

COSTUME SOCIETY NEWSLETTER



**SPRING
2016**



Chairman's Newsletter Report

SPRING 2016



The Costume Society has moved from strength to strength this year.

Last summer, *The Power of Gold* conference marked the Society's fiftieth year with a fascinating range of speakers including the V&A's Claire Wilcox on *Alexander McQueen: Savage Beauty* and BBC *Antiques Roadshow's* Geoffrey Munn, who brought an extraordinary collection of priceless jewels for delegates to see up close. The Costume Society's Ambassadors have revolutionised the Society's online activities. The blog (<http://costumesociety.org.uk/blog>) has offered a glimpse behind the scenes at the Museum of Edinburgh, a guide to ballet costumes on the London stage and information about the future of the Musée des Tissus in Lyons. Our Facebook and Twitter communities continue to grow apace: the monthly #CSFashionhour (last Friday of the month) on Twitter has prompted important discussions about menswear, power dressing and costume designers' use of historic garments. It was thrilling to see so many new faces at October's study day about fashion in the 1960s – and a huge pleasure to continue the debate over a glass of wine afterwards.

Looking forward, the new Elizabeth Hammond Conservation Award will provide much needed support to dress and textile conservation and we expect to launch more exciting new awards during the coming months. *Costume*, the Society's Journal, remains a leader in fashion publishing and the availability through our website to all fifty years of back issues is perhaps the most valuable resource for any student, academic or researcher. This year, a new batch of exciting and thought-provoking events will be a chance to see new things and meet people with a passion for dress history. July's conference on fashion and democracy promises to stimulate some healthy debate.

The Costume Society remains the largest organisation devoted to this subject in the UK. It is an established and thriving network of students, experts, academics, designers, makers and people who just love the subject. There has never been a better time to join.

Deirdre Murphy

Go to the Journals page to access all the back copies – free to members!

Front cover images:

Main image: Eton jacket from the Kerry Taylor Auction visit, page 10 (courtesy Kerry Taylor Auctions Ltd); Panel from left to right: Ping Lee wedding photograph, page 19; Symington corset, page 4; Transformation Paquin evening gown, page 22; Sylvia Ayton's drawings from the 1960s, page 12; People's History Museum behind the scenes, page 9. Background image is a fabric from the Whitworth collection, page 7.



SANDS FILMS, the film production company founded by producer Richard Goodwin and director Christine Edzard in the early 1970s, is known for its production of costumes for period dramas. Its unique warehouse is an Aladdin's cave of theatrical costumes, props and resource materials.

There is a well established and permanent costume making workshop. The facilities include dyeing, printing and varied skills such as corset and crinoline making and millinery.



There was such a high demand for the first visit to Sands that we have arranged a second trip.

We are privileged to offer a second visit next May to the workshop where costumes for countless productions have been made including *Little Dorrit*, *Bright Star*, *The Young Victoria*, *Pride and Prejudice*, *Mr Turner*, *Jonathan Strange & Mr Norrell*, *Les Misérables*, *A Little Chaos* and *Wolf Hall*



Images taken from the Sands website show the workshop, stills from recent films *Bright Star* (2009) *The Young Victoria* (2009) *Anonymous* (2011) *Bel Ami* (2012) *Les Misérables* (2012) , Timothy Spall as Mr Turner and work in progress from design drawings. The court dress from *Wolf Hall* was one of several on show at last year's exhibition at Barrington Court.

Venue
82 St Mary Church Street
Rotherhithe
London SE16 4HZ

Date
Thursday 12 May 2016,
10.30 – 15.30 approx

Tickets
£15.00 which includes coffee and a light lunch.

Booking
Costume Society Bookings, The Old Brew House, Limpley Stoke, Bath BA2 7FR. Booking form on page 15 of this newsletter.

Places are limited, so prompt booking advised.

Symington's Corsets: Inside and Out

BEHIND THE SCENES VISIT
SATURDAY 11 JUNE 2016

We are excited to offer you the chance to visit the Collections Resources Centre, the home of the Fashion Collections held by Leicestershire County Council.

The visit will give the participants the chance to view and study a selection of corsets, c1885-1910, from the Symington Archive, and allow the opportunity to see and feel original historic corsets that normally are only seen behind glass. This session will be fantastic for anyone who is interested not only in the history of the corset, but also in the construction of this unique garment. The visit will enhance your practical knowledge of how historic garments were constructed, the combination of fabrics used and structural techniques that can only be seen if you can open the garments up to view the internal structure.

Please be aware that the collections and study room are situated on the 1st floor and are only accessible by stairs.

Due to space restrictions refreshments will not be available on site.

Lunch is not included in the price but there is a pleasant pub that serves light lunches and refreshments only a 5 minute car drive away.

If anyone is interested in meeting for refreshments, please email or call Sarah Nicol for further details.

Email: sarah.nicol@leics.gov.uk Telephone: 0116 3053722

Directions will be sent out when booking has been confirmed.

Venue
The Collections Resources Centre, Barrow-upon-Soar, Leicestershire

Date
Saturday 11 June 2016,
10.30 – 13.00

Tickets
£10 members, £15 non-members, £5.00 student members, £10.00 student non-members

Booking
Costume Society Bookings, The Old Brew House, Limpley Stoke, Bath BA2 7FR. Booking form on page 16 of this newsletter.

Limited numbers, so prompt booking advised.



Images courtesy of the Leicestershire County Council Museum Collections

Fashion and Democracy?

THE COSTUME SOCIETY CONFERENCE IN MANCHESTER
FRIDAY 8 - SUNDAY 10 JULY 2016

This year the conference theme is **Fashion and Democracy?** and takes place in the Whitworth Gallery, recently renovated with stunning results.

On Friday afternoon there is an opportunity to visit the Conservation Studios at the People's History Museum (see page 9 for details). Alternatively, delegates may wish to visit the temporary Fashion exhibition taking place at Manchester Art Gallery. The exhibition is part of the programme commissioned by **14-18 Now**. A selection of pieces from the collection at Platt Hall are to be displayed alongside new commissions by leading female fashion designers, and graduating students from five universities. Jenna Rossi-Camus will be giving an introductory talk for delegates (time to be announced). Weekend Conference delegates can meet together on Friday evening with welcome drinks at the centrally located 4* Novotel Hotel in the Chinatown district of Manchester.

