

The background of the cover is a close-up of a piece of fabric with intricate embroidery. The embroidery features clusters of small blue and white flowers with green leaves, and several circular medallions with a starburst or snowflake-like pattern. The fabric has a subtle pinkish-brown hue.

# *The Thread*

*The Costume Society's  
Members' Magazine*

*December 2022  
Issue 3*



**Costume  
THE  
Society**

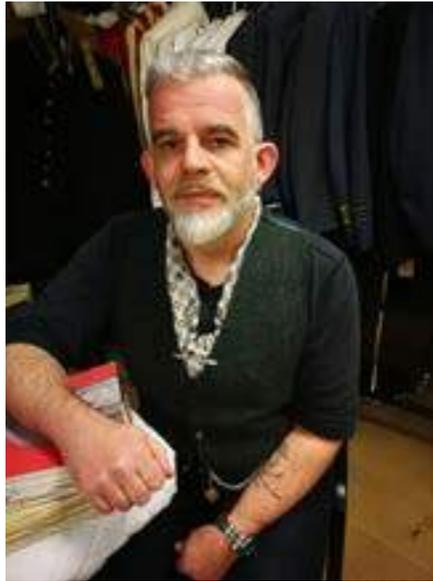
## *A message from Philip Warren, Chair of the Costume Society*

Hello everybody and welcome to the latest edition of 'The Thread' The Society's members' magazine.

As 2022 draws to its end and we look forward to 2023 and a new year of Society activities it's a good time to reflect and what we've achieved and also to reflect on our future plans.

The AGM in the summer brought three new trustees onto the executive committee and I'm delighted that [Ray Holman](#) has become an Elected Officer and [Monica Hodgson](#) is the new Society Secretary. Ben Whyman has become a trustee as he stepped into his new role as Vice Chair (Grants and Awards) having been responsible for the [Doreen Yarwood](#) and [Museum Work Experience Grants](#) for many years. It also allowed us to celebrate and acknowledge some incredible work by emerging designers in the [Patterns of Fashion](#) and [Patterns for Performance Awards](#).

Our year focusing on Menswear gave us the opportunity to visit some collections which are not normally accessible to the public and had the benefit of bringing members together with the people who work with them on a daily basis. [The Westminster Menswear Archive](#) and [Wolsey Archive](#) visits shone light on two very different aspects of menswear design, production and marketing and the recent [visit to Manchester](#) gave members the opportunity to see the Dandy Style Exhibition at Manchester Art Gallery. This was followed by a



specially created Fashion-themed high tea courtesy of our amazing Trustee Haleh Moravej and her team at Met Munch.

We also brought you some great speakers both at our [AGM](#) this summer and at the [autumn conference](#). Covering themes as broad as men's styling choices, the marketing of James Bond inspired menswear, the clothing of an eighteenth-century American plantation owner alongside the production of clothing for enslaved people working on similar estates, the changes that new technologies brought to C19th tailoring practices and how today's new technologies are helping us to understand the body and clothed body of Sir Henry Irving. Other conference papers also allowed us explore the impact of western European menswear of a traveller from Serbia and the consideration of the importance of the trouser crease...

to name but few from a diverse and truly international programme. I would like to thank everyone who gave papers at the conference this year, particularly [Nicole Dee-Collins](#) and [Shaun Cole](#) our two keynote speakers, to all of you who attended, asked questions and were enthusiastic about the conference as whole.

This year we have trialled more [informal online events](#) which have been very popular and we will be doing more of them next year. They will remain free to members as we are very conscious that everyone is having to think very carefully about their spending now and in the coming year.

Our communications have gone from strength to strength, the [website](#), [Blog](#), [social media](#) and [The Thread](#) are all allowing us to reach and involve more people and showcase not only our own activities but also what You, our members are doing. I know that Beth's members' updates on the latest news are really popular with you too. Our journal [Costume](#) was recently recognised for its original ground-breaking work at an international conference on publications relating to the history of dress.

We continue to make a real difference in the various aspects of dress history which we support through our grants and awards. These are only possible because of the generous gifts that members have made to our charity over the last twenty years. We are delighted that the Bullard Family and the Association which

formerly managed the [Daphne Bullard Grant](#) have decided to entrust the future of this grant to the Society to administer directly.

Ann Thomas's (former Society Secretary and a hard-working member of the programme subcommittee) incredibly generous bequest to the Society means that we will be able to do much more in supporting a wide variety of projects and programmes and we are working through our options for these at the moment. We will bring our draft proposals to the 2023 AGM. I'm sure that you would want to join me in thanking all the Society's officers and Ambassadors for their continued hard work over the last year.

Finally, and most importantly... thank you all for your continued membership of the Society and your support for our work.

Best wishes,

*Philip Warren*

The Chair, Costume Society  
The Costume Society is a registered charity: number 262401

*Front cover credit: Patterns of Fashion 2022  
Runner Up: Eleanor Soulsby  
Back cover: Our members at the Dandy Style  
exhibition (Prof Natascha Radclyffe-Thomas,  
Grey Fox (David Evans) and Rebecca Weef  
Smith*



Our delightful costume-themed afternoon tea at Grow Cafe (for more see page 12)



Dandy Style exhibition

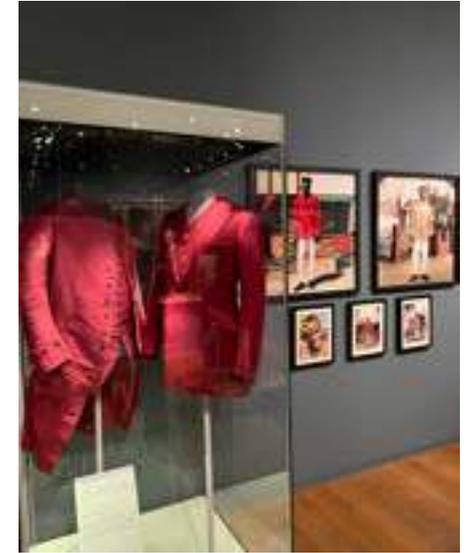
## Contents

- 2 A message from our Chair
- 5 The world of the Costume Society
- 6 Patterns of Fashion and Patterns for Performance 2022 Awards
- 9 The Daphne Bullard Grant
- 12 What's on your shelf?
- 13 Manchester Dandy Style Trip
- 16 Annual Conference 2022
- 19 Collector's corner
- 21 Costume
- 22 A day in the life
- 24 Meet the new ambassadors
- 27 News from our members
- 28 Fashioning Bodies and Gender
- 30 What's on

## The world of the Costume Society



Our delightful costume-themed afternoon tea at Grow Cafe (for more see page 12)



Dandy Style exhibition

From in person [study days](#) to our popular [virtual series of events](#), we have been busy celebrating the world of menswear! During our well attended London study day we hosted two keynote speakers and celebrated the presentation of the [Patterns of Fashion](#) and [Patterns for Performance Awards](#). You may have also noticed that we have kicked off a series of virtual events led by our ambassadors. [Gemma Esvelt](#) is taking the lead on our virtual series of events and is our new Ambassadors Officer and Social Media Manager. Our first event, a sewing get together, was led by Gemma and it was fantastic to see the variety of projects everyone has been working on and to connect with members old and new. For our [second event](#), ambassador

Charlotte Evans shared about her fascinating experiences and research with living history. It has been fantastic to welcome members virtually from New Zealand to Vancouver! We recently held our [Meet the Trustees event](#) so you can get to know our trustees better, if you missed it, the recording will be shared soon - we covered Dr Who costumes, Persian textiles and our shared love of books! We also hosted another very successful [annual conference](#) online. Please do remember to keep us updated of all your costume-related news by emailing our News Editor Babette at [newsletter@costumesociety.org.uk](mailto:newsletter@costumesociety.org.uk) so we can use our platforms to showcase and share your fantastic work.

