

COSTUME SOCIETY NEWSLETTER



SPRING 2012

From the Chairman

Welcome to 2012 the year of the Olympic Games and the ever overshadowing Euro. Although these events seem to be taking over our lives, the Costume Society has a great deal to look forward to in 2012

We had a great Symposium in 2011, but because of the effect of the Olympic Games on travel and accommodation arrangements, the Costume Society has decided not to hold the usual style of Symposium this year, but to hold an exciting Study Day in Bath (Saturday 7th July) entitled ***Cutting, Cantilevers and Construction*** with two fantastic speakers Jenny Tiramani and Susan Hardy, couture cutter at Cosprop. John Bright, the founder and owner of Cosprop, will judge the students presenting their work for the Patterns of Fashion Award, and the day will include the Society's Annual General Meeting.

The Society has a very exciting and prestigious event happening on the 6th - 8th of June; we will be involved in the Kensington Palace Conference, ***The Making of a Modern Monarchy***. The three day academic conference at the home of the Royal Ceremonial Dress Collection will examine the role played by dress. Three of the dress and material culture sessions will be chaired by members of the Costume Society: Joanna Marschner, Philip Warren and Alexandra Kim. Additionally one of the three keynote speeches will be delivered by Professor Aileen Ribeiro, introduced by the Director of Kensington Palace and member of the Costume Society, Nigel Arch.

Each Autumn the Society has a London Study Day hosted by the LCF, last year we explored the world of couture, *Deconstructing Couture*. With seven informative and interesting speakers, we had a full house with free places for the many MA students from three disciplines because the subject was regarded so highly.

This year the Study Day subject is ***Music, Fashion and Fantasy: from Masquerade to Lady Gaga***. See you in October.

A most interesting development is that the Costume Society is now on Facebook! Members can now visit our Facebook page to get the latest news from the Society. Two of our trustees Beatrice Behlen and Deirdre Murphy encouraged new members to join the Society with a competition offering a year's free membership. The lucky winner of the draw was Jade Halbert, whom we welcome to the Costume Society.

Sylvia Ayton

Cover: Main image and two on the right: Schiaparelli evening gowns and tunic, 1936-8, recently acquired by the Gallery of Costume, Manchester, (courtesy Manchester Art Galleries). Left: Museum Placement Award winner Kirsty Hassard.

The Costume Society is now on Facebook!

Existing and potential Costume Society members can now 'Like' our Facebook page to get the latest news from the Society, plus details of fashion and textile related events and exhibitions round the country. The Costume Society and its fast-growing community regularly post photos and comments on a variety of interesting subjects – the latest have included exclusive content relating to October's *De-constructing Couture* study day, and posts ranging from French headdresses to the recent *Developments in Dress History* conference in Brighton.



To encourage existing members to sign up, and new members to join the Society, a competition was held in November offering one person who signed up or joined that month a year's free membership. The lucky winner of the draw was Jade Halbert. Her response was "*Got my first ever copy of Costume last week and loved it! So delighted to have been picked out of the hat.*"



Like 'Like' our Facebook page now to ensure we're in your Newsfeed!

Membership renewals

Sorry to nag, but this may be your last newsletter and Journal if you haven't updated your standing order for 2012 membership. 148 members left theirs at the old rate - are you one? The subscriptions are now £36.00 (£21.00 student) for the UK and £40.00 (£25.00 student) for overseas members.

Don't miss out on all the news, events and the second Journal for the lack of a quick bit of admin.!

A renewal form is included with this newsletter.

**We don't
want to
lose you!**

All copy for the Autumn 2012 Newsletter must be received by 31 July 2012.

Email: newsletter@costumesociety.org.uk

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

Membership as a gift

Someone you know might really appreciate a year's membership - and it's better for you than chocolate.

Sign them up now for the benefits of a whole year.

It's simple from the website:
www.costumesociety.org.uk

Forthcoming Events

Connoisseur Visit

Innovation and Tradition at the Museum of London

Venue: Museum of London, 150 London Wall, City of London, EC2Y 5HN

Date: Thursday 29 March, 2012

Time: 13.30 – 16.30

Tickets: Members £10, Non-members £15. (Refreshments included)

Join Beatrice Behlen, Senior Curator of Fashion and Decorative Arts for an afternoon of eighteenth century dress, contemporary millinery and London tailoring. Beatrice will explore the making of the Pleasure Garden, the recent display of C18th dress which includes millinery creations by Philip Treacy, and then lead a store visit to look at examples of the museum's collection of London couture tailoring.

There are a maximum of 24 tickets available. The group will be divided into two for the store visits, which will last an hour. During this time the rest of the group will be free to view the Pleasure Garden and the other displays within the museum.

Please note that there are lifts/escalators to all floors, and a small number of seats can be provided in the store for people who may not be able to stand for an hour. Seated visitors might not be able to see everything close-up.

Further details can be found on the website or in writing from:

Philip Warren, Collections Resources Centre, 31-33 Hayhill, Sileby Road, Barrow upon Soar, Leicestershire, LE12 8LD.