In addition to the Keynote speakers already announced (Professor John Styles, Dr Philip Sykas and Dr Lucy Worsley) the Society is pleased to announce the following speakers in the packed conference programme (in order of appearance):- **Lisa VandenBerghe** MA candidate, Concordia University; **Suzanne Rowlands** Fashion Historian, Museum Educator; **Liz Tregenza** Vintage Fashion Specialist and PhD candidate University of Brighton; **Dr Marie Mccloughlin**, Senior Lecturer, University of Brighton; **Clair Hughes**, Author; **Prof. Alison Goodrum**, Manchester Metropolitan University; **Marie Melchior**, Assistant Prof., The Saxo Institute University of Copenhagen (written with **Trine Brun Petersen**, University of Southern Denmark); **Dr Felice McDowell**, Associate Lecturer in Cultural and Historical Studies, London College of Fashion; **E-J. Scott**, Part-time Lecturer University of Brighton, Assistant Costume Curator, Killerton NT.

You may remember that in the last report from the Conference Co-ordinator the Society this year is

continued on next page

Venue
Whitworth Gallery,
Manchester

Date
Friday 8 - Sunday 10 July
2016

Booking
Prices and booking options on the form on page 17 of this newsletter.

See page 9
for an article
on the People's
History Museum



**NEW FOR 2016:
Fashion Focus and
Soapbox sessions**

Sessions designed and dedicated to finding out about the very latest progress in research across different disciplines of fashion, design and conservation.

See last paragraph on this page and online for further details

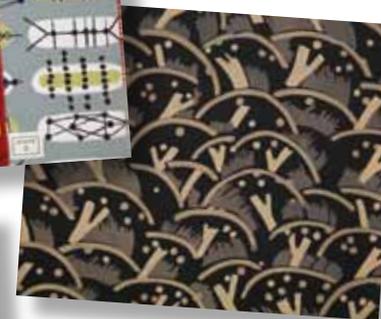
launching two brand new sessions and one new conference initiative. As a result of research undertaken in 2014 there will now be a session dedicated entirely to new research, **Fashion Focus**. The research does not need to be related to the theme of the conference and can be at any stage of the research process. This year we are pleased to have Prof. Alison Oddey, Professor of Visual Culture and Contemporary Performance, College of Arts, University of Derby, Visiting Professor at Accademia di Belle Arti di Firenze, speaking to delegates. Alison says *"I am excited to be the first person to be invited to speak in the new session Fashion Focus dedicated to new research. My current interdisciplinary research has linked to Renaissance history, fashions and textiles of the sixteenth-century, how contemporary Florentines relate to Eleonora di Toledo, the cultural value of the arts for health and well-being, and the Apothecary's New Cabinet."*

Soapbox is the new session dedicated to your input to the conference. All delegates can apply to speak about any subject related to fashion. Each 'talk' is 10 minutes and you do not have to apply with an abstract and CV, although having some presentation on the screen or visual object(s) to illustrate your 'talk' would be appreciated. Just register and complete the relevant session on the booking form. If you are booking online, please email the conference co-ordinator conference@costumesociety.org.uk

As an educational charity, mentoring is an increasingly important part of what the Society should be offering its members. The knowledge we all have in our chosen fields of fashion and dress is a resource that should be shared among our members as much as possible. Would you help us to help other members by sharing your knowledge and agree to be a mentor at the conference? Mentoring can be anything from talking about your own experience to exchanging contact information and staying in contact from time to time with those who need your help and guidance. You



Eleonora of Toledo and her son. Bronzino portrait in the Uffizi Gallery, Florence, showing some of the prestige fabric for which Florence was famous in the late 1500s..



can register as a mentor by completing the relevant sections in the booking form or the online booking form. Similarly, if you would like a mentor at the conference then let us know and we will match you with a delegate who can help.

As part of the programme we will be viewing some selected pieces in the Curatorial Study Centre at the Whitworth with Frances Pritchard, Curator of Textiles, in addition to a visit to Platt Hall with a welcome by Dr Miles Lambert, and a self-guided tour of Elizabeth Gaskell's house (transport is provided).

A provisional programme is available on the conference page of the website. We look forward to welcoming as many of you as possible at Manchester.

The Society offers a bursary for two students to attend the Conference – details can be found on our website costumesociety.org.uk.

Concessions are available for student members.

Images from the top:
'Adire' cloth (cotton stencilled and resist-dyed with indigo), 1900-24. Nigeria, influenced by Manchester prints for the West African market
Screen-printed rayon sample swatch, 1952-55
David Whitehead Ltd, Lancashire
'Cherry Orchard', 1930
Block-printed silk crepe-de-chine designed by Paul Nash for Cresta Silks.
'Marigold', 1875
Block-printed cotton designed by William Morris

Credit: The Whitworth, The University of Manchester

Annual General Meeting of the Costume Society

Sunday 10th July 2016, at 9.30am

The Grand Hall, Whitworth Gallery,
University of Manchester,
Oxford Road, Manchester M15 6ER

Agenda

- 1. Apologies** for absence
- 2. Minutes** of the Annual General Meeting held on 5th July 2015
- 3. Election** of Officers 2016/2017 and Trustees 2016/2019
- 4. Reports:**
 - a) Chairman
 - b) Secretary
 - c) Treasurer
 - d) Editor
 - e) Newsletter Editor
 - f) Website Editor
 - g) Membership Secretary
 - h) Programme Sub-Committee Co-ordinator
 - i) Conference Co-ordinator
- 5. Awards** Sub-Committees:
 - a) Patterns of Fashion Co-ordinator
 - b) Student Conference Bursary Co-ordinator
 - c) Yarwood Award Co-ordinator
 - d) Museum Placement Co-ordinator
- 6.** Any other business

Jill Salen
Honorary Secretary



EXPRESSION OF INTEREST

Role of Conference Co-Ordinator

Would you be interested in becoming the Conference Co-ordinator for the Society?

You do not need previous experience, and an honorarium is paid twice per year.

Please email the conference co-ordinator for further information in confidence, or you may contact the Chair,

Deirdre Murphy
at newsletter@costumesociety.org.uk



The People's History Museum collection is the largest collection of political material in Britain, covering working people's demand for a better world, and the organisations that represented them. Befitting the national museum of democracy, objects related to the fight for the vote make up the core of the collection. These range from the early 19th century radical demands for the vote, through the Suffragettes, to the lowering of the voting age limit from 21 to 18 in 1969.

The Textile Conservation Studio was established to conserve the museum's extensive collection of banners, provide a source of help and advice for custodians of textiles, and undertake private commissions. Situated on the second floor of the museum, the Studio was designed so that visitors can see our skilled conservators at work through a viewing area in Main Gallery Two.

Our conservators often deal with complex objects made from a variety of materials including different types of paint and modern media especially relating to contemporary protest banners. Many of the textiles in the collection convey the physical evidence of use, which could be vital to the interpretation of the object and our treatments are often tailored to meet these ethical concerns. The tour will be an introduction to the studio with a chance to have a closer look at our current projects.