## Patterns of Fashion and Patterns for Performance 2022 Awards



Amelia Pike



Eleanor Soulsby

On Saturday 9th July, the Costume Society announced the [Patterns of Fashion](#) and the [Patterns for Performance](#) 2022 award winners at the Society's annual London event held at the London College of Fashion.

The Patterns of Fashion Award honours the work of the dress historian Janet Arnold (1932-1998), a founder member of the Society and is an important part of the Costume Society's output that promotes the high standard of craft and artistry that they produce.

This year both the Awards celebrated menswear in tune with the society's year-long focus on menswear and were judged by freelance costume designer Alex Fordham. Three finalists were selected for each Award to show their work on the day.

**Patterns of Fashion 2022 Winner:** [Milly Whitefield](#) chose to reproduce a pattern from Nora Waugh's Cut of Men's Clothes. To accurately reproduce this doublet, she undertook thorough research into existing pieces to see how they were constructed, in order to translate that into her own work. This 1625 -1630 doublet is a replica of one the V&A holds and it is completely hand sewn. Milly says that being a completely hand-sewn garment, covering the buttons and buttonholes was particularly challenging and time-consuming but the result turned out beautifully.

**Patterns of Fashion 2022 Runner Up:** [Eleanor Soulsby](#) chose an original waistcoat pattern from Nora Waugh's Cut of Men's Clothes and used her imagination to translate the pattern into a stunning design. A recreation

of a 1790's Court Suit from the V&A. The coat is made of dyed calico and embroidered with stranded cotton and is hand embroidered and entirely constructed by hand. Eleanor used a wide range of techniques including traditional tailoring techniques, hand embroidery and modern technology such as Photoshop to help with both scaling up the embroidery design as well as creating the digital print for the waistcoat, the pattern of which was not included in Waugh's book.

**Patterns of Fashion 2022 Runner Up:** [Natasha Bowles](#) made a recreation of a 1615-1620 doublet in the collection at [The Hessische Landesmuseum Darmstadt](#). Natasha dedicated herself to three weeks' research before starting on any fabric or pattern. She started by annotating the pattern and finding relevant references and source materials from museums, referred to Janet Arnold's notes and even translated a book from German. The finalised Doublet piece is completely hand-sewn, which didn't allow for any shortcuts or room to cut corners.

The winner of the Patterns of Fashion 2022 won a £500 award, and the runner ups were awarded £250 each.

The Patterns for Performance Award encourages students to design a period garment for a character in performance and is an important part of the Costume Society's output that promotes the high standard of craft and artistry that they produce.

**Patterns for Performance 2022 Winner:** [Caroline Husband](#) designed a waistcoat for the character of Herman from Tchaikovsky's The Queen of

Spades. For this, she wanted to create a historical look with a modern twist. She developed infinity pleats on the back to create an opening to the character's soul, for the audience to be a witness to his torments. Caroline says the process was both challenging and fascinating, as tailoring is quite new to her, however it allowed her to learn a lot in just a few weeks. Due to the costume being all white, she had to be extra careful with any stains and therefore worked with talc, just as she would for a wedding dress.

**Patterns for Performance 2022 Runner Up:** [Bibi Forrer](#). Even though a story set in ancient Egypt seemed like an unusual choice for Janet Arnold's and Nora Waugh's patterns, Bibi's design for the character of Ramfis, High Priest in Aida created the perfect blend between a 17th century gown and her idea for the High Priest's silhouette. Bibi enlarged every aspect of the original gown, whilst at the same time simplifying the shape, as she wanted to use it as a canvas for her screen print designs.

**Patterns for Performance 2022 Runner Up:** [Amelia Pike](#) says that her designs tend to focus on historical references which she then marries to the narrative at hand. Evidenced here by her work for Richard Sheridan's 1775 'The Rivals a Comedy'. Amelia says that The Patterns for Performance brief taught her how to create a historical structure that can then undergo reinvention for a contemporary production, while retaining the essence of the era's dress. This process has given her more confidence in creating a set of

## *The Daphne Bullard Grant: Dorset Museum 2022*

The writer Thomas Hardy's Memorial Collection is held by [Dorset Museum](#). This includes not only a collection of Hardy's writing and papers but also textiles and other personal objects. Among these are a fragment of his mother Jemima's wedding dress and her shawl. Since their acquisition, these objects have been in store and not shown on public display.

As part of the [Hardy's Wessex The landscapes](#) that inspired a writer exhibition this year, we wanted to tell the story of the woman who had such an impact on Hardy's life and approach to life. Jemima started her career at the age of 13, in service to a local household. After 13 years she had reached the position of cook and dreamt of working in a club in London. Her ambitions were shattered by pregnancy and marriage, leaving her to redirect them into her children. Jemima reputedly advised her daughters not to marry, so as to preserve their independence in a time when marriage meant handing over control of money and property to a husband. She also passed on a deep-seated belief that fate would always throw up obstacles in your way, a theme often revisited in Hardy's later work. Her ambitions for her children are also seen in her determination to teach them to read before they started school, as well as negotiating a good apprenticeship payment with a local

architect. The evidence of scraps of fabric that were preserved from the Hardy family (his mother's cloak from when she was a servant, his father's waistcoat, his grandmother's dress) as well as various extant garments give the impression of a family who valued the memories associated with material, and particularly textile, culture.

The first of the two textiles which we have included is the silk taffeta fragment of her wedding dress from her marriage to Thomas Hardy Senior in Dec 1839. The pattern is a cream ground with brown and blue parallel stripes that, when set diagonally against each other along the bodice's centre front, would have created a stylish chevron pattern. This pattern is also reminiscent of the 1840s fashion for diagonal gathers from the shoulders to the centre front, a style that is seen in the other extant dress thought to have belonged to Jemima.

The second is a striped paisley shawl in woven silks and cottons dyed red, black, browns, green, yellow, blue, and pink with warp fringing at ends. Although we do not know when this was acquired, we have speculated that it may have been given as a gift from her employers. However, the label sewn onto it reads: 'This shawl was given to Joan Lock by Miss Kate Hardy, sister of Thomas Hardy OM. It belonged to their mother'.

Although the shawl had not suffered much deterioration, it was recommended by Morwena Stephens at the [Royal Albert Memorial Museum](#) that it was cleaned, the fringe



designs loyal to her style but symbolic of the period of time they belong to.