Tel: 01509 815514

Please apply for tickets enclosing cheque in payment and SAE to

CS Bookings, 10 The Orchard, Locking, Weston-Super-Mare, BS24 8DU.

There is a booking form on page 13.

Can you help?

Gillian Gray at Swindon College is writing a Masters dissertation on 19th century tutus and how they were painted by artists. She would be most grateful for references to any articles or written material on this subject.

GillianGray@swindon-college.ac.uk



2012 Costume Society AGM and Study Day

Cutting, Cantilevers and Construction

and AGM

Saturday 7th July 2012 10.30-4.30

The Old Theatre Royal, Orchard Street, Bath BA1 1JU

There will be two speakers:

Jenny Tiramani

After Janet Arnold: Researching and reconstructing historical clothes in the twenty-first century. Jenny Tiramani, theatre designer and costume historian, was the Director of Theatre Design at Shakespeare's Globe Theatre until 2005, and was previously Associate Designer at the Theatre Royal Stratford East from 1979. She is Visiting Professor at the University of Nottingham, has published two books on 17c women's dress patterns, and also helped complete the latest *Patterns of Fashion* book, left unfinished at Janet Arnold's death.

Susan Hardy

***Clothes or Costumes?
Interpreting and making for
today's film industry.***

Susan is an eminent costumier who studied Fashion in Newcastle upon Tyne, and worked as a fashion designer for 4 years until deciding to change to theatrical costume. She worked for C&W Mays, a costume house owned by Moss Bros., and joined Cosprop as a maker over 32 years ago where she still enjoys being involved in interesting and challenging projects.

The day will also include the **AGM (Agenda page 6) and the *Patterns of Fashion* Award** finals, judged by John Bright, founder of CosProp.

Booking

Tickets: Members - £17.00

Non-members - £25.00

Students - £10.00. (£5.00

special concessionary rate for students on Theatre Costume courses)

Refreshments: a buffet lunch is available, cost: £10 – suitable for vegetarians.

Travel information: The Old Theatre Royal is a five-minute walk from both Bus and Rail Stations. There are public car parks nearby, however we suggest using the Park and Ride facility from Lansdown, Newbridge or Odd Down as it is cheaper.

Please apply for tickets enclosing cheque in payment and SAE to CS Bookings, 10 The Orchard, Locking, Weston-super-Mare, BS24 8DU: see Booking Form, page 13.

As we go to print
We're negotiating a 'Behind the scenes' visit to the Fashion Museum in Bath for the afternoon of Friday 6 July. Please indicate your interest on the back of the booking form.



Annual General Meeting of the Costume Society

will take place at 11.30 on Saturday 7th July 2012

The Old Theatre Royal, Bath, BA1 1JU

AGENDA

- ① Apologies for absence
- ② Minutes of the Annual General Meeting held on 11th July 2011
- ③ Election of Officers 2012/2015 and Trustees 2012/2015
- ④ Reports:
 - Chairman
 - Secretary
 - Treasurer
 - Editor
 - Newsletter Editor
 - Website editor
 - Membership Secretary
 - Programme Sub-Committee Co-ordinator
 - Symposium Co-ordinator
- ⑤ Awards Sub-Committees:
 - a) Patterns of Fashion Co-ordinator
 - b) Student Symposium Bursary Co-ordinator
 - c) Yarwood Award Co-ordinator
 - d) Museum Placement Co-ordinator
- ⑥ Any other business

Jill Salen

Honorary Secretary

The Making of a Monarchy for the Modern World

6 - 8 June 2012

Three-day Conference, Kensington Palace, London

In March 2012 Historic Royal Palaces will be re-opening Kensington Palace to visitors after a major £12 million redevelopment. Queen Victoria made the decision that Kensington Palace should be restored and opened to the public shortly after her Diamond Jubilee in 1897, and in June 2012 Britain will be marking the Diamond Jubilee of Queen Elizabeth II.

To mark these milestones, Historic Royal Palaces will be holding a three day academic conference at Kensington examining and discussing the making of a modern monarchy. As the palace is well known for its Royal Ceremonial Dress Collection it was important that this conference should consider the significant role played by dress in forming the image of a modern monarchy.

The Making of Monarchy speakers

- ❖ **Deirdre Murphy** 'Nobody so well dressed' or 'a shocking toilette': The young Queen Victoria's wardrobe
- ❖ **Corinne Thépaut** Princely shopping in Paris at the end of the 17th century: a study of an international network of fashion.
- ❖ **Philip Mansel** From George IV to George VI: the rise and fall of civil uniform.
- ❖ **Melissa Leventon** Modernity through the lens: photography and the westernisation of Thai court dress
- ❖ **Helen Walter** 'Van Dyck in action': dressing Charles I for the Victorian stage
- ❖ **Elizabeth Dawson** 'Comfort and freedom': how clothing from the Duke of Windsor's wardrobe helps define the man who was Prince of Wales, King and exiled Duke.
- ❖ **Kimberly Chrisman-Campbell** The coronation costume of Lady Mary Douglas.