There will be three tours on **Friday afternoon, 8 July**, at 14.00, 15.00 and 16.00, limited to 15 persons each.

Places will be offered on a first come first served basis.
<http://www.phm.org.uk/our-collection/textile-conservation-studio/>

Report by Bethan Bide,
Costume Society Ambassador 2015

On Friday 19 June, Kerry Taylor Auctions hosted a tour for Costume Society members, giving an insight into the workings of the auction house and a preview of the garments on offer in its latest sale.

In recent years, London's Southwark has seen something of a fashionable resurgence. Those willing to venture to the end of Bermondsey Street, a little beyond the Fashion and Textile Museum, will be rewarded by discovering the home of Kerry Taylor Auctions Ltd., the world famous fashion and textile auction house. Behind the blinds of this unassuming building (frequently drawn to prevent sunlight damaging the textiles) lies an ever-changing treasure trove of garments, representing a wide spectrum of fashion and textile history. As Kerry Taylor, who led members on a tour of the premises, revealed, new items arrive nearly every day, their nondescript packaging masking the exciting nature of their contents. However, these packages can also contain unwelcome interlopers, so the staff must take careful measures to ensure all new arrivals are moth and pest free.

Not all auction lots arrive by post; as Kerry Taylor's reputation has spread, she now receives messages from all over the globe, requesting valuations of intriguing dress collections. It is this reputation that has seen Kerry involved in auctioning collections as diverse as those of Audrey Hepburn and the Duke of Windsor. During our visit, we were lucky enough to view garments



Images: Behind the title; Bondage-style outfit of Vivienne Westwood and Malcolm McLaren's punk protégé, Jordan; Jordan Ossie Clarke floral dress designed for Celia Birtwell; Boy's Eton Montem jacket, dating from 1810
Images courtesy of Kerry Taylor Auctions Ltd.

from two very different personal collections - the bondage-style outfits of Vivienne Westwood and Malcolm McLaren's punk protégé, Jordan, and the delicate floral dresses designed for Celia Birtwell by her husband Ossie Clark, demonstrating Clark's talent for clever and creative pattern cutting.

The garments up for auction covered over two hundred years of fashion history, demonstrating changing styles and manufacturing techniques. From the gold braiding on the little boy's Eton Montem jacket, dating from 1810, to the clever tailoring of the more recent McQueen and Galliano pieces and even the spectacularly fun Jean-Charles de Castelbajac jacket, created from teddy bears, each item tells both the stories of its wearers and of the development of the fashion industry and its key players. Kerry revealed some of the more hidden details of the garments during our tour, including explaining the stylistic features characteristic of a Duke of Windsor monogrammed shirt. Members were also treated to some of the more extraordinary tales of discovery as discussion continued over tea and coffee. One particularly spectacular Schiaparelli dress was unearthed in a suitcase in a farmhouse attic, although Kerry regretted the other wonderful items that might have been found with it, had the moths not already reduced them to dust. It is this story of chance survival that encapsulates the infectious energy of the garments that pass through the auction house. As well as being fascinated by their pasts, we are left to wonder who will take them home after the hammer falls, and what turn their future narratives will take.



Images: Jean-Charles de Castelbajac jacket, created from teddy bears; Schiaparelli dress unearthed in a suitcase in a farmhouse attic
Images courtesy of Kerry Taylor Auctions Ltd.

Was it all Swinging? Revisiting the 60s

A COSTUME SOCIETY STUDY DAY IN ASSOCIATION WITH
THE LONDON COLLEGE OF FASHION

SATURDAY 17 OCTOBER 2015

Report by Sarah-Mary Geissler,
Costume Society Ambassador

The Costume Society was founded 50 years ago, so what more appropriate a subject for discussion than the very decade of its foundation?



Whether looking back through rose-tinted glasses or psychedelic spectacles, the Sixties were certainly a phenomenon, the effects of which rippled across the globe. This study day, held at the London College of Fashion, intended to look past the mythology of "Swinging London", with a diverse selection of speakers discussing overlooked aspects of the decade, the people, and the fashions that defined it.

The morning began...

The morning began with an overview of designer Barbara Hulaniki's career by museum curator Martin Pel with *Unseen Biba*. Having curated the successful exhibition at Brighton Museum, *Biba and Beyond; Barbara Hulanicki in 2012*, Pel shared insights into the creative mind behind the revolutionary iconic brand.

Angela Smith, an expert in 1960s and 1970s clothing, led us through the "Youth-boutiques" of London in the talk *Utopia and the 1960s Counter Culture: Cosmic Couture and Fantasy Visions* as she discussed how the trends, stores and philosophies grew over the decade for the trendy it-crowd.

Foundation for Freedom; St. Michael underwear in the 60s, brought us to the familiar high street staple Marks and Spencer, with recent MA History and Culture of Fashion graduate Lorraine Hamilton Smith highlighting the various attitudes towards undergarments as seen through the store's internal paper, *St. Michael News*.



Notable fashion designer, Sylvia Ayton MBE, transported us through her experience of finishing art school to design at the centre of a youthquake, as she discussed *The Phenomenon of the Swinging 60s*. Along with pieces from her own archive, Ayton recounted how she and Dame Zandra Rhodes would navigate the tube clutching pattern blocks and bolts of fabric to factories at a time where it seemed the youth would inherit the earth.

Dress historian Jade Halbert followed with a portion of her PhD research to discuss *Marion Donaldson: From Carnaby Street to Sauchiehall Street*, an alternative view of young "with-it" people who lived away from London, and the Scottish design team celebrated by the press for bringing boutiques to Glasgow.

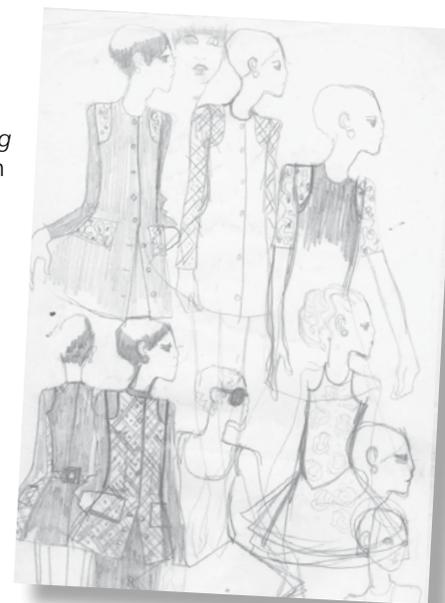
In *Socialist Good Taste and the Mini Skirt – the Influence of Swinging London on Hungarian Fashion*, Ildiko Simonovics gave a fascinating insight into how styles from Paris and London were translated into acceptably socialist garments. The art historian and curator of the Textile Collection of Kiscelli Museum in Budapest discussed how fashion disseminated into Hungary over the period, showing how magazines would crop images above the knee to avoid revealing the true lengths of a miniskirt.