The winner of the Patterns for Performance 2022 won a £600 award, and the runner ups were awarded £450 each.

*Image credits: Clockwise from top left Caroline Husband; Bibi Forrer; Natasha Bowles and Milly Whitefield*

humidified and realigned, and loose weft floats and small holes darned in black wool.

The fragment of wedding dress was deemed not to have dramatically deteriorated beyond some staining, but had become creased from where the Hardy family had stored it in an envelope. The fragment was given a light surface clean, first with a Museum Vac with an upholstery nozzle, then with a Smoke Sponge cut into a brush and finally with polyurethane cosmetic sponge to reduce ingrained soiling. The fragment was humidified and flattened with glass weights, to reduce creasing and distortion. Fraying corners were secured with long and short stitching in very fine polyester thread drawn from Stabiltex (leno weave) fabric. This work was undertaken by Morwena.

The work on the fragment not only reduced the creasing but also enabled us to make out the part of the wedding dress from which it had been taken. The nondescript staining previously identified was discovered to be perspiration stains below a truncated armhole. The flattening also revealed stitching holes from a bodice dart and the stitching from a central fastening and part of the neck hole. In summary, the fragment was the back proper right piece of the bodice, roughly squared by removing part of the shoulder and the waist. This emphasised the potential chevron pattern down the centre-back. In this way, the conservation work has made this fragment legible as the garment it originally formed rather than as merely a scrap of fabric.

In addition to the conservation work, a mount was created by Colin John

Lindley to support the shawl. We wanted the form of Jemima to be 'present' in the shawl, rather than to present it as a depersonalised artwork hung flat. We trialled various draping methods, before settling on a diagonal fold around the shoulders. Colin's mount was then covered by Morwena.

The shawl is currently on display in [The Salisbury Museum](#) as part of the exhibition telling the story of Jemima's influence on children. It has been placed alongside a portrait believed to be of Thomas Hardy and his mother c.1840, and shows her wearing a similar shawl. This portrait is a very recent acquisition and also making its debut on public display.

The wedding dress fragment is in [Poole Museum](#), reflecting on the impact that Hardy's parents' relationship had on his literary depictions of love, marriage and childbirth.

These objects were also shown to the costume and performance design students at Arts University Bournemouth, inspiring responses to late-nineteenth-century costume, which are currently on display in the four galleries. We are very grateful that the Costume Society's [Daphne Bullard grant](#) has allowed us to conserve and display these intriguing, personal objects as part of Hardy's Wessex: the landscapes that inspired a writer, as well as consolidating them for future research and engagement.



*Jemima's shawl on display in The Salisbury Museum*



*Detail of provenance label on Jemima's shawl*



*Examining original stitch holes in dress fragment*



*Dress fragment before conservation*



*Removing creases from dress fragments with glass blocks*



*Final installation for A Pair of Blue Eyes installation at Poole Museum*

## What's on your shelf?

Three of our members share their latest costume reads.

**Ray Holman, Costume Society Trustee:**

Next year I will be designing a series set in 1986 with characters from all walks of life. I want it to have a very British flavour. I have a range of books on my desk at the moment with the accompaniment of original magazines like *The Face* and *Homes & Gardens* from the period.

**Natascha Radclyffe-Thomas, Vice Chair Communications**

Vintage sewing books such as [Practical Home Mending Made Easy by Mary Brooks Picken](#) sparked my lifelong interest in making and mending reflected in my choices. Published in 1946 it is typical of beautifully illustrated sewing encyclopaedias packed with tips on mending 'for pleasure and economy'. A theme revisited in 2021's [Loved Clothes Last by Fashion Revolution](#) co-Founder Orsola de Castro for whom mending is a powerful challenge to throwaway fashion. I was honoured to contribute to [Circular Design for Fashion published by the Ellen MacArthur Foundation](#) in 2021 to explore circular economy solutions for fashion by showcasing designers disrupting the predominant take-make-waste fashion system. To promote sustainable fashion we need people to connect emotionally with their clothing and [Robert Elms' 2005 The Way We Wore: A Life in Threads](#) is a wonderful memoir of style and sartorial choices eminently suitable to revisit in this, the Society's [Year of Menswear](#).

**Ben Whyman, VC Grants & Awards**

[Threads of Feeling: the London Foundling Hospital's Textile Tokens](#), 1740-1770, John Styles, The Foundling Museum 2010 (2019)

Over a decade ago I experienced the 'Threads of Feeling' exhibition at the [Foundling Museum](#). Presented were ledger books filled with small scraps of textiles and clothing from mothers who submitted these for the Hospital's ledger. They retained a matching piece, evidence of their motherhood. The hope was, one day, they would return to re-claim their child.

These scraps of material (mostly everyday cotton, wool or linen, mostly from the 18th century) symbolize women's experiences of extreme hardship and social ostracization. They become the deepest sadness - giving up a child. I often return to the exhibition catalogue, spurring my desire to explore the narrative threads of cloth, the importance of material, materiality, the biography of the object.



Natascha's book selection

## Manchester Dandy Style Trip Report

Francine McMahon, Costume Society Ambassador and Blog Co-Editor

On Friday November 18th, the Costume Society braved rainy Manchester on the promise of a day filled with menswear-themed delights, in line with our ongoing [Year of Menswear](#). Our first location of the day was [Manchester Art Gallery](#). The Greek revival style building is almost comically contrasting with the growing city around it, much changed since it first opened in 1835. This year, however, marks a new era for the gallery; its extensive costume collection has been rehomed to the central gallery after 75 years based at [Platt Hall](#), a house just outside of the city centre. The first display of the costume collection in the new dedicated Fashion Galleries is the 'Dandy Style' menswear exhibition, making an apt start to our trip.

We first gathered for a talk with the curators of 'Dandy Style'; Costume Curator [Dr. Miles Lambert](#), researcher and professor [Dr. Shaun Cole](#), and Fine Art Curator [Rebecca Milner](#). The panel was also joined by [Rosie Gnatiuk](#), a Costume Curator at Manchester Art Gallery, who gave us an insight into the move of the costume collection, the future of Platt Hall as a community-focused cultural centre, and the development of the new Fashion Galleries. In the talk, Miles, Shaun and Rebecca each shared not only background behind some of the pieces in the display, including delving into the conversations between different works displayed together, but also gave an insight into contending pieces

that were not included. Additionally, we were treated to behind-the-scenes insights around the planning process, mood-boarding, and object acquisition. I was personally particularly interested in the choice to do a menswear-focused exhibition, particularly given this was the debut exhibition in the space. As Miles Lambert explained, men's fashion is particularly underrepresented in dress history studies, but particularly in museums, so it was really inspiring to see them contributing to a turnaround in this convention. Further, many of our members may have visited the [V&A's Fashioning Masculinities](#) exhibition this year, and will be pleased to know that the curators from the V&A and Manchester Art Gallery kept in touch during the planning of each of their shows to ensure they complemented each other rather than repeated. No excuse not to visit both now! Especially engaging was hearing about the links between the objects of fashion and art, and how the curators are putting significant focus on displaying them as one and the same in not only this exhibition, but in future displays also. As strong enthusiasts of dress and its history, I'm sure we can all appreciate this value, recognising costume as a form of art and encouraging making interpretive links between the two categories of fashion and fine art. Following the talk, we were raring to see the exhibition for ourselves, armed with the context, insights, and inspiration we'd gained. The exhibition was spread across two rooms, which was used to divide the two themes, Tailored

