

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

Membership renewals

It's that time of year again - Membership renewals are due on 1 January 2017.

Send us next year's sub now and it's something ticked off the 'to do' list in December.

If you pay by Standing Order and you've checked the amount, please accept a thank you and relax.

Membership as a Christmas present?

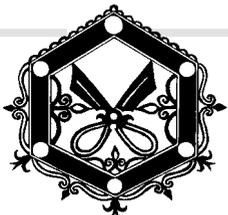
Great idea.

There's a Membership Form with this newsletter - if you don't need it yourself, please subtly, or not so subtly pass on to someone who might like to join. The more, the merrier!

And finally...

If you don't already, make a date to dip into the website and keep up with the ever-changing blog spots. This Karl Lagerfeld wedding ensemble for Chanel is from the 27 July post and Women in the Spotlight is from 9 August spot. Enjoy!

If you subscribe by Paypal (thank you) it's quick and simple, but you need to remember to do it!



All copy for the Spring 2017 Newsletter must be received by 31 January 2017.

Email newsletter@costumesociety.org.uk

Post to Anthea Jarvis, 10 Highgrove Park, Liverpool L19 9EQ

CostumeSociety.org.uk

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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

COSTUME SOCIETY NEWSLETTER



AUTUMN 2016



Chairman's Newsletter Report

AUTUMN 2016



Something beautiful happened at July's *Fashion and Democracy* conference in Manchester.

During questions after Liz Tregenza's fascinating paper on British ready-to-wear firms that copied Paris couture designs, one audience member shared his memories of doing just that as a pattern cutter at Frederick Starke in the 1960s. These moments are exactly what the Costume Society is for. As the biggest fashion history network in the UK, the Society offers a place where researchers, makers, designers, curators, conservators, writers and fashion lovers of all kinds can come together to share their knowledge and experience.

More structured networking took place in June, as attendees at the first Costume Society Conversations event gained career advice from experts in costume design, curating and conservation. More opportunities for members to learn from one another will follow during the next few months as we think creatively about our events programme. The launch of the Elizabeth Hammond Conservation Award was another exciting first. Congratulations to Clydebank Museum and Art Gallery who received £9,650 toward conservation work for a forthcoming exhibition on the history of the sewing machine.

Our network has grown tenfold through our digital activities: the Costume Society Ambassadors continue to post brilliant articles on our Blog and on Facebook about Marlene Dietrich's masculine wardrobe, paper patterns in India, hair fetishism and more. We hope you will spread the word about the Society – the more diverse our membership the more we will all gain from being part of this brilliant organisation. I hope to see as many of you as possible at the *Conform or Resist* study day at the London College of Fashion in October.

Deirdre Murphy

Front cover images

Main image: *The Pretty Housemaid* corset from the Symington Collection, Leicestershire County Council Collections Resources Centre, page 10.

Inset image: Working materials in the Conservation Workroom, The People's History Museum, page 12. Panel from left to right: Woman's hat *The Times Bicentenary* of printed cotton with a feather and diamanté, designed by Eda Rose, Oxford, 1984-, V&A Collections, page 4; Patterns of Fashion finalist Rachel Walker's 1861 evening dress, page 20; Museum Placement award winner Celia Reyer, page 22; Fashion in Soviet climes page 3.

Fashion: Conform or Resist

THE COSTUME SOCIETY STUDY DAY IN ASSOCIATION WITH THE LONDON COLLEGE OF FASHION
SATURDAY 15 OCTOBER 2016

Following on from the Costume Society summer conference, which considered the theme of *Fashion and Democracy?*, this study day examines the contradictory role fashion can play. Sometimes it can be a mechanism for rebellion and resistance, and on other occasions a means for conformity. For example, young people have voiced their rebellion against their parents and society through their clothing, political groups have created individual styles to demonstrate their disquiet against controlling governments, and fashion designers have pushed the boundaries of conventional dress through their designs.

Keynote Lecture

Djordja Bartlett, London College of Fashion, University of the Arts London

Female Fashion under Socialism: Rebellion and Conformity

Speakers

Elisa Bailey, Victoria and Albert Museum

Performing the Revolution: from Flesh to Mannequin- the Sixties and now

Emma Jackson, University of Reading

Ski Masks and Cartridge Belts: Zapatista Dolls as Cultural Texts

Miriam Phelan, Jewish Museum, London

Masculinity in Conflict: Sartorial Resistance in England and Ireland, 1914 to 1918

Helen Saunders, Kings College London

"Don't talk to me of politics. I'm only interested in style": James Joyce and the Irish Revival

Jacki Willson, Central Saint Martin's, University of the Arts London

Blue Object of Resistance

Anthony Bednall Manchester Metropolitan University, *Not all Socialists dress the same: Russian influence on Chinese fashion in the 1950s.*



Venue

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

Date

Saturday 15
October 2016,
10.30 – 16.30,
followed by
complimentary
drinks

Tickets

Members £30.00,
Non members
£40.00, Student
members £5.00,
Non member
students £10.00

Booking

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

Or via the website
There is a booking form
on centre page of this
newsletter

For more information and
full details of programme
and booking,
see <http://costumesociety.org.uk/events/details/fashion-conform-or-resist>

Image: Raw Silk, Fashion
Journal, Moscow 1961

Writing Fashion

THE COSTUME SOCIETY CONFERENCE AND DINNER IN LONDON
FRIDAY 30 JUNE - SUNDAY 2 JULY 2017

Celebrating 50 years of the Costume Society Journal and 50 years of Symposia

The Costume Society Conference and Dinner in London

Our 2017 Conference takes place at the Art Workers' Guild in Queen Square, a magnificent Georgian building in the heart of Bloomsbury, with a Friday afternoon visit to the British Library and dinner on Saturday evening at the 5★ Grange Holborn Hotel. Lectures on Saturday and Sunday will take place in the Lecture Hall at the AWG where portraits of past masters line the walls. On Friday afternoon exclusive access will be given to the British Library's collection of fashion books, pattern books and magazines, and our visit will coincide with the temporary exhibition marking 100 years of the Russian Revolution.

On Saturday night all members of the Costume Society plus a guest will be invited to join Conference weekend delegates to mark these special anniversaries at a reception and fork buffet to be held in the Orion Suite of the 5* Grange Holborn Hotel.

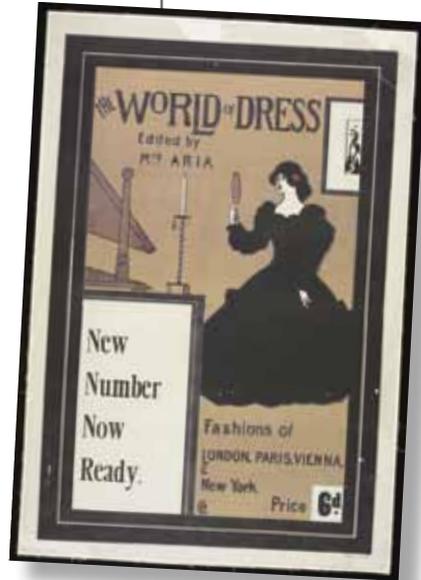
Presentations will celebrate and explore the theme of fashion writing. Key note speakers are:

- ◆ **Lindsey Davis** Historical Novelist LD, *Gay attire or sombre garments?*
- ◆ **Susie Lau** Founder of fashion blog *Style Bubble* in conversation with **Agnes Rocamora**, Reader in Social and Cultural Studies at London College of Fashion, University of the Arts London
- ◆ **Aileen Ribeiro** Professor Emeritus, Courtauld Institute of Art, *Title to be announced.*

Venue
Art Workers' Guild,
Queen Square
London SE16 4HZ

Date
30 June - 2 July 2017

Booking
Booking will be open
in January 2017, online
and via the Spring
Journal.



