

DATS

Dress and Textile Specialists



Autumn Newsletter 2012

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Front cover image:

Slide Shoe by Kobi Levi, Image courtesy of Northampton Museum and Art Gallery

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DATS 2012 Conference at the Burrell Collection,

Pollok Park, Glasgow G43 1AT

Thursday 8th & Friday 9th November with an add on study visit to Paisley
Museum on Saturday 10th November

Practical Partnerships: Getting the most out of creative collaborations

Thursday 8th November, 2012, Burrell Collection

- | | |
|-------------|---|
| 9.30-10.00 | Registration and sign-up for afternoon tours |
| 10.00 | Welcome, introduction, and housekeeping |
| 10.15-10.45 | Fashion for the High Street: The design and making of menswear in Leeds 1945-1980

Natalie Raw, Curator of Costume and Textiles, Leeds Museums and Galleries
and Danielle Sprecher, PhD Researcher, University of Leeds |
| 10.50-11.20 | My Mill – My Heritage

Margaret Chalmers, University of Leeds International Textiles Archive and
Anna Clapham, Education Leeds |
| 11.25 | Coffee break |
| 11.45-12.15 | West Yorkshire Textile Heritage Project

Katina Bill, Collections Officer, Kirklees Museums |
| 12.20-1.00 | Creativity and Confinement: Narrating the HMP Wandsworth Quilt

Sue Prichard, Curator Contemporary Textiles, Furniture, Textiles and Dress
Department, Victoria and Albert Museum |
| 1.0 | Lunch |
| 1.45-2.05 | Carpeting the World: The Acquisition of the Stoddard-Templeton
Collection

Clare Paterson, Assistant Archivist (Business Collections), University of
Glasgow |
| 2.10-2.30 | A Curator in the Hallowed Halls of Academia: Experiences of working with
the University of Glasgow |

Rebecca Quinton, Curator, European Costume and Textiles, Glasgow Museums and Honorary Senior Research Fellow, History of Art, University of Glasgow

- 2.35-2.55 **The Conservation of Archaeological Fragments from the Sudan: a collaborative project between the British Museum and University of Glasgow**
- Anna Harrison, Senior Organic Artefacts Conservator, The British Museum and Sarah Foskett, Textile Conservation Tutor, Centre for Textile Conservation and Technical Art History, University of Glasgow
- 2.55-3.00 Round up
- 3.10 Assemble at the entrance to the Burrell Collection for travel to the **West End**.
- Disembark for:
- Group 1: Tour of **Riverside Museum**
- Group 2: Tour of **Kelvingrove Art Gallery and Museum**
- Group 3: Tour of the **Centre for Textile Conservation**, University of Glasgow
- 4.30 End of day. Delegates make their own way from their tour.
- 7.00 Conference dinner

Friday 9th November, 2012, Burrell Collection

- 9.30-10.00 **AGM**
- 10.00 Registration
- 10.15 Welcome and Housekeeping
- 10.20-10.40 **Creating Opportunities for Working with Textile Artists**
- Veronica Main, Significant Collections Curator, Luton Culture
- 10.45-11.15 **A 'Fragment' of Collaborations**
- Sarah Jane Kenyon, Exhibitions and Arts Officer, Trowbridge Museum
- 11.20-11.40 Coffee break
- 11.45- 12.15 **A Delicate Balance – Working with a designer**

Alex Ward, Dress and Textile Curator, National Museum of Ireland –
Decorative Arts and History

12.20-1.00

Savage Style: Costumes from Lily’s Wardrobe at the Walker Art Gallery in collaboration with Paul O’Grady and Homotopia, Liverpool’s leading LGBT arts and cultural organisation

Pauline Rushton, Curator of Costume and Textiles, National Museums
Liverpool

1.00

Lunch

1.45-2.25

Textiles in the Burrell Collection

Assemble in the Lecture Theatre and split into three groups:

Group A: Tapestries with Pat Collins, Curator, Medieval and Renaissance Art

Group B: Needlework with Rebecca Quinton, Curator, European Costume
and Textiles

Group C: Islamic textiles with Noorah al-Gailani, Curator, Islamic Civilisations

2.30-3.15

Textiles in the Burrell Collection

Reassemble in the Lecture Theatre to rotate tours:

Group A: Islamic textiles with Noorah al-Gailani, Curator, Islamic Civilisations

Group B: Tapestries with Pat Collins, Curator, Medieval and Renaissance Art

Group C: Needlework with Rebecca Quinton, Curator, European Costume
and Textiles

3.15-3.35

Coffee break

3.40-4.20

Textiles in the Burrell Collection

Reassemble in the Lecture Theatre to rotate tours:

Group A: Needlework with Rebecca Quinton, Curator, European Costume
and Textiles

Group B: Islamic textiles with Noorah al-Gailani, Curator, Islamic Civilisations

Group C: Tapestries with Pat Collins, Curator, Medieval and Renaissance Art

4.25-4.35

Roundup and Farewells

Delegates make their own way from the Burrell Collection (museum closes
at 5.00).

Saturday 10th November, 2012, Paisley Museum, Paisley, PA1 2BA

Delegates make their own way to Paisley.

11.00

Meet at **Paisley Museum and Art Gallery**

Viewing session of silk, cotton and shawl pattern books, looms and shawls

Dan Coughlan, Curator of Textiles, Paisley Museum

Followed by an opportunity to see the Shawl and Weaving galleries.

Delegates make their own way from Paisley Museum.

Please note the viewing session can accommodate 20 delegates only. If there is high demand it may be possible to arrange a second viewing session in the afternoon.

*** Programme may be subject to change

DATS “Back to Basics” workshops - NEWS

DATS has been awarded another grant from the Arts Council England's Subject Specialist Network fund to develop a new workshop and handbook on identifying handmade lace, to complement the 2008 workshop produced with the late Jeremy Farrell. We hope that the workshops will be held in the first instance in two venues, one in the North, one in the South, in February or March 2013. We will also use the money to develop a workshop on mounting dress for 2014.

Jenny Lister (SSN Officer) and Caroline Whitehead (North of England rep)



Philip Sykas and delegates at the Identifying Printed Textiles workshop, Manchester, February 2012

Textile Society 30th Anniversary Conference and AGM

2 Nov - 4 Nov 2012 Wellcome Collection Conference Centre, London

The theme of practice will be explored in a day of papers given by eminent researchers and makers in the field. There are also planned tours of Central St Martins College of Art and Design and the newly redisplayed William Morris Gallery.

The conference venue, the Wellcome Collection Conference Centre, is directly opposite Euston station on. This state-of-the-art venue only seats 80 delegates, so book early in order to avoid disappointment. For further details see

<http://www.textilesociety.org.uk/events/event-details.php?textile-event=395>



The Royal School of Needlework, the pinnacle of British craftsmanship, celebrates 140 years of keeping the traditional art of hand embroidery alive

This year the Royal School of Needlework (RSN) celebrates 14 decades of teaching, practising and promoting hand embroidery. 140 years ago the RSN's first student enrolled on 5 November 1872 and today over 1000 students a year learn traditional hand embroidery on our thriving education programme whilst our embroidery Studio continues to offer a unique UK-based service for hand embroidery commissions and restoration projects.

Established in 1872 to provide a source of income for women with no financial support and to safeguard traditional craftsmanship against the backdrop of emerging mass-production, the RSN soon became the leading authority in, and source of, hand embroidered items. The 21st century RSN continues to safeguard these same traditional hand embroidery techniques through a range of leisure and professional courses for men and women, including a Degree in Hand Embroidery, throughout the UK and internationally in the US and Japan. The RSN embroidery Studio works large and small commissions for individuals and organisations and most recently received international acknowledgement for helping designer Sarah Burton OBE create the Duchess of Cambridge's wedding dress.

To celebrate its 140 years the RSN will be holding a special exhibition at its home at Hampton Court Palace. *RSN 140 – A Continuous Thread* (from September 2012 and extended to March 2013) will highlight the RSN's work over 14 decades showcasing past and current students' work and embroidered commissions worked by the RSN.

As a registered charity the RSN is self-funding and receives no government grants. A Gala Dinner will take place on 26 October 2012 at the Merchant Taylors' Hall in London and a two day Grand Sale of needlework related items will be held at the RSN on 9 & 10 November 2012.

A Journey of Discovery : The Sheldon Tapestry Map of Warwickshire,

MaggieWood, Keeper of Social History, Warwickshire Museum Service

The Sheldon Tapestry Map of Warwickshire, currently on display in the British Museum's 'Shakespeare – Staging the World' exhibition until December 2012, is a four hundred year old textile with a chequered career!