Dandy and Decorated Dandy. Each room was introduced by a portrait aligned to their respective themes by the artist [Lubaina Himid](#). The galleries have been newly designed specifically to show costume, and they do so spectacularly. Among the highlights within the Decorated Dandy room, the first of those we visited, were embroidered and patterned waistcoats, jackets and suits displayed in the specially designed L-shaped cabinets around the edge of the gallery. A particularly exciting discovery was a 19th century maroon wool smoking jacket conserved for the exhibition with the Costume Society's [Elizabeth Hammond Grant](#): a full circle moment for the Society being able to see the benefits of its work in person on our trip!

Each of the displays were enhanced with the conversations between contemporary and historic objects of dress, fine art and photography shown by displaying them alongside each other. A 19th century wool coat of the [63rd Regiment of Foot](#) (which later made up part of the Manchester Regiment), displayed alongside a 1989 red wool tunic of the [Grenadier Guards](#) drummers spoke perfectly to the iconic musical images of Mick Jagger, Harry Styles, and Yung T and Bugzey, all dressed in the now iconic braided red military style jacket. Throughout the exhibition, I was inspired by the way in which the considered curation brought out these links across times and contexts, which really appealed to my appreciation for dress as a medium for communication and

expression, while also encouraging me to develop deeper interests in each of the individual objects and people featured.

Central to this gallery was a display of contemporary pieces; boiler suits, two pieces and jackets in bold prints. Almost camouflage in appearance, these pieces really spoke to the conversations between gender stereotypes, and seeing eccentricism and confidence as embodied in 'dandyism'. Against the backdrop of the 'decorated dandies' chosen to represent this theme, including figures such as Oscar Wilde, [Charles Jeffrey](#) and Tinie Tempah, I personally felt heavily inspired by the joy, expression and creativity that is so intrinsic to dress, but has been so often overlooked in conceptions of men's dress.

While simplicity was a commonality in the Tailored Dandy gallery, the pieces were by no means boring. In this gallery, notably dapper figures such as [Beau Brummel](#) were used as representatives of the theme; apt given Brummel's pioneering of the more tailored, simplistic style, that inspired a new era of menswear. Representations of colour here were more evident. Brown velvet jacket and waistcoat pairs from both the 19th and 20th centuries sat perfectly alongside a multitude of portraits of artists and creatives including not only Oscar Wilde but also Charles Conder sporting similar styles, speaking to the aesthetic dress movement that swept up artists and creatives across a variety of media, as a 'uniform' of sorts.

Another icon of the tailored dandies represented in the gallery was Edward

VIII. Painted in an official royal portrait dressed for the polo, the Duke of Windsor was a perfectly selected figure to demonstrate the similarities between the tailored and decorated dandies; a penchant for difference, a perhaps unusual pride in their appearance, appreciation for detail, and in many ways a natural flair for self expression in dress. This again was enhanced by his portrait alongside [David Hockney's](#) 'Peter C', which we had found out in our earlier curator talk was a portrait painted by Hockney of his friend who was known for always wearing a specific suit (the boxy jacket and slim legs enhanced by Hockney's choice of canvases). Again, these juxtapositions across the galleries gave us much food for thought and presented a great overview of the themes encompassed in menswear across history.

Next we headed to [Manchester Metropolitan University](#) for [Dr. Benjamin Linley Wild's](#) talk: 'Why don't men wear high heels?'. In this, we took a journey through time, exploring trends in men's footwear – and what ideas of gender, power and expression these can be traced to. We started with eccentric footwear from menswear past; examples such as extended toes, 17th century shoe roses, and [Louis XIV's talon rouge](#), each signifying power and wealth. However, post-industrial revolution, Ben highlighted that men no longer aspired at being beautiful, only useful. It was amusing to consider whether this is true of the men in our own lives... Nonetheless,

we also explored examples of more exuberant men's footwear from the last 60 years, classic brogue styles but in bold colours, or highly detailed biker-style boots with hyper-masculine styling for editorials. I was reminded that how humans dress represents so much more than just covering our bodies, but with a particular interest in the intersections between gender norms and expectations, utility, and messaging that are tied up in men's fashions and their changes over time.

After the excitements of the day, we were all ready for our final activity, a costume themed afternoon tea hosted by our trustee [Haleh Moravej](#) at the [GROW Café](#) at Manchester Metropolitan University Business School. Designed and made by Haleh and the Met Munch team, we were met by a breadth of amazing food in a beautiful setting of wonderfully kitsch vintage clothing curated by David, visual merchandiser lecturer at MMU and tea ware. Treats on the menu included elevated afternoon tea classics; sandwiches, gorgeous chou swans, aptly dressed gingerbread people, chestnut macarons, rose-shaped tarts, bonbons, and vegan scones. After the business of the day, it was lovely to catch up over the delicious spread. Not only this, it was a pleasure to witness and appreciate the students' hard work, creativity, and commitment to nutrition and sustainability. A fantastic end to an inspiring day, for which I must extend huge thanks to our amazing Committee, ambassadors, the members who attended and made the day so fun, and of course the friends of the Society who collaborated with us to make all the activities possible!

## *The Costume Society's Annual Conference*

*By Gemma Esvelt and Laurel Esdale*

The Costume Society's [annual conference](#) returned this year for 'Clothes Maketh the Man'. Leading academics, creatives and industry professionals shared their research, thoughts and experiences with Costume Society members discussing perceptions of masculinity explored through dress from the mid eighteenth century up to present day. Again, we held it online over four sessions, which meant members from across the globe were able to tune and there was a high level of engagement throughout the month

### **Session 1 Saturday 22nd October**

Our first day started with keynote speaker [Nicole Dee-Collins](#), calling in from the USA, 'Depicting and Demystifying the Regency Dandy: an analysis of dandy caricatures and the masculinity "crisis" post-Waterloo'. Nicole's paper drew to what she calls the "veil of comedy", where, at the time, there was a real underlying fear surrounding effeminacy of the dandy and how it would leave the nation vulnerable should war break out once more. This, coupled with mistrust of government spending and job shortages saw the so-called "disgraceful" dandy cast as the unfortunate scapegoat.

Next was [Stefan Žarić](#)'s paper 'English Menswear and the Fashioning of Early Modern Masculinity in the Late 18th and the Early 19th Century Serbia'. Arriving in London armed with a Burberry coat and American accent, Stefan recalls how customs commented that he did not look like a "typical Serb". The occurrence prompted him to

consider stereotypes of masculinity, and how Serbian masculinity has historically been perceived in the west whilst also comparing these stereotypes as recorded in the diary by Dositej Obradović who arrived in England in 1782.