The final talk

The final talk of the day was an insight into the subcultures of Paris by writer Vadim Kosmos, *Swinging Paris: Les Minets, Renoma and La Bande du Drugstore 1963-68*. Despite prevailing assumptions that there was no youth scene in France, Kosmos introduced us to the boys who hung out at the trendy Le Drugstore Publicis and the tailors that broke convention for conservative, Catholic France.

The day was not only a fascinating look back at the impact of clothing in the decade of the Society's inception, but a stimulating chance for enthusiasts to come together with the shared purpose of taking fashion seriously. The study of fashion has gained much authority over the past 50 years and as the field has grown so has the Society. I personally am thrilled to see what evolutions come over the next 50 years.

But to return to the question at hand... Did the 60s swing? In my opinion, you'd only know if you were swinging with it!



Images:
Top left: From the M&S Company Archive
Left and above: Courtesy of Sylvia Ayton, MBE



**The Costume Society
Elizabeth Hammond Award**
Introducing a Major new Award for Textile Conservation



In 2016 up to £10,000 is available to mark the launch of this important award

Elizabeth Hammond ARCA (1926-2011) was a Founder Member of the Costume Society and a former Trustee. She was an embroiderer, textile artist, teacher and collector of textiles. Significant pieces in her collection were conserved and loaned to Museums for public display.

The Costume Society is setting up the award in her name following a generous bequest from her estate. The award is intended to promote the conservation and display of clothing and textiles of all periods, styles and places of origin, held within the permanent collections of museums within the United Kingdom, which have annual gross revenues of less than £750,000.

This award is available to finance a wide range of textile conservation projects, from primary assessment to full conservation. Awards can be made for any amount up to £10,000 in 2016 to one or more successful applicants. From 2017 onwards the award will continue with a lower but still significant level of funding.

www.costumesociety.org.uk



Watch our website for more information and application details in March 2016

Booking pages

If you need further booking forms, this complete newsletter is available to download from the website.

Booking is also available direct online at www.costumesociety.org.uk

or contact the Booking Secretary booking@costumesociety.org.uk

Costume Society Bookings,
The Old Brewhouse,
Limpley Stoke,
Bath BA2 7FR



Visit
Sands Films

Name

Visit: Sands Films

Thurs 12 May 2016, 10.30-15.30 approx
82 St Mary Church Street
Rotherhithe London SE16 4HZ
Ticket number

Visit: Behind the Scenes at Sands Films

Name

Tel

Address

email

postcode

Thursday 12 May 2016

Please send me

..... Costume Society members' tickets at £15.00 to include coffee and a light lunch. Members only.

Places are limited, so prompt booking is advised.

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.

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

The Costume Society Conference in The Grand Hall, Whitworth Gallery,
Manchester Friday 8 – Sunday 10 July 2016



Booking Form Fashion and Democracy?

Name

Address

Email

Emergency contact and number

Please advise if you have any special requirements:

Telephone:

Mobile:

*Optional: Profession/Affiliation/Specialism**

**Use every hospitality break to network.*

The information you supply will be on the delegate list and your badge.

Weekend Delegate: Full Conference: 8-10 July

Includes Friday afternoon tour of Textile Conservation Centre**, Friday welcome drink (Novotel) Saturday all lectures, morning refreshments, sandwich lunch, afternoon refreshments; Saturday evening dinner (3 course meal); Sunday all lectures, morning refreshments, sandwich lunch, afternoon refreshments and transport to Platt Hall, Elizabeth Gaskell's house, return to Piccadilly train station or central Manchester.

<input type="checkbox"/>	Non Member	£155
<input type="checkbox"/>	Member	£140
<input type="checkbox"/>	Student Member	£114

Day Delegate: Saturday 9

Includes all lectures, morning refreshments, sandwich lunch, afternoon refreshments

<input type="checkbox"/>	Non Member	£65
<input type="checkbox"/>	Member	£55
<input type="checkbox"/>	Student Member	£37

Day Delegate: Sunday 10

Includes all lectures, morning refreshments, sandwich lunch, afternoon refreshments. Transport to afternoon venues return to Manchester Piccadilly or Central Manchester

<input type="checkbox"/>	Non Member	£65
<input type="checkbox"/>	Member	£55
<input type="checkbox"/>	Student Member	£37

***Limited availability. Places allocated on a first come, first served basis*

PTO



Visit
Symington's Corstes

Name

.....

Name

Address

email

Please send me

- Costume Society members' tickets at £10.00
- Non members' tickets at £15.00
- Student members' tickets at £5.00
- Student non members' tickets at £10.00

Tel

postcode

Visit: Symington's Corstes

Saturday 11 June 2016



Visit: **Symington**
Saturday 11 June 2016, 10.30-13.00
The Collections Resources Centre,
Barrow-upon-Soar, Leicestershire.
Full directions sent out when booking
confirmed.
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.

Places are limited, so prompt booking is advised.

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, Limply Stoke, Bath, BA2 7FR



Please remember to book your accommodation

Novotel, 21 Dickinson Street, central Manchester. Contact Victoria or Natalie in group bookings tel: direct on 0161 235 2205/ 2206 or email Natalie H3145-RE@ACCOR.COM or Victoria H3145-RM@ACCOR.COM Guests will need to quote reference 22778258. Please note reservations cannot be accessed through central reservations; please call or email midweek between 8am and 6pm.

Friday: B&B single £89*; B&B double £99*
Saturday: B&B single £109; B&B double £119
Dinner supplement £25 per person per night (3 courses)

*delegates may want to order a dinner supplement on Friday as Novotel will be a suggested meeting place on this night.

Total Payment enclosed:

Cancellation: in the event you should need to cancel you will be refunded booking minus £15 up to 3 weeks prior. After this date cancellation will be 100% of the booking fee.

Please return your form to:- Michelle Thomas, Conference Co-ordinator, The Costume Society, 1A Belle Vue Road, Henley on Thames, Oxfordshire RG9 1JQ. If you do not receive confirmation of your booking within 14 days of submission contact Michelle at conference@costumesociety.org.uk

You may also book online at www.COSTUMESOCIETY.ORG.UK/CONFERENCE The Conference Co-ordinator is available for 2 hours per week for Registration queries, please email: CONFERENCE@COSTUMESOCIETY.ORG.UK

A Student Bursary is available to attend the Conference. Please see the Awards and Bursaries page on the website for an Application Form.

Soapbox

A new session dedicated to audience participation. If you would like 10 minutes to speak on any subject connected to Costume then please complete this section. The first Soapbox will be at the end of the day on Saturday and currently has availability for 2 speakers – allocated on a first come first serve basis*.