The World of Dress. New Number now ready. 1895 Poster from the UK designed by C Ffoulkes. Colour line-block printing V&A collection

Accommodation will be available to book at a choice of three venues: UCL student accommodation, the Imperial group of 3★Hotels and the 5★ Grange Holborn Hotel.

See page 7 for accommodation booking details.

How and When to Book the Conference

Conference booking will be available approximately six months prior to the event. A booking form will be inserted into the first edition of *Costume* 2017 with online booking available from January 2017. Information about booking accommodation will be provided in the Spring 2017 Newsletter and on the Society website costumesociety.org.uk/conference

Mentoring and Networking

Having access to professionals is an integral part of the Conference - from mentoring to opportunities for networking being made a priority at every point throughout the 2.5 days. Professionals will be drawn from Society Trustees, Officers and

Fashion Focus

Are you currently undertaking research, or have just completed research? At the Society Conference each year, a speaker/speakers will be invited to present their latest research and ideas in the context of fashion, design or conservation. Speakers will be invited to use image-rich and/or object-based content to illustrate their work, which is not required to be linked to the Conference theme. The successful applicant(s) will be required to speak for 20-40 minutes. Please submit your application in Word format with a 200-word abstract supplied with a short biography on the same page.

Soapbox

'*Soapbox - get up and speak!*' - an informal way of giving all those attending a chance to share their knowledge or build confidence through public speaking. Four 'soapbox' speakers will be invited to speak for 10 minutes. There is no requirement to submit a paper for consideration; however, you must be registered as a delegate and advise the Conference Co-ordinator of your intention to speak.

Abstracts and CVs should be sent to conference@costumesociety.org.uk by 21st October 2016.

Submissions will be considered by a committee from the Costume Society Executive Committee. All submissions will receive replies by January 2017. The Society regrets that it is not possible to pay for expenses in the preparation and presentation of a paper, or for travel to the Conference.

The Society offers a bursary for a student to attend the conference - details can be found on our website costumesociety.org.uk

delegates and matched throughout the booking process and welcome point at registration.

continued on next page



Album with textile samples and fashion plates, compiled by Barbara Johnson, England, 1746-1823. V&A collection.

Conference Call for Papers

2017 marks half a century since the first publication of *Costume*, the journal of the UK Costume Society, and the first Symposium (conference) held by the Society.

1967 was also the year in which two classic texts - Roland Barthes' *The Fashion System* and François Boucher's *History of Costume in the West* - exploring dress, were published. What was termed costume has developed through dress history to the new growing academic discipline of Fashion Studies. In 2017 dress and fashion history is big business, regularly the subject of blockbuster museum exhibitions and a desirable field of enquiry for academics from a multitude of disciplines. The Costume Society is marking this golden anniversary milestone for *Costume* by exploring the topic of writing on dress and fashion history for its 2017 annual conference, *Writing Fashion*.

We invite submissions considering writing on dress and fashion history from

a wide mix of viewpoints. They could include, but are not limited to, the following themes:

- ◆ Definitions of dress and fashion, and theory and dress history
- ◆ Early writings about dress
- ◆ Evolution of fashion journalism
- ◆ Imaginative interpretations of surviving garments through the written word
- ◆ The portrayal of dress in literature
- ◆ Influence of the internet on writing about dress and fashion and fashion blogging
- ◆ The relationship between writing and dress exhibitions, including catalogues and accompanying books
- ◆ The rising fortunes of dress history in academia
- ◆ Global fashion writing



La Poupée Modèle, published by R. Ackermann Jnr (1793-1868), ca. 1829; outfit for a doll wearing a chemise and stays beneath a detachable dress with full beret sleeves. Copyright Heather Toomer

For the main conference theme we welcome submissions for 30 minute papers, illustrated by Powerpoint, from academics, collectors, curators, journalists, bloggers, designers, research students and independent scholars. Those wishing to offer papers should submit an abstract of about 200 words in Word (no formatting, keywords or details of applicants) with a short biography.

Accommodation 2017

Discounted rates for 2017 in the Bloomsbury area

Imperial Group of Hotels (3☆)

President Single £98 including English breakfast (most up to date rooms)

Imperial Single £107 including English breakfast

Royal National Double/Twin £123 B&B (10/15 minute walk to conference venue)

Please note the Atrium Bar links the President and Imperial and is a good meeting place.

<https://www.imperialhotels.co.uk>

To book: Contact Paul Newton, Garfit Group between the hours 9-5:30 Monday to Friday BY 28th APRIL 2017. **Quote: CS2017**

Telephone contact: 01737 227940

Email: venues@garfitgroup.com

Advise date of arrival, date of departure, preferred hotel and guest name(s).

Please note at the time of going to press there may be a small rate increase in 2017.

Grange Holborn 5☆ This is the hotel where dinner will be held on Saturday night.

<https://www.grangehotels.com/hotels-london/grange-holborn/about-this-hotel/>

Double superior room for single occupancy:

£149+VAT including continental breakfast

Double room for double occupancy:

£159+VAT including continental breakfast

To book: Use the group ID of **CHH167057** to receive the discounted rate. Available until 31st May 2017.

Contact the in house reservations team

via phone (020 7242 1800) or

email: holborn.reservations@grangehotels.com.

UCL Student Accommodation (budget)

Frances Gardner House is the closest (15 mins walk) and the most modern. To book (from late November on a first come first served basis) go to www.ucl.ac.uk/residences Rates for 2017 were not available at time of going to press but Single rates with en-suite for 2016 were £53 per night.

Sands Films

BEHIND THE SCENES VISIT

14 APRIL AND 12 MAY 2016

Report: Ruby Valentine, Costume Society Ambassador 2016/17

Sands Films, the production company and costume house founded by Christine Edzard and Richard Goodwin in the early 1970s, is a powerhouse within the film industry.

Known for its outstanding costume production, original dramas, screenplays and set manufacture, Sands' name graces the credits of many recent period dramas, including *Little Dorrit*, *The Young Victoria*, *A Little Chaos*, *Pride and Prejudice*, and the BBC's highly successful 2015 Napoleonic drama *Jonathan Strange and Mr Norrell*. Their warehouse in the heart of Rotherhithe is an Aladdin's cave of theatrical goodies, full of iconic costumes, props and resource material. On 14th April and 12th May, Sands Films hosted private, behind-the-scenes tours, giving Costume Society members a chance to peek into the workings of one of London's most prestigious film companies.

The morning began with a cup of coffee in Sands' beautifully quaint staff canteen. We were then taken through to the picture library, a central component of the warehouse, for our introductory chat from librarian Suzanne Adams, herself a Costume Society member.