The keynote speech '*Clothing monarchy, fashioning royalty*', on Friday 8 June will be delivered by Professor Aileen Ribeiro, Emeritus Professor of History of Art, Courtauld Institute of Art.

Historic Royal Palaces has worked closely with the Costume Society to shape the conference programme which contains two strands; the first strand will contain papers exploring the political and cultural concept of a modern monarchy while the second strand will focus specifically on the importance of dress and material culture in the creation of a modern

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monarchy. The list of speakers and titles (see panel on previous page) offers a selection from a wealth of papers examining the relationship between dress and monarchy which form this strand of the conference.

The conference will be able to accommodate up to 150 delegates and conference tickets cover all three days (due to space restrictions we are unable to offer day tickets).

Conference tickets will cost £220 per person. Tickets for

the conference dinner to be held in the State Apartments on the evening of Thursday 7 June will cost an additional £60. We are also offering a small number of student bursaries, two of which have been generously funded by Maney, the publishers of the Society's journal *Costume*.

For further details of how to book, the student bursaries and to download a copy of the conference programme visit

www.hrp.org.uk/monarchyconference

For any queries about the conference please contact the conference administrator (please note that the conference administrator works part-time).

**Modern Monarchy Conference
Administrator, Curators' Office,
Kensington Palace,
Kensington Gardens,
London, W8 4PX
monarchyconference@hrp.org.uk**

NOTICE

Ruddington Framework Knitters' Museum Research Library



Researchers into the history of the knitted textile industry can now access a new facility – The Smirfitt Library at Ruddington Framework Knitters' Museum, six miles south-west of Nottingham. The library holds copies of all the major classic works on the framework knitting and hosiery industries, together with complete runs of trade journals, house magazines, copies of academic research, histories of hosiery firms, confidential consultants' and market research organisations' reports, plus various pamphlets and government reports. There is also some historic archive film footage.

The Library (reference only) is available to researchers by appointment, from Wednesday to Friday, at the Ruddington Framework Knitters' Museum, Chapel Street, Ruddington, Nottingham NG11 6HE. Tel: 0115 984 6914.

Email: rfgm-mus@btconnect.com

www.rfgm.org

Music, Fashion and Fantasy: From Masquerade to Lady Gaga

**The Society's annual London Study Day,
hosted by the London College of Fashion**

From court masquerade of the 18th century to 21st century pop and from the ball room to the club venue the relationship between music, fashion and the fantasy of a created persona is the subject of the study day.

There will be papers exploring the fascinating symbiotic relationship between music and the creation of the iconic fantasy persona through dress, across time. Alternatively music inspired by fashion or a particular garment could be the subject.

Alongside there will be an opportunity to hear about the history of dress for musical performances from opera, musical theatre, film and clubland.

There will be a presentation by students from the London College of Fashion in a collaborative assignment working with students from the Royal Academy of Music to create fantasy fashion inspired by music. The results will be shown live, with the music students providing the soundtrack for the fashion students' presentation

The programme for the day, including names of speakers and their topics, will be available on the website in the spring of 2012

Please apply for tickets enclosing cheque in payment and a SAE to:

CS Bookings, 10 The Orchard, Locking, Weston-Super-Mare, BS24 8DU.

There is a booking form on page 13.

Venue:

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

Date: Saturday 20 October 2012

Time: 10.30 – 16.15

Tickets: Members £25.00, Non-members £30.00, Students £10.00

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



Costume Society visit to Belfast

23-25 September 2011

Eight members of the Costume Society travelled to Belfast for this weekend. Our packed schedule

began with a visit to the Ulster Museum. We were met there by Elise Taylor, the museum's Curator of Applied Art. Elise took us to the *Flower Power* exhibition where we saw a miscellany of items from the costume collection, all utilising floral patterns and designs. These ranged in date from a printed cotton dress from the 1830s to a contemporary Diane von Furstenberg dress, made from two layers of printed silk - the laser-cut top layer revealed a different pattern underneath.

We then saw the exhibition *Starstruck*, a wonderful display of costumes from films and television series such as *The King's Speech* and *Downton Abbey*. The attention to detail was amazing – even on parts which were never seen on screen. As Elise pointed out though, the costume makers wouldn't have known in advance which shots the director might decide to include, so the whole outfit had to be accurately made just in case. There was time to look at collections of jewellery and hats and other items of interest before returning to our hotel.

The following day was bright and sunny, perfect for our visit to the outdoor Ulster Folk and Transport Museum just outside the city at Cultra Manor. Textile curator Valerie Wilson gave a talk about the museum's collections, concentrating on the project to recreate a draper's shop originally established by R.J. Sloane in Kilkeel, Co. Down. When the shop closed the museum was able to acquire the remaining contents – a perfect time capsule of Edwardian costume. After 25 years of planning, the replica shop was finally opened in 2007.

Valerie had assembled a selection of items from the museum's stores for us to see. As well as items from the draper's shop, there were Utility dresses, smoking caps, shoes, and an embroidered wedding dress. The museum plans to build up its collection of Irish dance costume, and we saw an example from the 1950's – beautifully muted compared with the modern equivalent.