Name

I would like to speak about

* *The Conference Co-ordinator will only contact the successful applicant(s)

Help us to launch the new mentoring programme for delegates

Please help the Society meet its charitable aims by being a mentor at the conference. Each year we will match mentors with delegates across a range of specialisms. We are relying on our knowledgeable members to successfully launch this programme for the first time in 2016. Mentoring will be the focus of the weekend in Manchester, and dinner on Saturday night will be dedicated to this new initiative which the Society would like to make a permanent feature of every conference.

Yes, I would like to be a mentor

Name

Specialism

Yes, I need a mentor
I would like to be matched with (specialism)

Yarwood Award Report

FINAL REPORT

Report by Lauren De'Ath, MA History and Culture of Fashion, London College of Fashion

“Roaming Dragons”: Vestimentary Processes and Practices of 20th Century British Chinese Migration, 1880-1970

“Roaming Dragons” had two ambitious research aims sprung from omissions in wider scholarship on British Chinese cultural practice. This dissertation sought to rectify this by analysing dress and the act of dressing within twentieth-century diaspora. Our primary aim was to tackle the pressing peripheralisation of British Chinese from diasporic and postcolonial academia, and cultural studies; and, secondly, argue a case for dress as an important tool of cross-cultural adaption and cultural learning, what we term ‘sartorial assimilation’.

Given my interests in the psychosocial components of dress, I became increasingly interested in how the dressed body operates when in transition and faced with indeterminable culture clashes. The proximity of clothing to the human form as an extension of their personality enables us to critically situate the ‘cultural stranger’; a person for whom a new host society remains alien and uncharted, and host culture, as the rules of the game, unlearned. Our cultural stranger and empirical focus is the ethnic Chinese who migrated to Britain throughout the twentieth-century, with an emphasis on the female Chinese experience. At times, we also pulled from North American-Chinese sources



Above: Lauren De'Ath
Below: Interviewee Ping Lee (4th right from groom) wearing dress of her own design at a wedding in Vietnam, 1960. Photo courtesy of P Lee.



continued on next page



to serve as a comparison and support to our British-Chinese theories. Our hypothesis was that merging and morphing dress habits were linked to spiritual and ideological changes that could be read as the person adapted and responded to 'foreign' culture and society around them.

Research laid bare the vestimentary processes and practices of Chinese migration to Britain, outlining three stages from sartorial preparation, arrival and assimilation. Using historic archival data and extended interviews with Chinese women who migrated to Britain from 1950-1970 the research highlighted how for diasporic Chinese throughout the twentieth-century, dress has played an important role in the migration and resettlement process. During Edwardian times, dress acted as a protective, objective tool to circumvent negative attention in the wake of anti-Chinese racism. As these waves of Sinophobia lapsed after World War II, the cultural climate permitted a more self-reflexive use of dress. Via interviews we learnt that for many Chinese women migration afforded them more comparative social and cultural freedoms than their hometowns. Women responded largely positively to the socio-cultural opportunities afforded them by 'egalitarian' Britain and dress subsequently reflected a burgeoning individualism that was suppressed in more kin-based, collectivistic societies. This included the creation of an intercultural 'British-Chinese style' that reflected an 'archive' of migratory experiences.

Receiving the Yarwood Jubilee Award meant that I was not only able to hire a translator and travel around the UK to interview British Chinese women about their

experiences, but undertake an international trip. Whilst this research was nominally about 'everyday' dress, it also covered the uses of traditional attire in reiterating cultural heritage otherwise threatened by diaspora. To understand the importance of the *cheongsam* to first-generation migrant Chinese, it was pertinent to travel to Toronto, Canada to interview the surviving family members of the Kwok Sun Silk Company- the only traditional Chinese tailors in the west- where through oral testimony we assessed why and how traditional clothes were an important fixture of migratory Chinese culture. By comparing to earlier periods where adopting host attire was a necessity to avoid assault, the rise of the *cheongsam* paralleled the rising 'Yellow Power' movement and declining Sinophobia. Due to the sensitivity of the topic, this interview was only granted provided I flew to Canada- and was thus impossible to achieve without the support and validation of the Costume Society.



Above:
Cover of the Kwok Sun Silk
Co. catalogue 1963. Courtesy
of the Louie family.

Transformation: One Man's Cross-Dressing Wardrobe

WALKER ART GALLERY, LIVERPOOL

24 OCTOBER 2015 - FEBRUARY 2017

Pauline Rushton, Curator of Decorative Art, describes the background to the display.

A ground-breaking new display opened recently at Liverpool's Walker Art Gallery. Transformation: One Man's Cross-Dressing Wardrobe highlights 16 outfits from the collection of Peter Farrer, a long-standing member of the Costume Society.

The outfits are currently on loan to the Gallery, part of the National Museums on Merseyside, but ultimately they will be donated to the Walker's costume collection. Together with Peter's numerous books, journals and other archive material on the subject, which have already been donated to the Walker, his garments will form the UK's first collection dedicated to the phenomenon of male-to-female cross-dressing. The *Transformation* display has been created in collaboration with Homotopia, Liverpool's LGBT and social justice organisation, which holds an annual Homotopia Festival.

As curator of Liverpool's costume and textile collection, I had been in discussion with Peter for several years about his wish to donate his collection of garments to us. More recently, he began to think about the idea of exhibiting them even before they

become part of the Walker's collection. This led to the current display, which was deliberately scheduled to open during the Homotopia Festival in order to achieve the maximum press and marketing coverage.

Peter Farrer was born in Surrey in 1926 and has lived in Liverpool for many years. His father was a schoolmaster and clergyman, and the family moved house repeatedly as Peter grew up. After school in Reading and the Isle of Man, Peter served in the Army for three years before going to Oxford University. He then entered the Civil Service and spent his whole working life as a tax inspector. He has been married twice and has a son.

Peter was interested in female clothes from a very early age and has been

cross-dressing since he was fourteen. In one of the earliest of his many self-published books, he described the first time he put on a girl's full-length party dress, made from silk taffeta, and the effect it had upon him;

'The sheen of the fabric, its bright colour, the feel of the cool crisp taffeta...but above all the sound of the taffeta rustling as I moved about, all gave me intense pleasure.'

This early experience developed into a life-long passion for taffeta dresses. His collection now falls into two distinct areas, original vintage garments, some of which he has worn, and modern bespoke pieces made specifically to be worn.

Peter's interest in period costume led him to collect a huge number of garments,



especially evening dresses, made between the 1930s and the 1980s. He has also collected many examples of female underwear, especially Victorian and Edwardian petticoats and corsets. His motivation in collecting vintage garments was twofold. He admired the designs, fabrics and decoration of all the dresses he collected, and he also enjoyed dressing up in the larger garments, but always in private.