After a brief lecture on the histories of the company and the property (a former granary and grade II listed building on St. Marychurch Street), we browsed through the scrapbooks from the picture library which had been laid out for us. The Sands' picture library comprises hundreds of homemade scrapbooks containing images of costume, from the medieval to the modern period, carefully arranged for use by costume designers, students and enthusiasts.

We were then taken through to the cinema (yes - cinema!) for a chat with the managing director, Olivier Stockman. The cinema was beautifully decorated with heavy red velvet curtains, comfortable cushions, large sofas, and copies of eighteenth century artwork. Here is where Sands host their monthly Cinema Club (showcasing indie and arthouse films) and a range of events - including political



Images:
Sands exterior, canteen and library with scrapbooks: Ruby Valentine
In the workshop, Hats galore and the rails of C18th costume: Victoria Oxley.

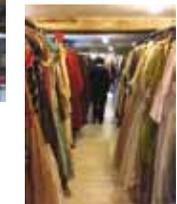


debates and documentary discussion groups. Here Olivier introduced us to one of Sands' most iconic productions, the two-part 1987 film *Little Dorrit*. Written and directed by Christine Edzard, and starring Derek Jacobi and Alec Guinness, *Little Dorrit* was made entirely at the Rotherhithe premises, and everything from the sets to the costumes were made in the rooms above us. Olivier took us through each aspect of the film's production, answering our questions and giving us a great understanding of how large-scale films are produced at Sands.

After this it was time to explore the rooms above, and we were introduced to Christine Edzard, who took us to the costume store. Here we were free to roam through the rows and rows of hand-made garments, touching items and asking as many questions as we wanted. I noticed garments from some major costume dramas, including one of Marie Antoinette's dresses from Sofia Coppola's *Marie Antoinette* (2006), and Monsieur Thénardier's striped coat from *Les Misérables* (2012). The range of clothes was outstanding, and it was great to be able to see the level of detail in each up close. We were then shown around further rooms, and introduced to the costumiers, milliners, woodworkers and dyers who work there - chatting to some about the processes involved in their work. The Sands' building resembles a Tardis in many ways, and I found it incredible to see how much goes on within its walls. There are sewing stations, woodwork studios, cloth-dyeing areas, dressing rooms, a stage, a cinema, a library, a theatre, a canteen and more.

For the rest of the morning and into the early afternoon we were guided round by Neil, the General Manager, who introduced us to more of their work and entertained us with anecdotes of his 40 years working with the company (including one hilarious story about appearing on *Keeping up with the Kardashians*). We were then treated to an outstanding lunch with the staff, and had a chance to chat to each other about what we had just seen. The day ended with us being free to wander around the picture store, and chat to the volunteers and employees before they headed back upstairs for the afternoon.

Everybody we met at Sands was enthusiastic and passionate about their work, and it felt like the home of one large family, with every staff member idolising both Christina and Olivier. It was very enjoyable to be amongst such outstanding work, to learn about the processes involved, and take away an understanding of the company's history.



I will definitely be checking the events and cinema page on the Sands website frequently - I can't wait to go back!

Symington Corsets: Inside and Out

A STUDY MORNING AT THE COLLECTIONS RESOURCES CENTRE,
BARROW-UPON-SOAR, LEICESTERSHIRE

11 JUNE 2016

Report by Sheila Winterton

Whalebones, strong flat steels, stiffened hessian, cane strips and double front lacing – it all sounds complex and tortuous! They were, however, some of the main materials used in the construction of a corset during the 19th century and beyond. The corset was an essential undergarment to wear if a fashionable silhouette was required and many were produced by R. & W.H. Symington in Leicestershire's rural town of Market Harborough.

The study morning offered a golden opportunity to gain an insight into a collection of corsets from the Symington Archive including garments and supporting advertising material tracing the development of corsetry, foundation garments and swimwear. The company started to mass manufacture corsets for the fashionable Victorian lady in the 1860s and, as fashion changed, Symington's adapted the garment to produce the current silhouette of the time well into the 20th century. The company was sold to Courtaulds in 1967. This well documented collection was given to Leicestershire County Council in 1980 and is held at the Collections Resources Centre.

We were shown examples of a wide range of corsets by Sarah Nicol and Alison Clague, with a chance to handle the objects for close inspection and it was interesting to note the different designs, use of materials and adaptations for specific requirements. For example, the **'Ventilated' corset** of 1895 had a ventilated waist zone for coolness in hot weather. It had 22 casings with thin cane boning inserted.

One of Symington's top sellers in 1890 was **'The Pretty Housemaid'** which was advertised as the "strongest and cheapest corset ever made". It is interlined with hessian and has minimal whale-boning.



Ventilated corset, 1895



"THIS Corset is best applied by the wearer taking the recommended position (as here illustrated), so by this means the abdominal viscera, which under natural conditions occupy their normal place when a person is lying down, are firmly held in such position when the Corset is adjusted, and the tissues, which are weakened or strained by any form of propping, have the weight and strain removed and are given an opportunity to regain their healthy strength.

And this is all done while at the same time adding a charm and grace to the figure which cannot be better obtained by any other wearing make of Corset.



DIRECTIONS

First, spread the Corset out on the bed, then lay down on it; now fasten the bows in front, then take a belt in either hand and draw outward until the desired pressure is obtained; now fasten on side stays, and then buckle belt to front lappet; you may then stand up and adjust the waist lace as desired.

The another way is to put the Corset on loosely while standing up, fasten the suspenders, then lay down and adjust as before, but you will find the former way the best.

If you have not tried this method of applying your Corsets you will always adjust it after having once experienced the added comfort and advantage obtained.

For stout ladies a very much smarter figure is obtained by applying the Corset in this way.

The Archive includes corsetry with shoulder braces and spinal support such as the **Jenyns Corset** designed by an Australian woman and manufactured by Symington's. The shoulders are braced with 27 whalebone strips diagonally placed and is adjusted with webbing and buckles instead of laces. The accompanying instruction to the wearer advised that it was better to lie down in order to apply the corset and stated that *'For stout ladies a very much smarter figure is obtained by applying the Corset in this way'*.



A catalogue of machine embroidery designs used with cane or reed casings was available for study. Cane or reed, which was easier to machine stitch, replaced whalebones which were becoming scarce.

At the end of the morning we were treated to a quick overview of the Centre's vast collection of garments from 1700s to the present day – rack upon rack of period costume and sumptuous fabrics, but that is a story for another day.....!

Images this page from top left: 'The Pretty Housemaid' 1890

Embroidery flosswork designs for cane/reed casings

The Jenyns corset and instructions for putting it on.

Images courtesy of Leicestershire County Council Museum Collections.

Fashion and Democracy?

THE COSTUME SOCIETY CONFERENCE, MANCHESTER

8 - 10 JULY 2016

Report by:
Lily Batsford,
Arts University
Bournemouth.
Conference Student
Bursary winner
2016

My attendance at the Costume Society's 2016 conference would not have been possible without the support offered by a student bursary.



access with a look at the conservation room. The

It was an incredible experience which I feel privileged to have been awarded. I am walking away with deeper understanding and a valuable insight into the professional industry. Thanks must also be given to the already well established speakers, whose expert knowledge has opened my eyes to parts of history I had not yet encountered. A fellow attendee suggested the weekend was like "opening Pandora's box." A mere glimpse showed you how little you knew and had yet to discover.