*Far left: Elise Taylor introduces the Flower Power display at the Royal Ulster Museum. Photo Margaret Isaacs
Left: John Savage describes the life of a shipyard riveter in the Riveter's House in Ballycultra Town. Photo Patricia Cooke
Below: Valerie Wilson with a 1940s dress from the collections at Cultra Manor. Photo Patricia Cooke*

After lunch we went to visit the draper's shop, in part of the museum site called Ballycultra Town. Behind the shop is a weaver's shed, where Diane Shaw demonstrated some weaving techniques. The shelves in the room were stacked with cloth that Diane had designed and made. Next on our tour was a visit to a riveter's house where John Savage, one of the museum's costumed visitor guides, gave us a fascinating account of the life and work of a riveter in the Belfast shipyards at the period of the building of the *Titanic*.

A short walk took us to the visitor guide costume store and workroom. Joanne Burns is the costume coordinator, assisted by Ivor Morrow. All the museum visitor guides have their own set of costumes, and we were able to inspect the range of items kept in the store. A great deal of research has obviously been done to make the clothes look as authentic as possible. Our final visit of the day was to the current exhibition about the *Titanic*, built and launched in Belfast 100 years ago.

Our final day took us back to the Ulster Museum. Elizabeth McCrum told us how the original costume collection had been destroyed by fire in 1976 after its store was bombed. One of the few items not lost was a beautiful embroidered quilt dating from 1712, saved as it had been on display at the museum at the time. Elise had brought this in for us to see, together with many other items from store. The collection has gradually been rebuilt during the last 35 years, by adding not just historical items but also selecting High Street and designer outfits each year.

Many thanks to Chris Stevens for organising such an interesting and varied programme for the weekend.

Dee Cornfield





De-Constructing Couture

Annual Study Day, London College of Fashion, 15 October 2011

Alexandra Kim, Collection Curator at Kensington Palace, opened the day with a welcome speech explaining that “*even in an age of democratic fashion when a princess chooses to shop at Topshop, the extravagant skills and vision of couture continue to captivate us*”. Her wish for the day was that the Costume Society’s programme would add something to the audience’s understanding of couture.

The keynote speech of the morning session was a thrilling presentation by Timothy Long, Costume Curator at the Chicago History Museum; *Charles James: A Genius Deconstructed*. Charles James was an English-born designer who started his business in Chicago as a milliner with no fashion training. Mr. Long looked at the detailing of a single couturier garment, and demonstrated the attention James paid to his work and the control he liked to have over its production. It was interesting to see an actual reproduction of a garment in muslin up close, showing the various layers and how it was constructed. This example of a self taught couturier using architectural techniques was an interesting demonstration of how couture can be influenced by different arts.

Helen Ritchie, a graduate from the MA in Fashion Curation at the London College of Fashion, followed with a lecture titled *From Catwalk to Gallery: Couturier as Curator*. She gave an interesting insight into the relationship between designers and exhibitions, citing living designers who have become involved in the process of exhibitions and how sometimes this has been damaging. With some very interesting fun facts close to gossip, Mrs. Ritchie kept the audience involved while covering a range of case studies. In some where there was an open collaboration between designer and institution it worked out well, in other cases the museum’s integrity has been challenged. Also, Ms. Ritchie demonstrated how fashion designers today try to control their work outside of their atelier, how they manage to retain control of it, and how they have understood the importance of a proper archive.

Nathaniel Beard, PhD Candidate in Fashion Womenswear at Royal College of Art, concluded the morning lectures with his paper on *Performing Haute Couture in the 21st Century: Art or Commerce?*. Modern designers often use elaborate and theatrical runway shows to construct a brand image to ensure its survival, and Mr. Beard focused on the performance aspects of haute couture and the spaces and places where this takes place such as boutiques, ateliers, catwalks, museums and gallery spaces.

After a lunch break, the Study Day continued embracing London Couture. The keynote of this session was Brigitte Stepputtis, current Head of Couture at Vivienne Westwood, in conversation with Philip Warren. Mrs Stepputtis gave an interesting

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Name

This portion will be returned to confirm your booking. Please bring it with you.
If you do not supply an SAE, we cannot confirm your booking
If you are unable to come,
please ring 01934 823 252. If there is a waiting list your ticket can be resold.

AGM and STUDY DAY:
Cutting, Cantilevers and Construction
Saturday 7 July 2012, 10.30 – 16.30
The Old Theatre Royal, Orchard Street,
Bath BA1 1JU
Ticket number

VISIT: Innovation and Tradition at the
Museum of London
Thursday 29 March 2012, 13.30 – 16.30
Museum of London, 150 London Wall,
EC2Y 5HN
Ticket number

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

Name

Tel

Address

postcode

email

AGM and STUDY DAY: Cutting, Cantilevers and Construction Saturday 7 July 2012

Please send me Costume Society members' tickets at £17.00

..... Non-members' tickets at £25.00

..... Students' tickets at £10.00

..... Concessionary Students' tickets at £5.00

..... Lunch tickets at £10.00

VISIT: Innovation and Tradition at the Museum of London Thursday 29 March 2012

Please send me Costume Society members' tickets at £10.00

..... Non-members' tickets at £15.00

Study Day: Music, Fashion and Fantasy Saturday 20 October 2012

Please send me Costume Society members' tickets at £25.00

..... Non-members' tickets at £30.00

..... Students' tickets at £10.00

I enclose a cheque for £..... made payable to **The Costume Society**
Please send your cheque with this page and a stamped self-addressed envelope to:
The Costume Society, 10 The Orchard, Locking, Weston-Super-Mare, BS24 8DU.