Neal Hurst's paper, 'Robert Beverley of Virginia and his London Clothiers 1762-1775' using the detailed correspondence between one wealthy plantation owner and his various London-based tailors to provide us with a glimpse of the ways in which global trade played into the sartorial tastes and decisions of wealthy 18th century men. Neal revealed how Beverly's tastes are often surprising, such as when he placed an order for a shag waistcoat which, in Neal's own words, somewhat resembles Elmo from Sesame Street! Neal's research also reveals how, as tensions heightened in the lead up to the Revolutionary war, Beverly went on something of a panic-buying spree before the correspondence pauses, resuming only once the conflict had ended.

Saturday's session was finished off with [Chloe Chapin](#)'s paper 'The Measure of a Man: tailoring and masculine subjectivity in early nineteenth-century America'. Chloe's research discussed the history of the humble measuring tape, which began as simple strips of paper particular to an individual client but as fabrics and fashions changed, new ways of measuring the body were required before what Chloe refers to as the

"lens" of the fitting room mirror.

### **Session 2 Wednesday 26 October**

This evening's talk begun with [Dr Ann Buermann Wass](#)' paper 'The People's Cloth: Clothing the Enslaved Men at Rose Hill Plantation'. Exploring the diary of Martha Ogle Callendar who documented the clothing made and worn by the slaves working on Rose Hill Plantation in Maryland. Through the diary we can see changes over time in the production of cloth which was once completely done on site from being woven to cut and sewn and the type of cloth worn by enslaved people. We finished the evening with [Maarten Saelaert](#)'s paper 'Donning Japanese modernity: Men's fashion during the Meiji Era'. Western fashion did not assimilate into Japanese daily or private life, but wearing western fashion was considered critical in the 'modernisation' of Japan in opening up to the West. Maarten discussed how perceptions of masculinity in traditional Japanese fashion, being characterised as feminine, came at odds in comparison to the more masculine western attire.

### **Session 3 Saturday 29 October**

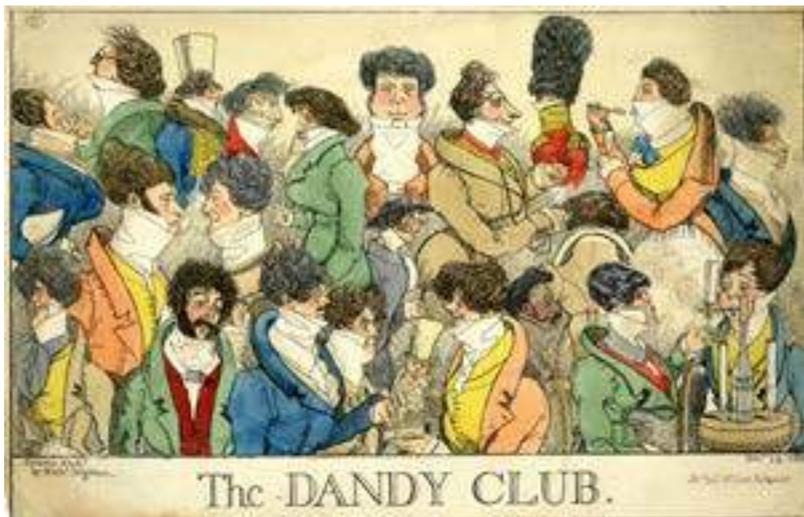
Our keynote speaker [Dr Shaun Cole](#) kickstarted the afternoon engaging us with his paper, 'Constructing Gay Men's Wardrobes in the 21st Century'. This talk centred around interviews Shaun had conducted between 2012 and 2018 with gay men across the world. Through these interviews he explored how different men both celebrate and hide their 'gayness' through their wardrobes. By conforming to traditional masculine clothing, such as the suit, men can subvert the rules

through colour, texture, and pattern. The wardrobe of the gay man as a fluid and flexible entity.

The first paper of the afternoon was presented by [Dr Alison Toplis](#), 'Mechanic, Artisan, Workman: Representations of male 'working wear' in late 19th century Britain.' 'Where did working men acquire their clothing and what did they wear?' Alison asked. This question can be answered through Alison's research in 19th century retail catalogues advertising ready to wear, cheap and durable clothing specifically for working men but to also be wary of photography capturing idealised portraits of working men.

Next [Rachel Neal](#)'s paper 'Patriotism, White Feathers and Standardised Suits: civilian men and the lived experience of everyday dress during the First World War.' The image of the soldier in uniform was central to the recruitment campaign during WWI. Rachel explored how there was an element of sartorial anxiety in wearing civilian clothing which was spearheaded by the white feather campaign. But later, propaganda tried to convey the parallel between the soldier and certain crucial occupations of civilian occupations and their importance to the war effort.

And we finished with [Brian Centrone](#)'s paper, 'The Cunning Wrinkle of Newness: 19th-Century Origins, Implications, and Adoptions of the Trouser Crease' The rise and demise of the centre trouser crease was through social and economic factors that reached far beyond the



invention of a pressing machine. Pre 1890s the trouser crease was expensive and took time to produce. It was continuously a subject of humour in the press worn by the swells and dudes. But the crease has proved to be one of men's fashion's most resilient elements.

**Session 4 Wednesday 2 November**

Our final evening of the conference began with [Diane Maglio's](#) paper 'The Gray Flannel Suit: A Tale of Two T[h]oms.' Diane analysed two grey suits; Tom Rath's worn in the 1955 film, *The Man in the Gray Flannel Suit*, and the second designed by Thom Browne. Tom's suit represents traditional ideas and expectations of masculine conformity of post-war 1950s. Thom's suit plays with traditional tailoring ideas of masculinity and his designs promise for the future a more comprehensive expression of masculinity through the use of the grey flannel suit

Concluding the session was 'Can't walk, can't talk and has no face to speak of': Visualising Henry Poole &

Co's nineteenth-century tailoring methods and the absent historical body presented by [Dr Sarah Goldsmith](#) and [Gill MacGregor](#). Both Sarah and Gill's research uses Sir Henry Irving as a case study to analyse the bespoke tailoring notes of Henry Poole & Co. Their measuring books contain unusual records of bodily detail and allow for the passage of time to be tracked through changing measurements. Out of this research a 3D model mannequin has been plotted allowing a visual representation of Irving's body to be created.

Thank you to everyone who presented their research and to all those who came along. We hope you had a wonderful month and enjoyed the conference plus the items in your goody bag!

*Image credit: 1818 Dandy Club Dighton*

**Collector's Corner**

*Our membership secretary Beth Evans shares her delightful stash of buttons*

The humble button, it does an awful lot and is often taken for granted until one is lost at an inconvenient time – always the case because we don't tend to notice that they are missing until we need them! Buttons have been around for a while, the earliest button in existence being one from the Indus Valley civilisation, carved from shell and used as decoration and a demonstration of wealth rather than for securing clothing; we had to wait until the Middle Ages for the buttonhole to make an appearance and become a feature of clothing. Buttons can and have been made of all kinds of material – shell, bone, horn, wood, glass, crystal, ceramic, metal, plastic, pearls, precious stones and more.