I started the weekend with a tour around the **People's History Museum**. The attendees and I were given 'behind the scenes'

staff were in the middle of working on a 4 metre square memorial banner for a cardinal. It had been hand painted and the paint was pulling at the silk banner; slowly eroding the material that gave it structure and support. We got to see the painstaking process conservators went through to preserve it, covering it with colour matched, hand dyed gauze - which is then hand sewn through the banner on to a backing fabric. This gives a more dispersed structure which relies on the strength of the additions rather than the original piece. We went on a further two tours with the conference: one at the **Whitworth Gallery**, where the conference was



Lily Batsford, Conference Student Bursary winner this year.
Top: The People's History Museum workroom with the Bishop's banner laid out for restoration.
Above: Knitted examples behind the scenes at the Whitworth Gallery.
Top right: Sunday afternoon presentation by E-J Scott.



held, and another of the newest exhibition at the Manchester Art Gallery, *Fashion & Freedom*, which explored the impact of the First World War on fashion. My first opportunity to network and meet other people was at the pre-dinner drinks reception on the **Friday night**. I admit, as I walked into the room I was slightly terrified. As I stood and looked around, my tutor, E-J Scott, told me "we are in a room full of dark horses," and throughout the course of the night I discovered how true this was. Everyone had a passion or specialty, but each connoisseur never once lauded their talents over those with lesser knowledge. Instead, they shared and explained, all happy to impart their wisdom to those wanting to learn. The fear before embarking on this adventure was my imaginings of a room full of intimidatingly smart people who would have no time for my own lack of expertise. Yet, all I had to do was ask "what do you do or specialise in?" and I would be met with

the most incredible stories. I encountered a woman who had travelled around the globe, picking up design jobs along the way. Each time she 'name-dropped' a country, and saw the wonder in my eyes, a cheeky grin would spread across her face. I met a university lecturer who has written books on corsetry, and managed to change my disapproving opinion of them in a single conversation. A PhD student told me of her research into translating Russian and Ukrainian folk lore and how the study of dress history was helping her gain context for her research. So many stories were shared. So many things I never knew!

Saturday morning I arrived at The Whitworth Gallery for my first round of lectures. I was poised with pen and paper ready to capture every fact. The advice I had received for this segment was to be open to every single talk; that titles in my programme could not be used to judge the lecture that would follow. This was much needed advice, as previously I had not seen the interest in *Early Modern Needlework Pattern Books: Designs for Democracy*, or in *The Rise of the Fashionable Mass Produced Blouse: 1914 - 1918, design, manufacture and consumption*. Yet both of these held my fascination till the end. I saw their impact on the world around

them and the people's lives in which they were entwined. The speakers of both these lectures must be thanked and congratulated, as they were incredibly engaging and informative. I am often fuelled in my own research by emotional response to the occurrences of the past. Recently, I have become fascinated with the impact of theatre costume within the context of the First and Second World Wars. How, through its familiarity and enchantment, it had a direct effect by subduing the emotional trauma caused as a consequence of war. Hearing about how blouse manufacturers changed their product to suit the needs of women living through WW1 helps lend perspective to how an event (like the mass mourning of a country) can lead a manufacturer to start making black blouses. Rather than subduing the trauma they found a way to make it profitable, consequently, the manufacturers changed the rituals of mourning. I have left the weekend feeling armed with more knowledge, more contacts and an increased desire to learn. I would highly recommend this conference to anyone. It has furthered my love of dress history and introduced me to a community who love it too. I hope to return next year, and learn even more; less terrified this time!

continued on next page



Report by Ellie Birch, Royal Welsh College of Music and Drama Conference Student Bursary winner 2016

I was fortunate enough to be awarded the Costume Society's Student Bursary award for 2016, to attend the Society's Conference in Manchester, an event which has given me insights into the world of costume conservation and interpretation and certainly allowed me to make informed and exciting decisions about my future career within this immersive field of study.

A week before I attended the conference I graduated with a First Class Honours degree from the Royal Welsh College of Music and Drama in Cardiff. I had decided to take the costume route during my degree but had also chosen to specialise even further

by looking specifically at historical costume for stage, screen, museums and re-enactment. I intend to further my academic education by undertaking a Master's degree within the field of dress history so I felt sure that attending the conference would put me in touch with people who might be able to suggest or advise courses of action, which it certainly did.

I arrived in Manchester on the Friday afternoon, and, having settled my things in a luxurious hotel room, I marched to the **People's History Museum** on the Mancunian riverbank and enjoyed an afternoon tour of the museum's textile conservation rooms and its collection of political and social protest banners, some of which dated back to the early 19th century. The staff gave us an interesting and in depth look into conservation, including using a thin silk overlaid onto the particularly delicate banners which, at a single touch, might turn to dust, and with it a peek into the cultural history of that particular era.

After returning from the museum, I refreshed myself and headed down to the hotel's bar, to meet people as interested in the field of dress and costume as I was. I was amazed at how varied the interests and professions of the members were, and I think that is part of the reason

the Costume Society is so special as its members hold such an extensive wealth of textile knowledge. I met lace makers, historical re-enactors, university lecturers on fashion or social history, and published authors. Certainly a fantastic and memorable evening, and having such a friendly social event ensured that I was never lonely during the weekend!

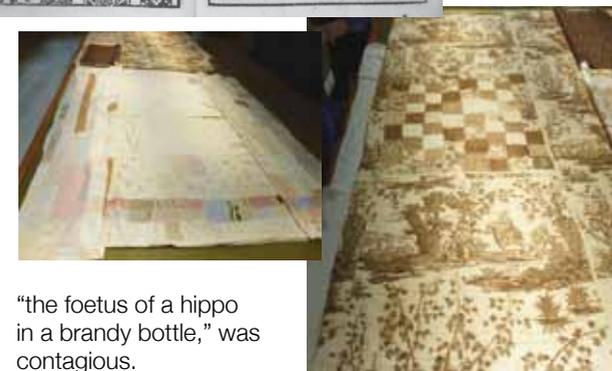
The Saturday began with a brisk walk to Manchester's **Whitworth Gallery**, where the talks would take place. Starting the day was a fascinating talk on the topic of *Early Modern Needlebooks: Designs for Democracy* by Lisa VandenBerghe. I thought it awe-inspiring and humbling to think of the thousands of women who had sat at their tables patiently embroidering and decorate textiles which, as Ms VandenBerghe suggested, was a method by which women could benefit their household's wealth and social standing, rather than using needle work purely for leisure. It should be noted that needles, at this time, are claimed to have been "instruments of suppression", while the needle pattern books themselves were perhaps to shape "docile women". I found this more sinister, misogynistic aspect of needle work thrilling, as my dissertation – *Women as Rulers, Women as Ruled:*



The Politics of Fashion and Gender in the Elizabethan World

which had recently been completed, researched the topic of gender inequality in the Early Modern Britain and Ms VandenBerghe's paper further confirmed my initial undergraduate ideas and discourse.