If booking events at separate times, please either photocopy the booking form or use the booking information accompanying each event's details.

Please use this side of the form for any additional information relevant to your booking.



Philip Warren explaining a point of detail.
Photos page 12 and 15: Deirdre Murphy.

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overview of the Vivienne Westwood label explaining where couture fits in today's society. It was fascinating to hear how some of the most recent catwalk fashions have been reinterpretations of existing, historical couture garments. It was surprising to learn that today when they receive an order from a museum not only does the museum request the colour it

would like, but the house "fluffs it up" to make it look more exaggerated. This can't leave one but to wonder: isn't this a distortion of reality? In 30 years from now when today's fashion is studied won't this process give an erroneous interpretation?

Other interesting talks were from Beatrice Behlen, Senior Curator, Fashion & Decorative Arts at the Museum of London that explored *The Bride wore...Victor Stiebel's Wedding Dress*. Stiebel was a designer very prolific in creating wedding dresses for society brides in 1950's London but who has often remained in the shadow of better known designers because he was never able to dress a royal bride. Mrs. Behlen gave interesting insight on how she has been researching and finding information on Victor Stiebel, showing how different research approaches may lead to interesting new discoveries.

Laura McLaws, PhD candidate at the London College of Fashion, presented her MA paper from the Fashion Institute of Technology on Thea Porter. She gave an in depth view on a designer who achieved fame early in her career, being one of the earliest among British fashion designers to exploit hippie chic. Designing in the late 1960s and the 1970s, she pioneered the use of imported fabrics from the Middle East, before the onset of globalization. Unfortunately, Porter ended up penniless and forgotten as many other great designers did, (including Charles James), but it was interesting to hear how this designer, again self taught, worked to produce these couture garments.

Surprisingly interesting was the paper titled *Staging Couture: Theatre and Fashion in the late 19th and 20th century* by Veronica Isaac, Catalogue and Curatorial Assistant at the Department of Theatre and Performance at the V&A and also Keeper of Costume at Chertsey. Using these archives she provided an exciting paper that discussed the relationship between theatre and couture in the mid 19th century. She examined three specific cases: that of Charles Frederick Worth, a pioneer in recognizing the importance of this market by dressing Sarah Bernhardt, subsequently his son John Phillip's collaboration with actress Lillie Langtry, and designer Lucille who dressed Gertie Millar for her stage performances. As a contrast to Ms. Ritchie's paper which investigated today's relationship between designers and their exposure through exhibitions, Ms. Isaac brought us back in time demonstrating how mid 19th century couturiers were using a tool such as theatre to show and advertise fashion.

This study day organized by the Costume Society has been a valuable platform to learn about and stimulate questions on the subject of Couture. Special thanks to all who worked on putting it together.

Anysa Cianni

IN MEMORIAM

We regret to announce the recent deaths of two long-standing Costume Society members, who played an important part in the establishment and development of the Society in the 1960s and 1970s.

Geoffrey Squire, Art, Costume and Social Historian, 1925 – 2011

Having trained in Stage Design at Wimbledon College of Art, Geoffrey joined the Education Department at the V&A in 1970, becoming Assistant Keeper. He is fondly remembered as an outstanding and inspirational lecturer on art and costume, becoming a key figure in the lunchtime lecture programme. His groundbreaking book, *Dress, Art and Society* was published in 1974.

He left the V&A in 1979, to join the staff at Sotheby's Institute of Art. Retiring to Norfolk, he recently donated his collection of books to the Carrow House Study Centre, Norwich Museums.

Elizabeth Hammond, Artist, Embroiderer, Seamstress and Teacher, 1926 – 2011

Born in Southern Rhodesia, Elizabeth moved to the UK with her family as a child. She trained as an art teacher, and had a fulfilling career teaching at various Kent schools, counting Tracy Emin among her pupils. She was a Committee Member of the Costume Society in its early years, and a member of the Kent Costume Trust since its inception. She was an enthusiastic participant in the Society's foreign tours, and members will remember her theatrically displaying how her sketching stool unfolded to delighted audiences of village children in India!

An eminent figure in the costume and textile world, especially knitted textiles, has also died recently.

The Rt Rev Monsignor Cecil Richard Rutt, CBE, former Bishop of Leicester.