Basically, if a material can be used to make a button, then it probably has been.

My earliest memories of being excited about buttons are, like a lot of people, from being allowed to play with the grandmother's button box. A battered Quality Street tin – aren't they all!?! I think there is some unwritten law that empty sweet/Danish biscuit tins left over from a Christmas celebrated with family become button storage. There is something very cathartic about rummaging through a mass of buttons to find 'treasure'. In fact, there was an art installation that toured with a series of craft shows where visitors were invited to choose a jar full of buttons, empty it and then sift through large bowls of buttons

the artist had collected to fill it. Once filled, the visitors returned the jar to the shelf and when the show ended the installation was photographed before moving on to the next venue and the process starting over again. Being able to take fifteen minutes out, and rest my feet, from the show to participate was very calming and all those childhood memories came rushing back. In that moment my passion for buttons was born.

I already had a 'stash' of buttons which I had accumulated for various creative projects but at that point, I think it was around 2004, there was nothing particularly unusual or special. Just the standard fair of plastic in a rainbow of browns, blacks and whites with the occasional flash of colour. The kind of selection you would expect to find in the aforementioned Quality Street tin. These have been added to over the subsequent years but another collection of 'special buttons' has also been accumulated. Spend a few minutes in my craft space and you will come across pressed Czech glass buttons, hand pressed ceramic buttons, Swarovski Crystal buttons, Mother of Pearl buttons in an array of shapes colours and finishes, wooden and even leather buttons – even they are in an array of colours – and many more.

Six years ago, whilst trawling Ebay for vintage sewing ephemera, I accidentally stumbled across a set of Murano glass 'buttons' in a case. I had recently discovered a passion for costume and, as they had no reserve and no one else had bid on them, decided to add them to my Watch List. I fully expected others to be interested and to place

bids but, as the end of auction count down began, no one had. I placed a bid, won the auction and didn't really understand what I had purchased beyond them looking pretty. When they arrived, I pulled a small, drab box from a padded envelope, it didn't look much then and it still doesn't now, I pressed the button clasp and lifted the lid to discover six beautiful spherical shaped glass buttons, sitting on a bed of cream velvet, complete with their rings to safely attach them to garments. A little research and a couple of sets later, I realised that my 'buttons' were, in fact, dress studs – used to secure shirt fronts that were too stiff to close with traditional buttons.

My first acquisition has been joined by twenty more sets and continues to grow. Each set is different and the designs can be very plain – made to look like buttons even – through to delicately painted enamel and bees. The wealthier people in society could access dress studs with diamonds, enamel and other precious stones set in precious metals – sadly out of my budget to collect – while more humble sets could also be purchased for those lower in the class system. Plain or intricate, they are all beautiful works of art that would have been selected carefully by their owners for the event(s) that they planned to wear them at and looked after carefully in the same way jewellery would be looked after and passed down from one generation to the next.

Dress studs are still in use today - the humble button, continuing to be used to decorate and demonstrate wealth.

## *Costume: Volume 56 issue 2*

This issue will appear in late 2022, in a third year of Covid 19, and as we write, we hope that both the pandemic and the many restrictions it has brought will have receded. Throughout the pandemic researchers throughout the world have found ways to study dress and seek out fascinating collections and new aspects of fashion history and development.

We are pleased to include in this volume the second part of [David Wilcox's](#) work on Byron's dress, which looks at his later life and years in Europe, and includes detailed analysis of both documentary materials and surviving items of clothing. There are also articles from Poland, the United States and the world of women's golf. An unexpected subject from [Małgorzata Moźdzysłska-Nawotka](#) concerns a wedding uchikake kimono from the collection of the [National Museum in Kraków](#) and its representation by various artists. [David Lazaro](#) has contributed a fascinating story of the creation and development of a museum collection. Although many will be familiar with the well-known collection at [Historic Deerfield](#), they may not be aware of the founder [Helen Geier Flynt](#) and her fascination with eighteenth-century dress. [Lauren Beatty and Fiona Skillen](#) have collaborated on a study of the development of golfing dress for women up to 1935, based to a large extent on the archival and material collections at the Royal and Ancient Golf Club's museum at St Andrews.

We also include [Anna Buruma's](#) extensive listing of new books which demonstrates once again the number

and variety of publications which exist within our field. Many thanks to Anna and also to [Charlotte Nicklas](#) who has pulled together the reviews section once again in difficult circumstances. Our grateful thanks also are proffered to former editor and past Chair [Valerie Cumming](#) who has performed the sad task of writing the obituary to Anne Thomas, a quiet but ever-present supporter of the Society from its first days and who will be particularly remembered by many members for her organizational contribution to conferences, study days and overseas tours.

We would also like to remind readers that electronic access to the journal is through the [Edinburgh University Press website](#). Members of the Costume Society receive copies of the journal as part of their [membership](#) and access to EUP's archive of Costume by logging on to the members' area of the Costume Society website.



*Waistcoat c1759. Historic Deerfield F.496*

## *A day in the life: Grace Evans, Keeper of Costume, Chertsey Museum*

One of the great things about working with a fashion collection in a smaller Museum is that no two days are the same. What follows is a flavour of some of my typical day to day activities:

[Chertsey Museum](#) is located in a Regency town house in Chertsey, Surrey. It houses local history artefacts and decorative art, as well as a nationally significant group of dress items - the Olive Matthews Collection. This consists of over 6,000 items of men's, women's and children's fashionable dress and accessories, dating from c.1600 to the present day and I am the member of staff responsible for its care and interpretation.

I work in the Museum part time. There's a lot to squeeze in, so I know that when I begin my working week I have to be ready and able to make a really positive start.

Mornings: We get a lot of enquiries about the collection, and the first part of Monday morning is usually spent responding to these along with any other issues that may have arisen during the latter part of the previous week. These enquiries come from a wide cross-section of our audience. Recently I've heard from potential donors, costumiers from film and television, other institutions wishing to borrow items, student researchers, members of local groups wishing to enquire about the talks I offer and requests from educational



*Preparing a mannequin for display*

establishments arranging to bring groups of students for study sessions. It's great to hear from so many enquirers, and I want to encourage as many people as possible to engage with the collection.

Mornings are also a time to catch up with the team. For example, I work closely with Jane Forrest, an incredibly skilled seamstress and costume technician. As our part-time Costume Assistant, she is usually working on mounting selected garments for display. We might need to discuss the specific requirements of fragile historic pieces that need to be exhibited with due consideration given to their long-term stability. Jane also assists me with collections care projects such as packing, object moves and stores checks.

At other times researchers might come for pre-arranged visits to see items from the reserve collections. The pieces made available are carefully selected for their relevance. It's wonderful to hear about the many fascinating projects undertaken with

reference to our garments.