The vast spectrum of topics on which the papers were written was breathtaking – papers included research undertaken on the increase in mass production of blouses during WWI. Here, Suzanne Rowland's knowledge on the social aspect of the garment was incredible. Similarly, Anthony Bednall's discussion on the modernisation and alteration of traditional Chinese clothing during the Cultural Revolution was engrossing. Dr Lucy Worsley's presentation on *500 Years of Royal Fashion* was utterly enthralling, and her delight when regaling the audience with a humorous contemporary anecdote, such as Georgian women in sedan chairs being likened to



"the foetus of a hippo in a brandy bottle," was contagious.

On the **Saturday evening** we were all treated to a buffet meal within the hotel, and although my initial instinct was to seat myself next to the people I had already met, I forced myself to sit alone and wait for the table to fill up. To my delight, I was joined by people who had spent much of their adult life in the society, and thus were deeply involved in it, and I spent an enjoyable evening discussing life during WWII, the future of the society, mentoring, and the importance of sartorial and social history in modern culture.

The conference culminated in a wonderful trip to the

Ellie Birch, Conference Student Bursary winner this year. C17th Pattern Books courtesy the Metropolitan Museum, New York C18th quilts behind the scenes visit to the Whitworth Gallery conservation studio.

Manchester Art Gallery where we were treated to tea and delicious cakes after perusing the gallery's amazing collection of Pre-Raphaelite artworks, and attending a guided tour of the *Fashion and Freedom* exhibition which included an outfit from the Vivienne Westwood fashion house – glittering and bedazzling as expected!

Ultimately, the weekend symposium was an experience which I will not forget for many years, (although I intend to repeat the experience in 2017!!) and I have made – I hope – many friends and colleagues in the process.

continued on next page

Day Two, Sunday 10 July

Report by: Ruby Valentine,
Costume Society
Ambassador

For the 2016 Costume Society Conference attendees gathered at the Whitworth to discuss 'Fashion and Democracy?' visit the museum galleries and new study centre, and be shown around the *Vogue 100* and *Fashion and Freedom* exhibitions at the nearby Manchester Art Gallery. Over the course of the weekend delegates discussed a range of subjects, and on Sunday 10th July five speakers gave us their findings on a broad range of costume history topics.

The day opened with the Society's AGM, and the presentation of the **Elizabeth Hammond Conservation Award** by Chairman Deirdre Murphy. This award, set up in 2015, promotes the conservation of textiles and dress, assisting with the costs of conservation projects. This year it was awarded to Clydebank



Museum & Art Gallery for their upcoming project *Stitch in Time*, which will look at the links between the sewing machine and clothing manufacturing through a major exhibition and programme of events. The morning discussions were then opened by Anthony Bednall, Associate Head of Department of Apparel at Manchester Metropolitan University, whose talk *Re-Make, Re-Model, Re-Define; Fashioning a Nation's Identity*, looked at China and the influence of different regimes upon its dress and identity. He

was then followed by Marie Melchoir of The Saxo Institute University of Copenhagen, who focused upon the correlations between Danish democracy and fashion in her talk *Challenge! Unpacking the Connections and Disconnections between Fashion and Democracy through the Study of Branding*

Danish Design and Danish Fashion during the C20th and early C21st.

After a quick round of refreshments Sunday's Keynote Speaker Professor John Styles took to

the stage, discussing *Fashion to a Timetable: Re-scheduling European Fashion in an era of Expanding Markets, 1500-1800.* Concluding with the line, 'late C17th fashion was not democratic, but deeply authoritarian', John Styles provided an interesting insight into ways in which annual fashion change was in fact controlled and developed by the elite members of European society.

The Keynote speech was then followed by a fabulous lunch, during which delegates had the opportunity to view the finalists' work for the *Patterns of Fashion Award**. *Cosprop's* John Bright later presented the award to Coleg y Cymoedd's Amy Jones, for her superbly researched and constructed youth's brown leather jerkin c.1560.

The afternoon talks then began with London College of Fashion's Dr Felice McDowell, whose paper 'How to get the *London Model Girl Look: Democratising and Disciplining Female Citizens in Post-War Britain* opened



Professor
John Styles

our eyes to the world and influence of the London Model Girl, and the work of Lucie Clayton in spreading this image. The conference was then concluded by our own E-J Scott, whose discussion on *Poor Old Crimplene* was accompanied by a fantastic array of garments from the collection of Concetta Trotta. Delegates then departed by bus to view the exhibitions at Manchester Art Gallery. Overall, the weekend was a successful, enjoyable and insightful occasion.



Call it networking, call it nattering - there was a lot of delegate interaction happening in the breaks.

While in Manchester over the weekend it was just possible to squeeze in an independent visit to Gallery of Costume, Platt Hall. As the C20th galleries are undergoing renovation, the planned visit was cancelled in favour of a visit to the Art Gallery, but galleries on the other floors more than make up for it. Shown here: 1625 gent's linen doublet, 1630 linen bodice embroidered in silver, 1830 and 1885 showcases, 1660 blue silk mules. Background image: one of two beautiful linen lace edged ruffs.



*See page 20 for full report



Booking form

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

Study Day
Fashion: Conform or Resist

Study Day: Fashion: Conform or Resist

Saturday 15 October 2016

Name

Name

Name

Address

Tel

Name

Name

postcode

Study Day: Fashion: Conform or Resist
Saturday 15 October 2016, 10.30-16.30
London College of Fashion, John Princes Street, London W1M 0BJ
Ticket number

Please send me

Members' tickets at £30.00

Non members' tickets at £40.00

Student members' tickets at £5.00

Student non members' tickets at £10.00

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

Costume Society Award Winners 2016

Elizabeth Hammond Award

The Costume Society is delighted to announce the winner of the inaugural award.

Twelve applications were received of a very high standard. After much discussion, the judging panel agreed that the Award should go to **Clydebank Museum and Art Gallery**, for the conservation and mounting for display of a green dress



and a matching green jacket, as key items in its forthcoming exhibition *A Stitch in Time: the Story of the Sewing Machine*, which is due to open in February 2017.

The garments to be conserved are hand stitched and will be used to introduce the history of the sewing machine, referencing not only its importance in the history of clothing manufacture but also its effect on the lives of women.

The Museum was first opened in 1980, run by volunteers. Its Singer Sewing Machine Collection and Singer Archive was awarded "recognised collection of national significance" from Museum Galleries Scotland in 2013.

The sum of the award made is £9560.

This is not the end of the story. For 2017 applications can be made for awards up to £5,000. Details of the application process for 2017 will be posted on the Costume Society website later in the year.

Museum Placement Award

The winner of the 2016 Museum Placement Award has unfortunately had to withdraw due to unforeseen circumstances. A new winner is in the process of selection, and will be announced on the website as soon as possible.



Anushka Tay
Yarwood Award winner

Yarwood Award

Anushka Tay, the winner of the Yarwood Award, is a student on the MA Fashion Cultures course at London College of Fashion, University of the Arts, London.