Known by the nickname "the knitting Bishop", Richard Rutt was an enthusiast for and an authority on hand knitting. Years of research led to the publication of his *History of Handknitting* (Batsford, 1987), fitted in between a distinguished career as an Anglican missionary priest in the Far East, Bishop of several English Dioceses, and author of at least 70 publications in four languages on various subjects. In retirement he converted to Roman Catholicism and became a parish priest in Cornwall.

As well as being involved in the Knitting and Crochet Guild, he was a founder member and staunch supporter of the Early Knitting History Group, attending all its meetings until ill health made this impossible, and giving inspiring lectures. He was advised to take up swimming in the 1980s as a remedy for back trouble, which inspired him to research men's swimwear, resulting in an article for *Costume; The Englishman's Swimwear* (Costume 24). Although a man of immense scholarship and influence he was always unassuming, charming, friendly and fun, encouraging and supportive to others, and sharing his knowledge generously. He gave his considerable library of knitting books, pamphlets and research papers to Southampton University.

Museum Placement Award Winner 2011

Kirsty Hassard was awarded a placement with the McManus Art Gallery and Museum, Dundee

Curator's report:

Fiona Sinclair, Museum Services Section Leader, Leisure and Culture Dundee.

After 12 weeks of focussed work on the Costume Collection of Leisure and Culture Dundee, Kirsty Hassard has achieved the aims set down in the original application, and has shown herself to be an extremely capable museum professional.

In a short period of time, 514 objects have been digitally documented and assessed for storage or conservation requirements. Recommendations have been provided relating to further possible volunteer projects, events, activities, and displays. Ultimately, the potential for access to and engagement with the collection has developed immensely, and progress has been rapid.

Report continued on next page





Previous page: Costume storage at the McManus Gallery. *Above, from top:* Chinese embroidered "Lotus" shoe, Section of Chinese embroidered skirt, 1990-17, Embroidered bag, 1976-525.

Next page: Kirsty with a box of Chinese shoes

All images: Museum Services, Leisure and Culture Dundee

Thanks to the placement, it is now possible to answer more complex enquiries about embroidered and quilted items in the collection.

Although these items had been documented by enthusiastic and knowledgeable curators and volunteers many years ago, an old card system had been used, and this information has now been transferred onto a more efficient electronic format.

The placement has also helped in preparing information and selecting objects to be shown during the Quilters' Guild National Conference in Dundee in 2012. Events have been arranged to coincide with this conference, and the Quilters' Guild have been extremely helpful in offering to assist curators with event preparation. They will also be providing expert opinions on key items of interest. However, even identifying the items of interest was proving challenging - but the placement has overcome these challenges and a comprehensive list has now been produced. Among the variety of fascinating items identified are a man's smoking cap (1978-223), an evening handbag (1976-525) and a woman's skirt from China (1990-17).

It has also provided an opportunity to begin to assess the entire Costume Collection.

This is a fairly sizeable collection, but due to its size and a lack of specialist curatorial knowledge it has been impossible to comprehensively assess its significance. The only way that major progress can be made towards determining this is by tackling the collection one part at a time - the placement has been the first step in this progression.

Leisure and Culture Dundee would like to thank the Costume Society for selecting us for the Placement Award. For us, this was a unique opportunity to harness the experience and enthusiasm of a student with whom we had worked in the months leading up to the Award, in order to improve and develop collections knowledge in a planned and strategic way.



Kirsty Hassard

Award Winner

I am a Museum and Gallery Studies student at the University of St Andrews, and I have been working at the McManus, Dundee's Art Gallery and Museum, cataloguing embroidery and quilting in its costume collection.

I had had a student placement at the museum as part of my course since October 2010, and had really enjoyed working there, so the Costume Society placement was a wonderful opportunity to continue my work. This placement reinforced the skills which I had previously developed, and enabled me to develop new ones. I worked on the collection between June and August 2011, cataloguing and digitising 502 objects.

I was tasked with compiling information on the objects, transferring information from catalogue cards and object history files, and transferring them to Adlib. I photographed every object, and carried out object condition reports. This information was then inputted as a Collections Online record, which will be uploaded on to the museum's online database. From the information that I gained from the collection, I developed ideas to make it more accessible, such as potential physical output, volunteer projects, and educational activities.

One of the most rewarding aspects of the project was the knowledge that such a wonderful collection would become better known. It covers an amazing variety of items, ranging from tiny lotus shoes, worn by Chinese women whose feet were bound, to full military regalia. It covers every type of clothing: children's wear, dresses, coats, bags, scarves (including one worn by its owner at the coronation of Queen Victoria), fans, military uniform, underwear, nightwear, jackets and hats. It ranged from the decorative to the occupational and utilitarian. It has a wide geographical spread too: including costume from China and Japan, featuring amazingly intricate embroidery, and wonderful use of silks. There is also a collection of clothing from the historic region of Bukovina, now divided between present day Romania and Ukraine. I had never heard of it before I came across it in the object record, and I think this collection must have amazing historic significance.

I really enjoyed the research aspect of the placement, and it was fascinating to gain an insight into the history and development of costume. I could apply my research to the items of costume that I was looking at, so I was able to see how fashions changed, particularly between the Victorian and Edwardian eras.