Thanks to funding from the Esmee Fairbairn Foundation, the Leche Trust, and the Mercer's Charitable Foundation, it has recently undergone a lengthy programme of conservation during which we have made fascinating discoveries about this important and intriguing textile.

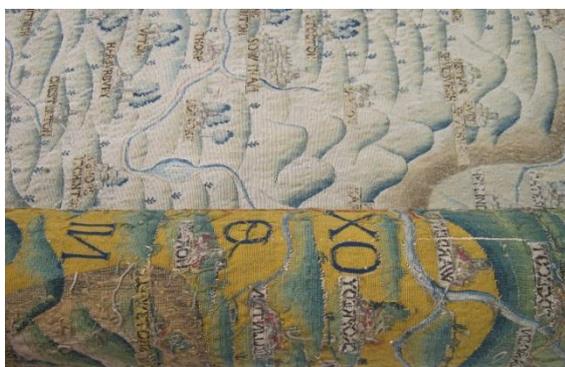
One of a set of four tapestry maps, it was commissioned in the 1590s by Ralph Sheldon, a Catholic landowner, for his new home of Weston House, high on a hill near the village of Long Compton in south Warwickshire.

The tapestries depicted the counties of Warwickshire, Worcestershire, Oxfordshire and Gloucestershire, and were made to hang together in one large space within Weston House, creating a dramatic and colourful panorama of the English Midlands stretching from London to the Bristol Channel.

The Warwickshire tapestry is the only complete surviving map from the series. Measuring 5.1m x 3.9m, and woven mainly in wool, with silk used to highlight key areas, it is a rare and wonderful representation of Elizabethan Warwickshire.

Besides its significance as an English tapestry, it is of major importance in cartographic history, providing a view of the county when modern map-making was in its infancy. It's not a conventional map, but a pictorial record of late Tudor Warwickshire, depicting fields and forests, villages and towns – a unique record of how the county looked 400 years ago, and how it has changed over time. It provides a bird's-eye view of Shakespeare's county, the countryside that inspired the language and landscape for many of his plays.

In March 2011, the tapestry left Warwick for the Bristol studios of Textile Conservation Ltd., where it was prepared for wet cleaning. Removal of the lining revealed several exciting discoveries. The original vibrant colours appeared – startling greens, yellows and reds, as opposed to the muted blues and browns of the now light-faded front. Visitors to Weston House must have been astonished by the four huge and brightly coloured tapestry maps – a real status symbol for Ralph Sheldon.



Original colour of the tapestry back, against the faded front.



Fragments of original border

Just as fascinating was the discovery of fragments of the original Elizabethan border, cut away sometime in the 17th century when a new, and plainer, border was applied. These fragments show tantalising glimpses of a decorative scheme packed with colourful details of plants and fruits, as opposed to the more restrained replacement.

The tapestry went to Mechelen in Belgium for wet cleaning in April 2011. De Wit Royal Manufacturers, founded in 1889, have pioneered a safe and fast system of wet cleaning large and heavy tapestries. Using a method which combines aerosol spray drawn through the textile by vacuum suction, the Sheldon Map was washed, rinsed, and dried in one day. The tapestry not only looked cleaner, but was softer and more supple, making it easier for conservators to work on when it returned to Bristol for the main programme of conservation.

A cleaner tapestry, together with the opportunity to examine it closely, meant we were able to find previously obscure and hard-to-see details. A bear with blue claws, tiny cottages concealed amongst trees, and the lettering 'Watling Street' against the pale yellow line of the Roman Road, were just three of the details we had never spotted before. Even the Rollright Stones make an appearance - constructed at a similar time to Stonehenge, they can be seen in the bottom right corner sitting just below a windmill. This is the earliest known pictorial depiction of this ancient site, and it's one of many features of the Elizabethan landscape that have been woven into the tapestry map.

The tapestry comes home to Warwickshire in December 2012, after nearly two years away. It's been on a journey, and so have we! The conservation work has allowed us to explore this object in a way that hasn't been possible before, adding to our knowledge and appreciation of this very special textile.