For her Masters project, she is carrying out a study of the Chinese *Samfu* pyjama suit. Dedicated to a material culture approach within her research, after discovering there are few examples of Chinese pyjamas in UK museum collections Tay is using the Yarwood award to fund a trip to Singapore and Hong Kong this summer to conduct primary research through interviews and museum visits.

Patterns of Fashion Award Winners 2016

Patterns of Fashion Award 2016

We had entries from six different colleges and chose four finalists, who attended the finals held during the Conference in Manchester. Once again the standard of workmanship shown was of a very high standard and all were congratulated by our judge, John Bright, Founder and Managing Director of *Cosprop*.

The winner was **Amy Jones** from Coleg y Cymoedd, South Wales University, with her youth's late 16th century brown leather jerkin, a copy of the original in the Museum of London. Our judge commented on her work saying that he was impressed not only by the skills she had shown in the handling of this difficult material whilst recreating the jerkin, but also her thorough research into the methods used through studying garments of a similar age.

The three finalists were:

Rachel Walker, Bristol Old Vic Theatre School, with her lovely silk and lace C1861-4 evening dress

Katie Hawken, Royal Welsh College of Music and Drama, with her C1780-90 gown beautifully made in calico.

Jerry Moore, Plymouth College of Art, who had hand sewn his lovely embroidered smock C1605-20.

Patterns of Fashion: Winner
- Amy Jones - Youth's brown leather jerkin C1560

John Bright from Cosprop during the summing up before the winner was announced.



Jubilee Museum Placement Award 2015

V&A MUSEUM OF CHILDHOOD
JULY - SEPTEMBER 2015

Celia Reyer was awarded a placement at the V&A Museum of Childhood from July – September 2015

Curators' Report: Katy Canales, Assistant Curator and Alice Sage, Curator, V&A Museum of Childhood.

Celia Reyer, MA student at the London College of Fashion was awarded funding from The Costume Society for a three-month placement to enhance Celia's career and support the V&A Museum of Childhood's costume collection.

During her time at the Museum, Celia has been an enthusiastic addition to the Collection team and made valuable contributions across the whole team. Sadly due to a culmination of issues relating to the Museum's backlog and Collection Management System (CMS) training schedule, we were not able to concentrate on the Museum's backlog of children's clothing as we had planned. Instead Celia worked on enhancing our existing costume collection's documentation, long-term preservation, accessibility and research.

Collections documentation: Celia assisted with the cataloguing, photography, movement and storage of Museum objects in the galleries and the stores.

Many of the items had previously not met the minimum cataloguing standard required by SPECTRUM and she was able to greatly enhance their documentation.

Collections care: To protect the museum's items of clothing, which had previously been hanging from wooden hangers and were vulnerable to staining and tearing, Celia made a range of padded hangers. Celia was also responsible for successfully auditing our mannequin collection. She created a valuable database of each mannequin's dimensions. This database will enable curators to identify mannequins for specific costumes more efficiently and with less risk to the costumes. By creating Tyvek covers for

each mannequin, Celia has ensured the longer lifespan of these mannequins. Celia regularly shadowed on gallery checks to ensure that items on display were secure, in a stable condition and labelled correctly. Celia designed the artwork for a poster and leaflet for visitors to raise awareness of how our visitors can support the Museum's preventative conservation programme within the galleries.

Public Access: Celia supported our work with informal and formal adult learners, subject specialists, researchers, and the general public. She helped deliver a study and handling session for one of our informal adult learning groups by identifying and researching objects for the sessions and delivering a presentation

on the objects. At our *The Alice Look* private view and curatorial tour for the Dress and Textiles Society (DATS), Celia researched clothing from the period (ca. 1865) and developed and delivered an oral presentation and supporting documents. As part of the V&A Museum of Childhood's commitment to increase public access to the collection, Celia answered a range of costume related public enquiries and supported our researcher days, supervising and aiding visiting researchers. She has assisted in the display of new acquisitions and has developed web content to share her experience with a broader audience.

Research: Fancy dress was an area of interest for Celia. After researching the history of fancy dress and exploring our collection, Celia worked with the Museum's Collection and Exhibition teams to devise a comprehensive proposal for a display of the Museum's fancy dress clothing in the Museum's permanent galleries. A date for the installation of the display is not yet confirmed but the V&A Museum of Childhood looks forward to

developing Celia's research and realising a display on children's fancy dress in the future.

Award Winner's Report: Celia Reyer, MA student, Fashion Curation, London College of Fashion.

Working in the Collections department at the V&A Museum of Childhood was an invaluable experience for me. First, it was simply delightful to be in the presence of such a knowledgeable staff in a museum that collects the most intriguing children's objects I have ever seen. Being American, I have also learned a great deal about British manufactures, products and popular culture through the objects I handled and researched. It was useful to witness the skilled approaches from Curators Katy and Alice. It was also beneficial to learn how to navigate CMS and other resources that assisted with daily tasks. I can certainly apply this knowledge going forward in my career.

One of the most interesting things about the museum world to me is 'behind the scenes'. The projects you

work on vary in so many ways that you walk away with such rich experience from being onsite. One of my greatest memories was attending the talk by curator, Dr Kiera Vaclavik of *The Alice Look*. She walked us through the exhibition and spoke about her vision, intense research, challenges and interpretation.

I am so thankful to the Costume Society for this award and being able to work at my favourite museum for this placement is an experience I will carry with me for the rest of my life. Thank you.

Going forward, I plan to continue my journey as a fashion/history design collaborator and also take on special projects in art direction.



Masculine Habits, 1850 -1970.

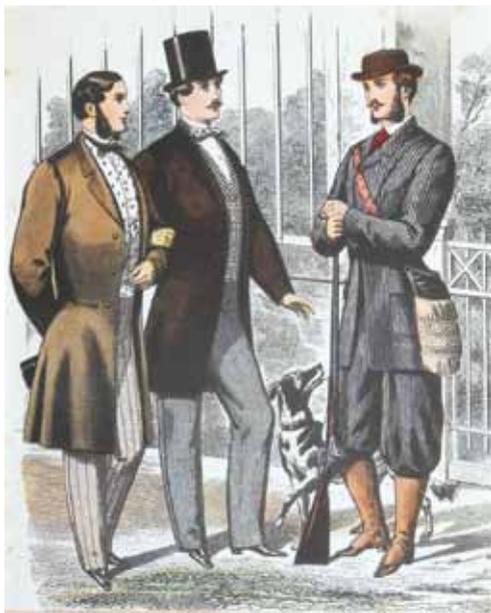
An unpublished manuscript by Geoffrey Squire (1924-2011)
By Jenny Daniels.

Writing in the late 1970s on the subject of masculine dress, not then widely addressed, Geoffrey Squire adopted an approach which was scholarly yet often unconventional, and lively and wide-ranging. Those who know his book *Dress, Art and Society* (1974) will be familiar with his style, and had it been published, this manuscript would not have disappointed the reader.

The chapter headings of *Masculine Habits* also offer cryptic plays on words and meaning, and the reader is made instantly aware that this is no dry linear account of men's fashion in this period. As might be expected, tailoring is a theme covered in several chapters, starting with *Marking the Difference*, moving on to *The Straight and Narrow* and American influences; *Uniform Systems* covering the ready-to-wear industry, but also in *Subversive Activity* and *The Boys and the Bands*.