Afternoons: Lunch is usually a quick bite at my desk, or if the weather is good, I occasionally venture into the Museum garden – a tranquil wildlife-friendly space. Later we might be changing over exhibitions or welcoming groups for pre-arranged tours. Our annual fashion exhibition, '[Styled Bodies, Fashion of the 1930s](#)', opened recently and runs until the 2nd September 2023. Some incredibly glamorous garments from that sophisticated, if troubled decade are now on show. We had a wonderful selection of pieces to choose from and it has been a joy to work with some of the greatest names in couture, such as Lanvin, Vionnet, Molyneux and Schiaparelli. As soon as one exhibition is up (and even before), planning for the next display, plus additional dress-related events gets underway.

I'm very much involved in the written interpretation of the collection. This requires a certain amount of research, which I tend to settle down to later in the afternoons if I get the chance. For an exhibition I will use every resource available; conducting primary research by accessing other garments, original material and secondary sources. Pitching text panels and labels correctly is always challenging. Over the years I've developed a visitor-led layered approach which allows people to engage with the displays as deeply or as fleetingly as they like. I tend to focus on the many stories that the garments can tell us, giving broader context as well as finer detail. This research also develops

into talks to complement the displays. Of course the collection always needs to be visible to users and potential users. Marketing, frequently through social media, is a growing part of my job, and I compose regular Twitter, Instagram and Facebook posts utilising our wonderful library of images by photographer John Chase. His sumptuous shots have the power to instantly draw people in and whet appetites for the real thing.

When I first started, I might have lingered late into the evening, but these days I'm more rigid and efficient with my time. Family responsibilities mean that I usually have to depart fairly promptly, leaving the collection behind me for the rush-hour traffic and the evening routines. I have found over the years that it's better to switch off, get a good night's rest and begin fresh the next day. That way I'm ready for new challenges and brimming with ideas for increasing the reach and appeal of this remarkable and unique fashion collection.



*Case 1 of the Styled Bodies exhibition*

## Meet the new ambassadors

**Laurel Esdale:** My interest in costume has its roots in historical clothing, but stretches broadly across my experiences as a Textiles student, my Art History Undergraduate degree, and my part time job working in heritage. For me, social history and clothing go hand-in-hand. Clothing is simultaneously an external representation of personality as well as an incredibly personal and often intimate possession - it is for this reason that the study of it can open up so many insights into the lives of those who came before us! I love sewing in my spare time, and I enjoy recreating historical garments. Right now, my focus is 1840s menswear, with a particular interest in the ways in which clothing and gender intersect.

**Vidita Gupta:** I am a master's student of Museum and Gallery Studies at Kingston University, who is working towards establishing a career as a museum curator and an academic. In the meantime, I have been exploring my love for textiles (historical and contemporary). My interest in clothing comes from interacting with a variety of crafting traditions since a young age and I hope to use my research and passion for fashion to produce new and worthwhile changes.

**Julia Westerman:** I am originally from New York City, but currently live in London. I have studied Art History at a BA and MA level with a focus on 19th

century fashion history, and currently work as an antique jewellery specialist. My favourite way of interacting with fashion history is through the practice of making historical costumes using historical techniques. I love sewing and collecting (and wearing) vintage clothing and jewellery. Being a Costume Society Ambassador is an exciting opportunity to meet like-minded people also enthusiastic about all aspects of dress and costume, and assist the society in promoting the fascinating and multifaceted history of dress!

**Francine McMahon:** I started my role as an Ambassador in June 2022, and I'm currently a co-editor of the Society's blog. I am a decorative-arts enthusiast based in Manchester, where I completed my Master's degree in Art Gallery and Museum Studies last year. Having a deep love of fashion and dress history, I focused much of my Master's research around interpretation and curation of historic dress in museums. My primary areas of interest are royal and aristocratic dress in Early-Modern Europe, and 20th-century dress, particularly design and couture houses. However, my interests broaden every time I read or watch something new!

**Martha Strachan:** Having always expressed myself creatively through stitching and then studying Textiles at Loughborough University, fashion and textiles has always been a huge part of my life. Since University I have been lucky enough to work with one of



Image credits: Top row from left: Laurel, Vidita; Second row from left: Julia, Francine, Martha. Bottom row from left: Caitlin, Charlotte

the UK's best Costume collections at Worthing Museum. A truly inspiring place, it opened the world of fashion history to me. Since then, I have gone on to become an Assistant Collections Manager at the British Museum working with their vast collection of world cultures textiles and garments. Embroidery is my specialism and what excites me most when observing historical garments. Of course in my spare time I embroider as much as I possibly can.

Caitlin Allen: Originally from Kansas City, Missouri, Caitlin now resides in London, where she is completing her Masters in Fashion Curation at London College of Fashion. In 2013, while studying at the University of Missouri, Caitlin took a Costume Construction class and was immediately hooked. After graduation, she began her professional costuming career at Chicago Shakespeare Theater where she worked until deciding to pursue her Masters. Being a maker herself, Caitlin is especially interested in the study of craftsmanship within fashion. She is excited to join the Costume Society as an ambassador and looks forward to engaging with members and fellow costume enthusiasts!

Charlotte Evans: Charlotte is a PhD candidate at the University of the Highlands and Islands. Her research focusses on the 18th century and women's daily lived experiences of their clothes and bodies - what were the clothes of the period like to wear, how did they feel, what did it mean

to live and to work in and with them? In her research she is drawing upon the expertise of the re-enactment community, re-creating and wearing garments of the period to get real, practical experience of these fundamental parts of women's lives. An experienced living historian herself, Charlotte's interest in history and dress is not confined to her research. There is no era she is not interested in, and is very excited to be a part of the Society's exciting work.

### *We want to hear from you!*

We are keen to highlight all your fantastic news and successes in upcoming issues. Do you have any Costume-related news to share with us?

- how have you been promoting the study of clothing & textiles in dress?
- have you held a costume-related event during the last few months?
- have you completed any costume-related research or qualifications?
- have you designed and/or made any costume-related artefacts?
- have you curated a costume-related exhibition?
- have you published a costume-related book recently?

Or maybe you fancy writing a costume-related blog post?

If so, please let us know by emailing our News Editor Babette [newsletter@costumesociety.org.uk](mailto:newsletter@costumesociety.org.uk) Also, don't forget when you are sharing your costume-related news on social media to tag us so we know what you're up to and so we can share too!

### *News from our members*

**W**e were delighted to hear from so many of our members keen to share their news and successes with us. We have featured some of these in more depth on our blog as well as on social media so do keep sharing your news with us!

Lorenzo Caprile launched an exciting new TV show 'Coser y Contar' which is an exciting journey through the history of fashion and lives of characters such as the Empress Eugenia de Montijo or the master Balenciaga.

Professor Berta Pavlov joined our recent Costume Society Sewing Get Together event online where she discussed her research on the Assuit Stitch which she is working on with Dr Alexandra Palmer. One of the most common uses for this stitch was on the Egyptian shawls done on Egyptian cotton tulle. For more info please see our Instagram.

The Fashion Museum has now left the Assembly Rooms and is temporarily closed while they prepare to move into their new home in the centre of Bath at the Old Post Office.