'Extending Kirkgate' Project, York Castle Museum, Mary M Brooks

The 'Extending *Kirkgate*' project at York Castle Museum includes two 'new' shops which may be of interest to DATS colleagues: a milliners and a drapers. *Kirkgate* is the iconic Victorian street created by Dr. Kirk, the founder of York Castle Museum, in 1938 as an innovative and dramatic approach to displaying museum artefacts using authentic shopfronts. *Kirkgate* has had a profound impact on museum displays in England and forms an important part of many visitors' memories of the museum. The aim of the 'Extending *Kirkgate*' project was to deepen and enrich the visitor's experience by exploring the changing world of Victorian York in more depth, contrasting the high street's engagement in the world of global trade with evidence of the lives of York's poor, drawing on Seebohm Rowntree's [*Poverty. A Study of Town Life*](#) (1901). Each shop in the street is based on an actual business in York operating between 1870 and 1901.

I was asked to undertake research, propose display strategies, select objects and then to document, conserve and install for a milliners/ haberdashers and the well-known Coney Street drapers *Leak & Thorp*. Primary archival research using trade directories, newspapers and the *Ancestry* website revealed numerous milliners in York, usually but not always run by women. Most offered dressmaking services as well as hats and other accessories and some became sizeable business. Eventually the business run in two shops in Feasegate and Church Street by Emma and Alexandra Annie Plummer was selected on two counts: it had been

possible to discover quite a lot about their family and the Museum holds a hat with the sisters' stamp inside it, reading 'E & A. A. PLUMMER Millinery Establishment. Stanley House 17 Feasegate York' together with the Royal coat of arms. Almanacs published by the company proved to be the richest source of information about the thriving business *Leak & Thorp*, founded by William Leak in 1847. These revealed not only the vast range of goods sold in Commerce House – from carpeting to curtaining, underwear to hats, fashionable gowns to discrete mourning – but showed how these goods were displayed in the large plate glass windows and opulently furnished interiors. Visitors are able to enter *Leak & Thorp* where they will find the traditional draper's counter, with an inset case to enable small accessories to be seen easily, and dress and furnishing fabrics displayed on shelves behind. A costumed interpreter will 'staff' the shop to explain objects such as skirt lifters to visitors. Plummer's milliners display 20 hats together with a display showcasing numerous accessories for making and dressing hats including elaborate curled feathers, feather flowers, ribbons and reels of thread and needlecases, some stamped with the name 'Leak and Thorpe'.

For further information see:

<http://www.yorkcastlemuseum.org.uk/Page/ViewSpecialExhibition.aspx?CollectionId=32>

Acknowledgements: I would like to thank project curator Gwendolen Whittaker, York Castle Museum, and the librarians, York Libraries and Archives.

The Tudor Tailor

The Tudor Tailor team is working on a book which we hope will be published before Christmas. It is called *The Tudor Child: Clothing and culture 1485 to 1625*. The lead author is Jane Huggett and the editors are Jane Malcolm-Davies and Ninya Mikhaila. If any collections have items dated to this period which we may have overlooked, we would be glad to hear about them. We have pestered quite a few curators for information on a number of garments and accessories recently but may not be aware of everything that is out there. For anyone who would like to follow the book's progress, please visit The Tudor Tailor's Facebook page. We welcome comments, suggestions and feedback on our plans for publication.

Dr Jane Malcolm-Davies – Director, The Tudor Tailor jane@tudortailor.com

Visit www.tudortailor.com <<http://www.tudortailor.com>> for details of the latest Tudor Tailor book – *The Queen's Servants: Gentlewomen's dress at the accession of Henry VIII!*

“Court Entertainment To Ceilidh” - Ann Wise, research query

Ann Wise is currently undertaking a collaborative research project with musician and period dance expert Mike Ruff looking at the development of English Country Dancing since 1500. She is keen to track down images of people country dancing especially any photographs taken between 1850 - 1950. If you can help in anyway please email Ann at annwiseuk@yahoo.co.uk

Mezzaro veils – Alexandra Kim, request for information

I am doing a little bit of research into mezzaro, the silk, cotton or lace veils worn by Geonese/Veronese women in the 19th century. In particular I'm keen to learn more about any surviving mezzaros in museums and of any images which show mezzaros being worn but would welcome any written sources talking about mezzaro too. If anyone has any further information they can share with me please can you email me at alexandrakim@live.co.uk.