I definitely developed some favourite objects whilst documenting the collection. My background in eighteenth century history has probably influenced my favourite object in the collection so far: a polonaise-style dress from the 1780s.

Thank you for giving me such a wonderful experience working on an amazing collection, in an equally amazing museum. I have learned an incredible amount, and I am sure that it will be extremely valuable in my future career.

Yarwood Award 2011 - Final Report

Veronica Contreras, *Packing in fashion: A material culture study of the Louis Vuitton trunk – 1875-1914*

M.A. History of Design and Material Culture, University of Brighton

When I started researching the Louis Vuitton wardrobe trunk, my experience and contemporary perspective influenced my initial ideas. I focused on departure and arrival and thought of luggage as something stored away from the owner during travel. Reading contemporary literature and newspapers, I soon realised that in the second half of the 19th and early 20th century, transit between one place and another was equally important. Transatlantic travel could take from six to ten days and the architecture of ocean liners reproduced society's structure. Being on a ship was no excuse for a relaxation of etiquette; members of the upper class had to be properly dressed at all times, which could mean three or more changes during the day. Consequently, a complete set of clothes and accessories was kept close at hand during the journey. The wardrobe trunk was usually regarded as "hand luggage" as shown by the labels on its exterior surfaces.



In its functional and aesthetic dimensions, the object reconciles different identities and references to travel and home. The trunk stands for Louis Vuitton but also for the owner's identity and status and thereby for the social class both belong to. Their identities are materially embodied in the object's inside and outside. The quality of the materials used, the engraved parts, the ornamented surfaces and the customization of the interior arrangement are some examples.

A third aspect that appeared during research was the relationship between Vuitton's trunks and fashion. Louis Vuitton opened his first shop only one block away from Worth's couture house; the father of Haute Couture was both a friend and customer. In time, the name Louis Vuitton became a brand, synonymous with luxury travel. Vuitton was associated first with royalty and then with celebrity, obtaining high visibility and an elite position in the market. Vuitton's trunks provided a system for transporting fashion to any place in safe conditions and allowed the owner to effortlessly travel in style.

It was important for my research to visit the exhibition of the most remarkable Vuitton trunks in Paris and to understand the family of products and the brand's values of which the wardrobe trunk is one part. I also had to access auction houses and antique dealers to look at trunks that had been used and had information about their owners, shipping companies and destinations. I am deeply grateful to the Costume Society as the Doreen Yarwood Award made it possible for me to undertake these activities. I very much enjoyed the research process and constructing and deconstructing conclusions. I believe my work is not finished. There were many possible ways in which to approach the object and I could only choose some of them. To conclude, I would like to say that it is fascinating how objects and people affect, relate and explain each other and how societies are revealed through the material world that has survived them.

Exhibitions 2011 -2012

Chertsey Museum

The Cedars, 33 Windsor Street,
Chertsey, Surrey, KT16 8AT.
Tel: 01932 565764

A Dress for All Seasons

200 years of seasonal clothes and
accessories from the Olive Matthews
Collection.

Until 25 August 2012

www.cherseymuseum.org.uk

Dorset County Museum

High West Street, Dorchester,
Dorset, DT1 1XA.
Tel: 01305 262735

Hats to Handbags, Women's Fashion Accessories 1750 – 1950.

13 February – 14 April 2012

www.dorsetcountymuseum.org

The Fashion Museum

Assembly Rooms, Bennett Street,
Bath, BA1 2QH.
Tel: 01225 477173

Sport and Fashion

Historic and contemporary sportswear
will be shown alongside modern
fashion.

4 February 2012 onwards

www.fashionmuseum.co.uk

Fashion and Textile Museum

83 Bermondsey Street,
London SE1 3XF.
Tel: 020 7407 8664

Designing Women

The Art of Textile Design in Postwar Britain

16 March – 16 June 2012

Pop! Culture and Fashion 1955-1976

6 July – 27 October 2012

www.ftmlondon.org

The Design Museum

Shad Thames, London SE1 2YD.
Tel: 020 7403 6933

Christian Louboutin: First UK retrospective of this iconic French shoe designer.

28 March - 1 July 2012

www.designmuseum.org

Gallery of Costume

Platt Hall, Rusholme,
Manchester M14 5LL
Tel: 0161 245 7245

Interventions: The 62 Group

This retrospective brings together a
wide range of the Group's innovative
textile art.

Until 19 May 2012

www.manchestergalleries.org

Harris Museum and Art Gallery

Market Square, Preston, PR1 2PP,
Tel: 01772 258248

Global Threads: Asian Textiles and Fashion Today.

Until 30 June 2012

www.harrismuseum.org.uk

Sudely House

Mossley Hill Road,
Liverpool, L18 8BX.
Tel: 0151 724 3245

Costume Drama

Fashion from 1780 – 1850

Until 7 May 2012

www.liverpoolmuseums.org.uk/sudley

Totnes Fashion and Textile Museum Home of the Devonshire Collection of Period Costume.

Bogan House, 43 High Street, Totnes,
Devon, TQ9 5NP.