The Geoffrey Squire Memorial Bursary offered by the Costume and Textile Association is coming up next year in 2023. Geoffrey was an early Vice-Chair of the Costume Society and a dedicated costume and dress

historian. The Costume and Textile Association is keen to promote this award both locally and nationally to get as many applicants as possible, and broaden the range of research topics supported.



*inaugural joint 2017 winners, Dr. Michael Nix and Aoiva Leigh*



*The Assiut Stitch*

## Virtual Exhibition: Fashioning Bodies and Gender.

*A Journey through Time at the Fashion Museum at Ludwigsburg Residential Palace by Ruth Egger*

Ever since I started working as an assistant curator at Landesmuseum Württemberg (Württemberg State Museum) in Stuttgart, I was fascinated by its fashion museum at Ludwigsburg Residential Palace. Thus, I was thrilled to curate a new virtual exhibition of the museum. Spanning dress history of 250 years, [our Google Arts & Culture story](#) offers worldwide access to a selection of highlight objects from the fashion museum.

The fashion museum at [Ludwigsburg Residential Palace](#) is a branch museum of Landesmuseum Württemberg. It was opened in 2004 in celebration of the 300th anniversary of the laying of the foundation stone of the palace. Built after the model of Versailles, Ludwigsburg Residential Palace is known as being one of the largest original baroque palaces in Germany. The fashion museum displays around 700 European costumes and accessories of men, women and children. The tour is arranged chronologically and discusses key themes of the respective eras. When the museum was opened, the exhibition spanned a period from about 1750 to 1970. Recently, I had the chance to refurbish the last display case in the exhibition which now presents costumes and accessories from 1970 to 2000. With the completion of the 20th century, the exhibition now provides an all-

round view of 250 years of fashion history.

To make the exhibition and rich collections more accessible, I proposed to create a virtual display on Google Arts & Culture. [The Landesmuseum Württemberg](#) has been using this platform since 2020 to promote recent exhibitions and its vast collections. Since Google Arts & Culture stories are meant to provide short “snackable” content, it was necessary to boil down the extensive topics presented in the physical exhibition to one main question.

In consultation with my colleagues we decided to go for a recurring topic in the exhibition which are aspects of gender and body modification. The crocheted ‘nude suits’ by textile artist [Katharina Krenkel](#) build the ideal starting point and key image for the exhibition. They epitomise the question of gender identity. Starting with these ‘nude suits’, the virtual exhibition continues with posing the question how people have constructed their masculine or feminine identities over 250 years and by which means they have modified their bodies to conform to social norms. The exhibition illustrates how men went from wearing pink suits and high heels in the eighteenth century to restrained clothing in muted colours during the nineteenth century. Since the Swinging Sixties, some fashionable extravagances made their way back into the male wardrobe. The presentation shows various ways how women have



*A selection of dress from the collection of Landesmuseum Württemberg*



*Display case at Ludwigsburg Residential Palace showcasing dress from 1820-1840*



*Breast implants*

created the often-coveted hourglass figure. On the other hand, women wearing ‘reform sacks’ around 1900 and later even trousers gave rise to heated debates about femininity and gender roles. Finally, we pose the question to what extent modern unisex-clothing reflects a growing gender equality while arguing that the ways of modifying the body are nowadays increasingly ‘internalised’. Corsets, petticoats or shoulder pads

can be used to shape bodies from the outside. Today, all sexes additionally strive to shape the seemingly perfect body through diet, fitness or even plastic surgery. To illustrate this last point, we specifically acquired ‘sizers’ for breast implants.

We hope you enjoy your virtual journey through 250 years of dress history and some of the highlights of our fashion museum.

<https://artsandculture.google.com/partner/landesmuseum-wuerttemberg>

## What's on

Here is a just a small selection of exciting events. For more, visit the Exhibiting Fashion online archive.

### [Bankfield Museum](#)

Opening the wardrobe: The history wardrobe collection of Lucy Adlington  
Opens 4 Feb 2023 - 23 Dec 2023

### [Blanford Fashion Museum](#)

Is now open!

### [Chertsey Museum](#)

Styled bodies, fashions of the 1930s  
Opens 17 Sept 2022 - 2 Sept 2023  
The sophistication and glamour of the 1930s is explored in this exhibition of stunning garments from the Olive Matthews Collection, Chertsey Museum. Pieces include men's women's and children's daywear and a wealth of women's eveningwear and accessories. Many of the pieces have never been displayed before and include couture garments from celebrated designers such as Lanvin, Vionnet, Schiaparelli and Molyneux.

### [Fashion and Lace Museum Brussels](#)

Kidorama: 200 years of Children's Fashion  
Open now until 5 Mar 2023

### [Fashion and Textile Museum](#)

Kaffe Fassett: The Power of Pattern  
Open now until 12 Mar 2023

### [Groninger Museum](#)

Versace Retrospective  
3 Dec 2022 to 7 May 2023

### [Kensington Palace](#)

Crown to Couture  
Opens 5 Apr 2023 - 29 Oct 2023

### [Musée des Arts](#)

Shocking! Les mondes surréalistes d'Elsa Schiaparelli  
Open now until 22 Jan 2023

### [Palais Galleria](#)

Frida Kahlo: Beyond Appearances  
Open now until 5 Mar 2023

### [Saatchi Gallery London](#)

The new Black vanguard: photography between art and fashion  
Open now until 22 Jan 2023

### [The Metropolitan Museum of Art NYC](#)

Karl Lagerfeld: A line of beauty  
May 5 - July 2023

### [The Museum of Somerset](#)

In Fashion: How a changing world shaped what we wear.  
Open now until 18 Mar 2023

### [The School of Historical Dress](#)

White: our collection by colour, no1.  
Open 2 Dec 2022 - closing date now extended  
This is the first of a series of exhibitions the school plans to present at times of the year when they are not offering classes. Each exhibition will focus on telling stories about clothing and textiles of one colour from their collection. White, will be followed next year by blue and then brown.

### [V&A London](#)

Africa Fashion  
Open now until 16 Apr 2023

Hallyu! The Korean Wave  
Open now until 25 Jun 2023

Coco Chanel Retrospective  
September 16 2023 - February 25 2024

### [V&A Dundee](#)

Plastic: Remaking Our World  
Open now until 5 Feb 2023  
Tartan  
2 April 2023 - 3 September 2023

### [Walker Art Gallery, Liverpool](#)

Shimmer and Shine: Beaded Evening Dresses, 1920-1940  
Open now until Autumn 2023  
This glittering new display, in the Walker Art Gallery's Craft & Design Gallery, features 14 outfits from the 1920s and 1930s, all beautifully embellished with glass bugle beads and sequins.

A kind reminder that digital copies of The Thread are available in the [membership section](#) of our website. If you would prefer not to receive a print edition, please do let our News Editor know.



Image credits: Clockwise from left: Professor Natascha's book selection; Alchemy collection, Thebe Magugu, Johannesburg, South Africa, Autumn/Winter 2021. Photography by Tatenda Chidora. Styling and Set by Chloe Andrea Welgemoed. Model, Sio; Styled Bodies Exhibition View at Chertsey Museum



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