In *Marking the Difference*, Squire sets out perceived differences between masculine and feminine dress seen as the 'craft' of men's tailored clothing and the 'art' of dress for women, so often subjected to change and variety. Tailored conformity and uniformity of masculine dress gave men the opportunity to adopt the Great Renunciation principle of dress described by James Laver and C.W. Cunnington. However by the 1940s, this was itself being renounced through reactionary changes in the styles of masculine dress chosen by New Edwardians and the Teddy Boys, which Squire covers in *The Boys and the Bands*. These young men intended to be noticed, and were helped in their non-conformity of dress by a new generation of tailors in Italy and London, including Tommy Nutter who dressed the Beatles so recognizably. In broad terms, Squire saw the Beatles as 'the nice guys' set against the 'bad boys' image of the Rolling Stones, and these observations are typical of the social and cultural contexts of his accounts of changes in dress postwar. Punk fashion was dismissed by him as 'ripped rags and safety-pins' and he hated the idea of massively over-sized garments and military surplus fashions.

So-called *Subversives* included Lord Randolph Churchill,



Men's fashion plate 1861, depicting early version of Norfolk suit, courtesy Norfolk Museums Service

reportedly the cause of indignation when he was spotted in Piccadilly wearing tan shoes with formal dress, and other notable fashion rule-breakers such as Oscar Wilde, Dickens, Disraeli and Edward VIII, later Duke of Windsor, are discussed.

His chapter *Uniform Systems* deals not with the influence of military dress on masculine habits, but manufacturing systems which made possible, and affordable, suits for the masses which were 'ready to wear' and 'off the peg'. Elsewhere in the text, he comments that the lounge suit is the first and only suit for men which is 'entirely peaceable in origin', owing nothing to military activity or blood sports. Originally designed for lounging by the privileged few at leisure, it has since become for many a business suit and everyday working dress.

In *Killing Time*, Squire takes the reader through his researches on the evolution of two particular garments by demonstrating the development of the morning-dress tail coat and the Norfolk jacket, both of which have their antecedents in blood sports. Of the Norfolk jacket, he shows how its practical design, with useful features such as patch pockets, pleats and a belted waist, was repeatedly modified by the military for battle-dress, and surprisingly adopted by Paris fashion designer Yves Saint-Laurent for a safari suit in 1971.

Under the heading *Roughing it Amongst the Rough*, Squire considers the influences of romantic myths on masculine dress, of an idyllic pastoral bygone age or the American Wild West and the life of the cowboy, and he shows how working dress became appropriated for everyday and leisure wear across society, with typical examples like Levi-Strauss's riveted denim pants and Breton sailors' shirts. He looks at more recent influences, such as the movies, especially John Schlesinger's 1969 film *Midnight Cowboy*, and also the styles of dress paraded by 'ton-up' motor-bikers in their leathers. Flower Power is dismissed by him as 'anarchic muddle' but men in kaftans are seen in a more positive light as a contribution to the wider release of men from any remaining strictures of 19th century fashion.

Writing at the end of the 1970s, Squire concludes his review of masculine fashion and habits since 1850 by questioning whether men really are more conservative than women, and suggests that in the future the high street might actually make a difference to Savile Row.

Geoffrey Squire was himself a follower of fashion and even a subversive in the 1960s, as I learned from another source also in his archive at the Costume and Textile Study Centre for Norfolk Museums Service at Shirehall in Norwich. This manuscript offers an unusual perspective on the history of masculine dress, and it is a loss that it never reached publication.

*A longer version of this article appeared in the 2015 issue of Costume and Textile Association journal **Miscellany**.*

Information Exchange

Research Enquiry



I am currently engaged in a programme of research into a series of 19 surviving portrait medallions in the inner court of Falkland Palace, executed for James V c1537-9, in an attempt to establish their iconographic programme. One of the medallions depicts a man in what appears to be roughly contemporary northern European dress – perhaps more specifically Germany and the Low Countries. I have so far been entirely unsuccessful, however, in finding any parallels for his head-gear, which is shown in very specific detail – a relatively long piece of cloth held in place with two bands, the long ends drawn behind the head and draped over the crown. I attach some photographs. If any members have come across

anything similar in their own work I would be most grateful if they could contact me for further discussion.

Dr Shannon. M. Fraser
FSA Scot., MCIfA
sfraser@nts.org.uk 01330
830214

Costume & Textile Association for Norfolk Museums announces an important exhibition of Norwich Shawls Norwich Shawls: Past Glory, Present Inspiration

Rarely-seen Norwich Shawls in private ownership and selected contemporary textile art inspired by this theme

At: The Hostry, Norwich Cathedral, NR1 4DH
1 - 15 October 2016

Shawl by Bolingbroke and Jones, owned by Mrs J J Colman, mid 19th century.

A private collection of children's clothes in Norfolk

Angela Lynne in Norfolk has a unique and specialized collection of fine children's clothes from the nursery life of the 1920s to 1960s. The garments include many hundreds of different smocked dresses and party clothes as well as tailored coats, buttoned shoes and intricate fancy dress, and are made from beautiful materials and in a myriad of subtle colours. She has written a book *Nursery Days* which illustrates this only recently past but increasingly forgotten period of childhood. She welcomes visits from serious researchers: her email address is: lynne1ea@btinternet.com or telephone 01953 497020

For further information:
www.ctacostume.org.uk
tel.01603 452236



EDINBURGH
University Press

New publishers for *Costume*

We are delighted to announce that effective from 1st January 2017 Edinburgh University Press (EUP) will be



publishing *Costume: the Journal of the Costume Society*, previously published by Taylor and

Francis.

Speaking of the move, Deirdre Murphy, Chair of the Costume Society said: 'This is an exciting time for our Society. We are delighted to be working with Edinburgh University Press, an academic publisher that nurtures strong relationships with societies. We are especially pleased that this coincides with the fiftieth anniversary of *Costume* in 2017'.

Sarah McDonald, Head of Journals at EUP has said that they will work closely with Taylor and Francis to ensure a smooth transition with minimum disruption to subscribers; 'EUP is delighted to be publishing *Costume* and working closely with their editorial team'.

In Memoriam

Anne Hollander 1930-2014

Anne Hollander, the pioneering American dress and fashion historian, who died in July 2014, transformed the way we look at dress with her deeply-researched book, *Seeing Through Clothes* (1978), which explored the relationship between body and clothes through the media of painting, sculpture, literature and photography. Dressing is the art we all practise, she believed; it is image-making, fashioned, as Chanel said, by "something in the air, to do with ideas, the way we live". For young scholars of the time, Valerie Steele remembers, the book was "like a lightbulb going off". Fashion studies, Hollander insisted, were part of history, a subject of universal importance.

Her later book, *Sex and Suits*, of 1994, argued the startling proposition that men are fashion's real style-setters. She suggested that through clever cutting and padding the male of 1800 organized his clothing seductively to create the classic suit with its "sober beauty and subtle surfaces." Men made "the aesthetic propositions to which female fashion responded."