Tel: 01803 862857

Sports and Spectators - then and now 1880-2012.

27 May – 28 September 2012,

Tues – Fri inclusive.

www.devonmuseums.net

Victoria and Albert Museum

South Kensington, London SW7.
Tel: 020 7942 2000

British Design 1948 – 2012:

Innovation in the Modern Age.

31 March - 12 August 2012

Ballgowns: British Glamour since 1950.

19 May 2012 - 6 January 2013

www.vam.ac.uk

Courses and Conferences

The Medieval Dress and Textile Society and the Finds Research Group

Heavy Metal and Dirty Deeds: Buttons, Hooks and other Dress Accessories

The Weston Theatre, Museum of London, EC2Y 5HN

10 March 2012

A one-day conference held in memory of Geoff Egan, to celebrate his enormous contribution to and continuing influence on the study of medieval and later dress accessories. Further information and booking: www.medats.org.uk

Kensington Palace Conference The Making of a Monarchy for the Modern World

Kensington Palace, London W8 4PX
6 – 8 June 2012.

Further information: www.hrp.org.uk/monarchyconference

See page 7 for details.

University of Wolverhampton Workshop: Dress, Textiles and Heritage

Millennium City Building, University of Wolverhampton, WV1 1LY
13 June 2012

This workshop will explore the collection, display, conservation and all other uses of dress and textiles in heritage settings, including museums and historic houses.

Further information:

Laura Ugolini, l.ugolini@wlv.ac.uk
tel: 01902 321890

University of Leeds and Temple Newsam House Conference Bedtime Stories, beds and bedding in Britain 1650-1850

Temple Newsam House, Leeds
21-22 June 2012

Part of a year-long celebratory exhibition of beds and bedrooms at Temple Newsam House, following the restoration of the Queen Anne State Bed from Hinton House.

Further information:

polly.putnam@leeds.gov.uk

In The Loop 3, International Knitting Conference The Voices of Knitting

Discovery Centre, Winchester
5-7 September 2012

This third interdisciplinary conference is dedicated to the memory of Richard Rutt.

Further information:

J.A.Horgan@soton.ac.uk,
www.intheloop.soton.ac.uk

Costume Colloquium 111 Past Dress-Future Fashion

Florence, Italy, 8-11 November, 2012.

Further information:

www.costume-textiles.com or contact
info@costume-textiles.com

Textile Society 30th Anniversary Conference

Practice: customs, procedures and writing about them

Welcome Collection, Euston Road,
London NW1 2BE

23 – 24 November 2012

Further information:

www.textilesociety.org.uk

Costume Calendar 2012

4 March 2012	Textile Society	20th Anniversary Antique Textiles Fair, Manchester. Armitage Centre, Fallowfield, Manchester M14 6HE	www.textilesociety.org.uk atf@textilesociety.org.uk
10 March 2012	MEDATS	Conference: <i>Buttons, Hooks and other Dress Accessories.</i> Museum of London, London Wall, London EC2Y 5HN	www.medats.org.uk
17 March 2012	WECS	Study Day: <i>The Dress of Ordinary People.</i> The Old Theatre Royal, Orchard Street, Bath, BA1 1JU	www.wofecostumesociety.org
29 March 2012	Costume Society	Visit: <i>Innovation and Tradition.</i> Museum of London, London Wall, London EC2Y 5HN	*Costume Society Bookings See below
24-26 May 2012	Textile Society	Three-day Leeds event: Behind the Scenes Visits to ULITA, the Discovery Centre and Temple Newsam.	Meg Andrews 020 7923 0331 events@textilesociety.org.uk
6-8 June 2012	Historic Royal Palaces	Conference: <i>The Making of a Monarchy for the Modern World.</i> Kensington Palace, London W8 4PX	www.hrp.org.uk/ monarchyconference monarchyconference@hrp.org.uk
7 July 2012	Costume Society	AGM and Study Day: <i>Cutting, Cantilevers and Construction.</i> The Old Theatre Royal, Orchard Street, Bath BA1 1JU	*Costume Society Bookings See below
5-7 September 2012	University of South- ampton	In The Loop 3, International Knitting Conference: <i>The Voices of Knitting.</i> Discovery Centre, Winchester.	J.A.Horgan@soton.ac.uk www.intheloop.soton.ac.uk

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Costume Calendar 2012

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6 October 2012	WECS	Janet Arnold Study Day: <i>Glitter and Glamour</i> . BAWA, Filton, Bristol.	www. wofecostumesociety. org
7 October 2012	Textile Society	3rd London Antique Textiles Fair, Chelsea Old Town Hall, London SW3.	www.textilesociety. org.uk atf@textilesociety. org.uk
20 October 2012	Costume Society	Study Day: <i>Music, Fashion and Fantasy</i> . London College of Fashion, John Princes Street, W1M 0BJ	*Costume Society Bookings See below

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

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

*Costume Society Bookings

10 The Orchard,
Locking,
Weston-Super-Mare
BS24 8DU



The Costume Society, 150 Aldersgate Street, London EC1A 4AB
CostumeSociety.org.uk