During the early years of his collecting, Peter ordered women's clothes and underwear by mail order. He also bought items in department stores, where the more anonymous shopping experience meant that he felt no pressure to explain that the garments were for him.

Since 2000, Peter has had taffeta dresses, skirts and blouses specially made for him by one particular company, Kentucky Woman, founded in Brighton in 1990 by Sandi Hall. She named the business after a trip to the famous Kentucky Derby horse race, where she saw women dressed in a mixture of traditional and modern outfits. Sandi began by making bridal and other bespoke garments in period styles. Gradually, she was also asked to make female garments by members of the transgender and cross-dressing communities.

Peter Farrer was one of Kentucky Woman's early



Images this page: Peter Farrer 2015, Evening dress, silk satin, Paquin, Paris, 1950-55.

Left hand page: Evening dress, blue silk satin, applied glass beads and sequins, 1950-55 and Man's evening dress, pink rayon satin, made by Kentucky Woman, Brighton, 2007. National Museums, Liverpool

customers. With Sandi's help, he was finally able to have dresses created for him that were made in his size and to his particular taste. He chose the colours and fabrics and collaborated with Sandi on the designs. The display includes eight of these specially-made garments as well as eight of his vintage dresses that he was unable to wear due to their smaller size. The male dresses are displayed on male mannequins and the female ones on female mannequins, but all 16 outfits are mixed together, rather than being displayed in two separate groups divided by 'gender'. Their individual labels make it clear if they are men's or women's dresses.

The display has been open to the public for just over a month and so far the

feedback we have had from our visitors, left on post-it notes in a Response area, has been overwhelmingly positive. After analysing this information we can see that many of the messages take the view that Peter has been incredibly brave in acknowledging his true self, and in sharing it with the wider audience at the Walker. Visitors have also commented approvingly on his sense of style, and many messages focus on the sheer beauty of the dresses and are totally unconcerned with the sex of the wearer. Perhaps the spirit of the display – and Peter's own personality as a cross-dresser – is best summed up by one visitor's comment –

'Always be yourself – everyone else is taken'.

Information Exchange

Exciting News from Cosprop

The John Bright Historic Costume Collection has had its successful bid for funding to the Heritage Lottery Fund confirmed.

This means that John's own collection of historic dress, dating back to the 18th century, and built up over more than fifty years, will be catalogued, mounted and photographed digitally to form an online museum. The project can be followed on Facebook (Facebook.com/CostumeHeritage), Twitter and Instagram.

Vogue magazines on offer

Jane Farrington has a complete run of Vogue from 1980 – 2000 which she would like to donate to an individual or appropriate institution. The only cost would be for collection, from Leamington Spa, Warwickshire. If interested, please contact: jane.farrington@outlook.com



Cosprop shoe cupboard

Unpublished Book by Geoffrey Squire Discovered

Geoffrey Squire (1924-2011) was a founder member of the Costume Society and a Vice Chairman in its early days, and many will know his excellent book ***Dress, Art and Society***, published in 1974. When he retired from the V&A he moved to Norwich, and volunteered for many years for the Costume and Textile Study Centre, then at Carrow House, and bequeathed his archive there. Jenny Daniels, a member of the Costume and Textile Association for Norfolk Museums and currently a volunteer at the Study Centre has discovered in his archive the text for a book on menswear, ***Masculine Habits 1850-1970***, that he completed in the late 1970s but which was never published because the firm that commissioned it went out of business. She has written an article describing this manuscript which has been recently published in ***Miscellany 2015***, the Journal of the Costume and Textile Society for Norfolk Museums. Judging from the intriguing titles of some of the chapters, for example; *Killing Time*, *Roughing it amongst the Rough*, *The Boys and the Bands*, the costume world would have been greatly enriched and entertained by its publication!

Jenny has promised to produce a shortened version of her article for our Autumn newsletter, and has provided details of the Costume and Textile Association's website, which has a Geoffrey Squire page, www.ctacostume.org.uk Geoffrey's archive can be seen by arrangement at the Costume and Textile Study Centre, Shirehall, Norwich; phone 01603 223870, or email: ruth.battersbytooke@norfolk.gov.uk or kisa.little@norfolk.gov.uk

Request to be linked up to other researchers.

Susan J Foulkes asks if any other members are researching, like her, the narrow woven bands from folk dress around the Baltic. She has just had an article published in the Braid Society Journal; *The Leilvardes Belt: myth, history and national identity*.

Her email address is durhaminterweaver@gmail.com

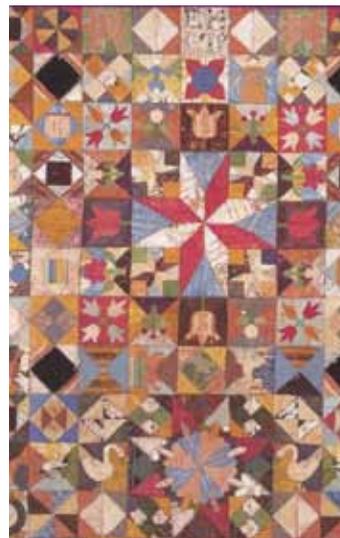
Threatened Closures of Costume and Textile Museums

Lancashire Textile Mill Museums at Helmshore, and Queen Street, Burnley.

Lancashire County Council is proposing to close these two working textile mills in April 2016, in order to implement budget cuts. These are the only two operational historic textile mills in Lancashire, they form the cornerstone of the county's rich industrial heritage, and both contain collections of artefacts designated by Arts Council England. These two sites welcome large numbers of visitors and run extensive and valuable educational programmes. To join a petition to keep these sites open, or at least to delay closure so that other sources of funding might be investigated, visit: <http://www.change.org/p/councillor-jennifer-mein-save-lancashire-s-mill-museums>

Textile Museum, Lyons, France

This internationally-renowned museum of the French silk industry is threatened with closure as it is not Government-funded but funded by the City of Lyons which has other priorities than supporting its history. A representative of the museum, Audrey Mathieu, is appealing for support. *"It represents the textile heritage of France, and is an inexhaustible source for research as well as a place of inspiration for current textile design"* To sign a petition against closure visit <http://www.change.org/p/madame-fleur-pellerin-non-la-fermeture-du-musee-des-tissus-de-lyon>



Update on the Quilters' Guild Collections.

Following the recent closure of the Quilt Museum in York, the news for 2016 is that the Quilt Store will be remaining in its former location on the ground floor of St Anthony's Hall, Peasholme Green, York. Pre-booked visits will be possible to see a selection of the quilts and hear a Curator's talk. For further information ring 01904 613242.