London's National Gallery invited Anne Hollander in 2002 to create an exhibition, *Fabric of Vision*. The accompanying book was more than a catalogue: erudite and readable, it was a fascinating account of the role of drapery and clothes in painting.

Hollander was an independent writer and critic who moved in academic circles but never joined a university faculty. Marriage to Thomas Nagel, the distinguished American philosopher, provided constant stimulus and support for her work, and at her death she was preparing a book on dress in epic poetry.

Clair Hughes



Exhibitions 2016-17

Abegg-Stiftung

Werner Abeggstrasse 67,
CH-3132 Riggisberg

Friend and Foe

until 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.

Shoes: Pleasure and Pain

until 9 October 2016
www.thebowesmuseum.org.uk
Tel: 01833 690606

Brighton Museum and Art Gallery

Royal Pavilion Gardens,
Brighton, East Sussex, BN1
1EE.

Fashion Cities Africa

until 8 January 2017
Contemporary African
fashion
www.brightonmuseums.org.uk/brighton/what-to-see/fashion-cities-africa/
Tel: 0300 290900

Chertsey Museum

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

Waisted Efforts

17 September 2016 - 2
September 2017
The waist in fashion
www.chertseymuseum.org.uk
Tel: 01932 565764

The Fashion Museum

Assembly Rooms, Bennett
Street, Bath, BA1 2QH

A History of Fashion in 100 objects

Until 1 January 2017
www.fashionmuseum.co.uk
Tel: 01225 477173

Fashion and Textile Museum

83
Bermondsey Street, London,
SE1 3XF.

Jazz Age

Fashion and photographs

James Abbe

Photographer of the Jazz
Age
23 September 2016 -
15 January 2017
www.ftmlondon.org
Tel: 020 7407 8664

Gallery of Costume

Platt Hall, Rusholme,
Manchester M14 5LL

Schiaparelli and Thirties Fashion

until 9 October 2016
www.manchestergalleries.org
Tel: 0161 245 7245



Fashion on the Ration: 1940s Street Style



Imperial War Museum North

Quay West, Trafford Wharf
Road, Manchester M17 1TZ.

Fashion on the Ration

1940s Street Style
until 1 May 2017
www.iwm.org.uk/exhibitions/iwm-north/fashion-on-the-ration-1940s-street-style/
Tel: 0161 836 4000

Killerton House

Broadclyst, Exeter, EX5 3LE

Fashion to Dye For

until December 2016
www.nationaltrust.org.uk/Killerton
Tel: 01392 881345

Manchester Art Gallery

Mosley Street, Manchester,
M2 3JL.

Japanese fashion, furniture and design

19 November 2015 onwards

Vogue 100

until 30 October 2016
A Century of Style
www.manchestergalleries.org
Tel: 0161 235 8888



National Museum of Scotland

Chambers Street, Edinburgh
EH1 1JF.

New Fashion and Style Gallery

opened 8 July 2016
www.nms.ac.uk
Tel: 0300 123 6789

ULITA: University of Leeds International Textile Archive

St Wilfred's Chapel, Maurice
Keyworth Building, University
of Leeds, Leeds LS2 9JT.

The Synthetics Revolution

4 October - 1 December
2016, Tuesdays to Thursdays
only.
Man- made fibres and
everyday fashion.
www.ulita.leeds.ac.uk
Tel: 0113 343 3919

Victoria and Albert Museum



South Kensington,
London SW7 2RL.

Undressed

A Brief History of
Underwear
until 12 March 2017

Opus Anglicanum

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

Conferences and Workshops

Conference: Brighton Museums, Sussex Africa Centre and University of Brighton

The Old Courtroom, 118 Church Street, Brighton Museum
and Art Gallery, BN1 1EE
Creating African Fashion Histories
2 November 2016
www.brightonmuseums.org.uk/cafh

DATS Annual Conference 2016

National Museum of Scotland, Chambers Street, Edinburgh,
EH1 1JF
Unlocking the Commercial Potential of Fashion and Textile Collections
3-4 November 2016
www.dressandtextilespecialists.org.uk/event/dats-conference-2016

Textile Society Annual Conference 2016

Wellcome Conference Centre, 183 Euston Road, London
NW1 2BE
Textile Futures: Technology, Materials and Preservation
5 November 2016
www.textilesociety.org.uk

Association of Dress Historians Annual Conference 2016

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

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

Costume Calendar 2016-17

COSTUME SOCIETY

www.costumesociety.org.uk



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

Study Day - Fashion: Conform or Resist

15 October 2016

Details page three, booking form page eighteen.



On a Rainy Day, Fashion Journal, Moscow, Autumn Winter 1961-1962

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

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
2 October 2016
atflondon@textilesociety.org.uk

Wellcome Conference Centre, 183 Euston road, London NW1 2BE
Textile Futures: Technology, Materials and Preservation
Annual Conference and AGM
5 November 2016

Armitage Centre, Fallowfield, Manchester M14 6HE
25th Anniversary Manchester Antique Textiles Fair
30 April 2017
atf@textilesociety.org.uk

WECS
WEST OF ENGLAND
COSTUME SOCIETY
www.wofecostumesociety.org



Bath Cricket Club, North Parade, Bath BA1 4EX
Janet Arnold Study Day: Structure and Artifice
1 October 2016

Bath Bowls Club, Pulteney Road, Bath BA2 4EZ
The Production and Consumption of Luxury Fashion in Paris 1795-1855
19 November 2016

SCCS
SOUTHERN COUNTIES COSTUME SOCIETY
www.sccostumesociety.org.uk



Victoria & Albert Museum, London SW7 2RL
Exhibition Visit - Undressed: A Brief History of Underwear
11 October 2016

Chertsey Museum, 33 Windsor Street, Chertsey, Surrey, KT16 8AT
Study Day - Waisted Efforts
12 November 2016

COSTUME SOCIETY SCOTLAND
www.costumesocietyscotland.co.uk

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

Fashion Underneath: talk by Naomi Kennedy
3 October 2016

'You must never travel without one - advice to lady travellers at home and abroad'
Talk by Helen Edwards
7 November 2016

Laura Ashley Evening: Kate Taylor
Special Meeting and Xmas Celebration
5 December 2016

Traditions of Dress and Jewellery in the Middle East
Talk by Jennifer Scarce
9 January 2017



Kimono - a zero waste solution for the global fashion industry
Talk by Lynn Wilson
6 February 2017

OTHER EVENTS

Oxfordshire County Museum, Woodstock, OX20 1SN
'Now while my hands are thus employed'
Talk on 17th and 18th century samplers by Rebecca Scott
24 September 2016
www.oxfordshire.gov.uk/cms/content/exhibitions-events-and-talks-oxfordshire-museum

Salford Hall, Wedmore Road, Salford, Bristol BS31 3BY
World Textile Day West



Rites of Passage: Birth, marriage and death through textiles. Talks, exhibition, traders.

1 October 2016
www.worldtextileday.co.uk

Art Workers' Guild, 6 Queen Square, London WC1N 3AT
Out of the Dark and Into the Light? Dress from 1400-1800
Association of Dress Historians Annual Conference
5 November 2016
www.dresshistorians.co.uk