge

until May 2014

The history of men's and  
women's swimwear.

[www.leics.gov.uk/  
fashiongallery](http://www.leics.gov.uk/fashiongallery)  
Tel: 01530 278444



### Sudley House

Mossley Hill Road, Liverpool,  
L18 8BX

### 20th Century Chic

until 2014  
12 evening outfits 1900 -  
2000  
[www.liverpoolmuseums.org.  
uk/sudley](http://www.liverpoolmuseums.org.uk/sudley)  
Tel: 0151 724 3245

### Victoria and Albert Museum

South Kensington,  
London SW7 2RL.



### Club to Catwalk

until 16 February 2014  
London fashion in the 1980s

### Pearls

21 September 2013 -  
January 2014  
The history of pearls from the  
Roman Empire to today.  
[www.vam.ac.uk](http://www.vam.ac.uk)  
Tel: 020 7942 2000

### Waddesdon Manor

near Aylesbury,  
Buckinghamshire, HP18 0JH

### Sacred Stitches

until 27 October 2013  
Ecclesiastical textiles in the  
Rothschild Collection  
[www.waddesdon.org.uk](http://www.waddesdon.org.uk)  
Tel: 01296 653226

## Courses and Conferences

### DATS Annual Conference 2013

The Fashion Museum, Bath, BA1 2QH.

### Construction and Reconstruction – Interpreting the Past

10 – 12 October 2013

For further information and booking:  
[www.dressandtextilespecialists.org](http://www.dressandtextilespecialists.org)

### Institute of Historical Research, London

### Emotional Objects: Touching Emotions in Europe 1600-1900

11-12 October 2013

<http://emotionalobjects.wordpress.com>

### Lotherton Hall Study Day

Lotherton Hall, West Yorkshire, LS2 8BH

### Fashions from the Home Front

17 October 2013, 10.00 – 17.00

For further information and booking: [wendy.shuttleworth@leeds.gov.uk](mailto:wendy.shuttleworth@leeds.gov.uk)  
[www.leeds.gov.uk/Events/Pages/fashionsfromthehomefront.aspx](http://www.leeds.gov.uk/Events/Pages/fashionsfromthehomefront.aspx)

### Textile Society AGM and Conference 2013

Walker Art Gallery, Liverpool

### Textiles: Embroidering the Truth

1-3 November 2013

For further information: [chair@textilesociety.org.uk](mailto:chair@textilesociety.org.uk)  
[www.textilesociety.org.uk](http://www.textilesociety.org.uk)

### 9th Biennial North American Textile Conservation Conference

San Francisco, California, USA

### Conserving Modernity: the Articulation of Innovation

12 – 15 November 2013

<http://natconference.com>

### Association of Dress Historians

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

### New Research Day

Friday 15 November 2013

[www.dresshistorians.co.uk](http://www.dresshistorians.co.uk)

[www.facebook.com/DressHistorians](http://www.facebook.com/DressHistorians)

*continued on next page*

## **NESAT XII Symposium**

Hallstatt, Austria

### **North European Symposium for Archaeological Textiles**

### **Organized by the Natural History Museum, Vienna**

21 - 24 May 2014

[www.nesat.de/hallstatt\\_xii](http://www.nesat.de/hallstatt_xii)

## **Queen Sirikit Museum of Textiles**

Bangkok

### **Weaving Royal Traditions through Time: Textiles and Dress at the Thai Court and Beyond**

6-9 November 2013

Registration is open for this

international and multi-  
disciplinary symposium.

In addition to pre- and

post-conference tours,  
the program offers special  
opportunities to see behind

the scenes at the new  
museum and visit private  
collections of Southeast

Asian textiles not accessible  
to the general public. Papers

by prominent scholars,

curators and conservators

from Asia, Europe, the US

and Australia will cover a

## **In Memoriam**

Elizabeth Suter, Fashion Illustrator and Lecturer,  
1926 – 2012

Elizabeth Suter was fashion illustrator for the Times throughout the 1960s, and her elegant drawings were a feature of the newspaper's coverage of the quarterly Paris fashion shows, in the days when illustrations had to be produced after the event purely from memory and coded notes. When not covering fashion shows she taught life drawing in the Fashion Department at St Martin's School of Art (now Central St Martin's) from 1953, and was briefly Head of Department before her retirement in the late 1970s. She was an inspirational teacher, remembered fondly by many of her students who went on to distinguished careers. Her drawing archive is at the Victoria and Albert Museum.

Elizabeth was a member of the Costume Society from 1980 to 2012, and very generously left a bequest of £1,000 to the Society in her will.

wide range of topics related to textiles and dress with royal connections. The conference will be in English with Thai as the second language.

Early bird registration deadline is 30 September.

For more information  
[http://www.](http://www.qsmtsymposium2013.com)

[qsmtsymposium2013.com](http://www.qsmtsymposium2013.com)

All copy for the Spring  
2014 Newsletter must be  
received by **31 January  
2014**.

### **Email**

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

### **Post**

Anthea Jarvis,  
10 Highgrove Park,  
Liverpool L19 9EQ



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

**CostumeSociety.org.uk**