A New Costume App!

To accompany its current exhibition *A Century of Style: Costume and Colour 1800-1899* at Kelvingrove Art Gallery, Glasgow Museums have produced an app for tablets with images of and e-labels for the exhibition, available to download FREE. The exhibition closes on 14 February, so this app will provide some consolation for those unable to get to Glasgow.

For Apple ipad tablets please visit <https://itunes.apple.com/app/century-style-costume-colour>
For Android tablets please visit <https://play.google.com/store/apps/details?id=uk.co.papertank.style>

The Costume Society Facebook page is an excellent arena for keeping in day to day contact with what's exciting and exciting like-minded readers - and for contacting other members:
www.facebook.com/The-Costume-Society

Exhibitions 2015

Abegg-Stiftung

Werner Abeggstrasse 67,
CH-3132 Riggisberg

Friend and Foe

24 April – 13 November 2016

Animals in Mediaeval Textile
Art.

www.abegg-stiftung.ch
Tel: +41 (0)31 808 12 01

Bowes Museum

Barnard Castle, Co. Durham,
DL12 8NP.

English Rose

24 May – 25 September
2016

Feminine beauty from Van
Dyck to Sargent
www.thebowesmuseum.
org.uk
Tel: 01833 690606

Chertsey Museum

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

Fifty Years of Fashion

19 September 2015 - 3
September 2016

Women's wear from the
1960s to 2000s.
www.chertseymuseum.org.
uk
Tel: 01932 565764

The Fan Museum

12 Crooms Hill, Greenwich,
London SE10 8ER.

Treasures of the Fan Museum

16 January - 5 June 2016
2016

25th Anniversary Exhibition
www.thefanmuseum.org.uk
Tel: 020 8305 1441

The Fashion Museum

Assembly Rooms, Bennett
Street, Bath, BA1 2QH

Behind the Scenes

Until 6 November 2016
www.fashionmuseum.co.uk
Tel: 01225 477173

Fashion and Textile Museum

83 Bermondsey Street,
London, SE1 3XF.

Art Textiles: Marian Clayden

11 March – 17 April 2016
www.ftmlondon.org
Tel: 020 7407 8664

Gallery of Costume

Platt Hall, Rusholme,
Manchester M14 5LL

Schiaparelli and Thirties Fashion

8 October 2015 onwards
www.manchestergalleries.org
Tel: 0161 245 7245

Goldsmiths

Constance Howard Gallery,
Basement, Deptford Town
Hall, New Cross Road,
Lewisham, SE14 6AF.

A Remedy for Rents

19 January - 10 March 2016
Darning samplers and
other needlework from
the Whitelands College
Collection.
www.gold.ac.uk/textile-
collection/exhibitions-events/
Tel: 020 7717 2210

Imperial War Museum

Lambeth Road, Kennington,
London SE1 6HZ.

Lee Miller: A Woman's War

15 October 2015 - 24 April
2016
www.iwm.org.uk
Tel: 020 7416 5000

Killerton House

Broadclyst, Exeter, EX5 3LE

Fashion to Dye For

13 February - December
2016
www.nationaltrust.org.uk/
Killerton
Tel: 01392 881345



*A Remedy for Rents: Decorative
darning sampler, Whitelands
College Collection. Photo
courtesy Goldsmiths,
University of London.*

Manchester Art Gallery

Mosley Street, Manchester,
M2 3JL.

Japanese fashion, furniture and design

19 November 2015 onwards
www.manchestergalleries.org
Tel: 0161 235 8888

National Portrait Gallery

St Martin's Place, Trafalgar
Square, London WC2H 0HE.

Vogue 100

11 February - 22 May 2016
A Century of Style
www.npg.org.uk
Tel: 020 7306 0055

*See Information
exchange item Vogue
magazines on offer:
page 23*

Northampton Museum and Art Gallery

Guildhall Road, Northampton
NN1 1DP

Give it Some Welly!

6 Feb - 24 April 2016
The History of the Wellington
Boot
www.northampton.gov.uk/
museumexhibitions
Tel: 01604 838111

Silk Museum

Park Lane, Macclesfield,
SK11 6TJ.

Opening Up the Pattern Books

5 February - 14 May 2016
Exhibiting an archive of silk
designs.
www.silkmacclesfield.org.uk
Tel: 01625 613210

Sudley House

Mossley Hill Road, Liverpool,
L18 8BX

Drip dry

until Spring 2016
Exploiting synthetic fabrics in
1960s and 1970s fashion
www.liverpoolmuseums.org.
uk/sudley
Tel: 0151 724 3245

Totnes Fashion and Textile Museum

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

50 Shades of Red

17 May – 30 September
2016, Tuesday – Friday
inclusive.

Pink through Burgundy to

Scarlet, C18th – C21st.
www.totnesfashionandtextile
museum.org.uk
Tel: 01803 862857

Victoria and Albert Museum

South Kensington,
London SW7 2RL.

Undressed

A Brief History of Underwear
16 April 2016 - 12 March
2017

Opus Anglicanum

Masterpieces of English
Medieval Embroidery.
1 October 2016 – 5 February
2017
www.vam.ac.uk
Tel: 020 7942 2000

Walker Art Gallery

William Brown Street,
Liverpool L3 8EL

Transformation

24 October 2015 - February
2017



One Man's Cross-dressing
Wardrobe
www.liverpoolmuseums.org.
uk/walker
Tel: 0151 478 4199



Interior at Chertsey Museum

Conferences and Workshops

Association of Dress Historians Conference

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

New Research.

20 February 2016

www.dresshistorians.co.uk

University of Huddersfield

University of Huddersfield, Queensgate,

Huddersfield HD1 3DH

Second International Conference: Creative Pattern Cutting

24 – 25 February 2016

creativecut@hud.ac.uk

www.hud.ac.uk/y9

Courtauld Institute of Art Conference

Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN

Fabrications: designing for silk in the 18th century

5 March 2015

www.courtauld.ac.uk/researchforum/events

Goldsmiths University of London Workshop

Constance Howard Gallery, Deptford Town Hall Building, New Cross Road, London SE14 6AF

Cultures of Repair: Past and Present

Friday 11 March 2016

For further information and to book: <http://remedytickets.eventbrite.co.uk> Tel: 020 7717 2210

Rijksmuseum Conference

Rijksmuseum, Museumstraat 1, 1071XX, Amsterdam

Fashion in Museums: Past, Present and Future

20 - 22 April 2016

www.rijksmuseum.nl/en/whats-on/symposiums/fashion-in-museums



Image from the V&A's publication: *Spitalfields Silks*
ISBN 978-1-851-77635-1



On the Move: Medats Conference
Detail from the Lutterel Psalter,
British Library

Mediaeval Dress and Textiles Society (MEDATS) Conference

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

On the Move

4 June 2016

www.medats.org.uk

CHORD Workshop, University of Wolverhampton

Millennium Building, City Campus, University of Wolverhampton WV1 1LY

Frills and Furbelows? Textile Ornamentation and Dress Adornment in Museums and Historic Houses

9 June 2016

Further information or proposals for papers to: Laura Ugolini at: l.ugolini@wlv.ac.uk by 11 March 2016

<http://home.wlv.ac.uk/~in6086/conf2016.htm>

Association of Dress Historians Annual Conference

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

Out of the Dark and into the Light? Dress in the Early Modern Period and the Age of Enlightenment, 1400 – 1800.

5 November 2016

www.dresshistorians.co.uk

COSTUME SOCIETY

www.costumesociety.org.uk



82 St Mary Church Street, Rotherhithe, London SE16 4HZ

Behind-the-Scenes Visit: Sands Films*

12 May 2016

Details page three, booking form page fifteen.

The Collections Resources Centre, Barrow-upon-Soar, Leicestershire

Behind-the-Scenes Visit; Symington's Corsets, inside and out*

11 June 2016

Details page four, booking form page sixteen.

Whitworth Art Gallery, Oxford Road, Manchester M15 6ER

Fashion and Democracy?*

Annual Conference

8 - 10 July 2016

Details pages five - nine, booking form pages seventeen and eighteen.

* Booking forms for all three Costume Society events are in the centrefold of this newsletter

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.



TEXTILE SOCIETY

www.textilesociety.org.uk

Armitage Centre, Fallowfield, Manchester M14 6HE

Manchester Antique Textile Fair

6 March 2016

atf@textilesociety.org.uk

Glasgow and Paisley

Visit to the Burrell Collection, Paisley Museum and other textile collections and archives.

26 - 28 May 2016

Herbarium, Royal Botanic Gardens, Kew, Surrey TW9 3AB

Kew's Economic Botany Collection and Jenny Balfour Paul's Textiles

13 July 2016

Craft Study Centre, University for the Creative Arts, Farnham, Surrey, GU9 7DS

Exhibition and talk by textile artist Diana Harrison

23 September 2016

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

London Antique Textile Fair

October 2016

atflondon@textilesociety.org.uk



From the Burrell collection

WECS

WEST OF ENGLAND COSTUME SOCIETY

www.wofecostumesociety.org

Filton, Bristol - BAWA Fabrics of Fashion Study Day

19 March 2016

Priest's House Museum, Wimborne, and Fashion Museum, Blandford

Visit to two Dorset costume collections

7 May 2016

Wells Cathedral and Bishop's Palace

Vestments and Embroideries in Wells

6 July 2016

Bath Cricket Club, North Parade, Bath BA1 4EX Janet Arnold Study Day: Structure and Artifice

1 October 2016

Bath Christmas meeting

19 November 2016



Chertsey Museum Detail of a printed satin suit by Alexander McQueen, 2009. Photograph by John Chase.

SCCS

SOUTHERN COUNTIES COSTUME SOCIETY

www.sccostumesociety.org.uk

Itchen Abbas & Avington Millennium Village Hall, Main Road, Itchen Abbas, Winchester, SO21 1BQ

Spring Study Day and AGM - Parisian Chic

27 February 2016

Carisbrooke Castle, Newport, Isle of Wight, PO30 1XY

Costume at Carisbrooke Castle

16 March 2016

The Arbuthnot Hall, Shamley Green, Guildford, Surrey, GU5 0UA

The Finishing Touches: Hats, Accessories and Afternoon tea

21 May 2016

Norfolk and Norwich

Norfolk Textile and Costume Visit

21-22 July 2016

Chertsey Museum, 33 Windsor Street, Chertsey, Surrey, KT16 8AT

Study Day - Waisted Efforts

12 November 2016

ARTWORKERS' GUILD

6 Queen Square, London WC1N 3AT

New Research

20 February 2016

Association of DRESS Historians Conference
www.dresshistorians.co.uk

UNIVERSITY OF HUDDERSFIELD

Queensgate, Huddersfield HD1 3DH

Creative Pattern Cutting

24 - 25 February 2016

Second International Conference
creativecut@hud.ac.uk
www.hud.ac.uk/y9

COURTAULD INSTITUTE OF ART

Somerset House, Strand, London WC2R 0RN

Conference: Fabrications: designing for silk in the 18th century

5 March 2016

www.courtauld.ac.uk/researchforum/events

CHERTSEY MUSEUM

33 Windsor Street, Chertsey, Surrey KT16 8AT

Unseen Biba: talk by Martin Pel

12 March 2016

Booking essential - 01932 565764

Costume Calendar continued on next page

You can download this newsletter in colour from the members' area on the website.

RIJKSMUSEUM

Museumstraat 1, 1071XX
Amsterdam.

Conference: Fashion in Museums: Past, Present and Future

20 – 22 April 2016

[www.rijksmuseum.nl/en/
whats-on/symposiums/
fashion-in-museums](http://www.rijksmuseum.nl/en/whats-on/symposiums/fashion-in-museums)

ART WORKERS' GUILD

6 Queen Square, London
WC1N 3AT

On the Move

4 June 2016

Medieval Dress and
Textiles Society (MEDATS)
Conference and AGM
www.medats.org.uk

MILLENNIUM BUILDING

City Campus, University of
Wolverhampton WV1 1LY

CHORD Workshop Frills and Furbelows

9 June 2016

Textile Ornamentation
and Dress Adornment in
Museums and Historic
Houses

[http://home.wlv.
ac.uk/~in6086/conf2016.htm](http://home.wlv.ac.uk/~in6086/conf2016.htm)

ART WORKERS' GUILD

6 Queen Square, London
WC1N 3AT

Out of the Dark and Into the Light? Dress from 1400-1800

5 November 2016

Association of Dress
Historians Annual Conference
www.dresshistorians.co.uk



All copy for the Autumn
2016 Newsletter must be
received by
31 July 2016.

Email

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

Post to

Anthea Jarvis,
10 Highgrove Park,
Liverpool L19 9EQ

CostumeSociety.org.uk

Costume Society contacts

newsletter@costumesociety.org.uk

events@costumesociety.org.uk

conference@costumesociety.org.uk

journal@costumesociety.org.uk

bookreviews@costumesociety.org.uk

awards@costumesociety.org.uk

membership@costumesociety.org.uk

and for anything not covered by one of the above:

info@costumesociety.org.uk

The postal address for *membership correspondence only* is

The Shambles, Sham Castle Lane, Bath BA2 6JH

Registered address (not for correspondence)

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