Thanks very much, Alexandra

Current and forthcoming exhibitions

London

Victoria and Albert Museum, Cromwell Road, London SW7, www.vam.ac.uk

Hollywood Costume 20 October 2012 - 27 January 2013

The V&A's autumn exhibition, 'Hollywood Costume', explores the central role costume design plays in cinema storytelling. Bringing together over 100 of the most iconic movie costumes from across a century of film-making, it is a once-in-a-lifetime opportunity to see the clothes worn by unforgettable and beloved characters such as Dorothy Gale, Indiana Jones, Scarlett O'Hara, Jack Sparrow, Holly Golightly and Darth Vader.

Ballgowns: British Glamour Since 1950 until 6 January 2013

A spectacular exhibition of more than 60 ballgowns from 1950 to the present day will go on display at the V&A next May in the newly renovated Fashion Galleries and will feature beautiful ballgowns, red carpet evening gowns and catwalk showstoppers.

Fashion and Textile Museum, 83 Bermondsey Street, London, SE1 3XF www.ftmlondon.org

Pop! Culture and Fashion 1955 – 1976 continues until 27 October 2012

Hartnell to Amies - Couture By Royal Appointment 16 November 2012 – 23 February 2013

Fashion and Textile Museum celebrates the impact of royal celebrity on 20th century British fashion. A major retrospective of London couture design by Norman Hartnell, Hardy Amies, and Frederick Fox, features exceptional examples of British couture rarely seen in public before. The exhibition celebrates the timeless elegance of London couture and explores how the Queen's patronage of ground-breaking British designers helped to establish London as an international fashion centre after the Second World War.

William Morris Gallery, Lloyd Park, Forest Road, Walthamstow, London, E17 4PP
www.wmgallery.org.uk

Everyday Encounters 13 October 2012 to 3 February 2013

William Morris argued that art should be part of our everyday life. This exhibition is a response by members of the Society of Designer Craftsmen, whose collection of new work aims to bring the useful and beautiful into our homes and lives. Many of the works are for sale.

Wednesday to Sunday, 10am-5pm Free entry

Southeast of England

Chertsey Museum, 33 Windsor Street, Chertsey, Surrey KT16 8AT,
www.chertseymuseum.org.uk

"DAY & NIGHT": FROM THE BEDROOM TO THE BALLROOM 1929-1939 15 September 2012-24 August 2013

This year's exhibition focuses on fashions between 1929-1939 and endeavours to capture the essence of a decade of innovation, modernism, and, above all, 'glamour'.

Many of the pieces on display were acquired during the last two years and have never featured in an exhibition before. This includes the star piece, a stunning black and gold velvet evening jacket, created by the designer Mariano Fortuny in the 1930s and purchased by the Olive Matthews Trust in 2011. Featuring garments which range from daring printed beach pyjamas and startling striped trousers, to elegant evening dresses and scandalously scanty cami-knickers, the exhibition encompasses both the extremes and essentials of 1930s female dress.

For further information and details of associated events, (including a 1930s themed Murder Mystery on Friday 2nd November), please contact Chertsey Museum on 01932 565764 or dress@chertseymuseum.org.uk

Waddesdon Manor, near Aylesbury, Buckinghamshire, HP18 0JH www.waddesdon.org.uk

The Christmas displays at Waddesdon Manor for 2012 continue the theme of examining Christmas traditions in the European cities in which the original Rothschild brothers settled. So far we have travelled to Frankfurt, Paris and Naples and, this year, we come to London. The displays will include late 19th-century historic costume on loan from the Herbert Museum & Art Gallery, Coventry, re-creating the styles of dress that would have been seen at Waddesdon's famous Saturday to Monday parties.

14 November-31 December 2012 (closed 24, 25 and 26 December)

Midlands and Wales

Northampton Museum and Art Gallery, Guildhall Road, Northampton, NN1 1DP,
www.northampton.gov.uk

Global Footprint & Field by Dominic Wilcox 29 September – 4 November 2012

As part of the London 2012 Cultural Olympiad and regional IGNITING AMBITION Festival, GLOBAL FOOTPRINT is a new initiative that for the first time aims to deliver a countywide project that celebrates Northamptonshire's boot and shoe industry.



As part of the GLOBAL FOOTPRINT programme NMAG will be hosting Dominic Wilcox's Field installation that has been created with boots and shoes donated by the Northamptonshire public. Field represents the people of Northamptonshire, their lives and their connection with Northamptonshire's shoe industry and symbolises the resilience and re-emergence of the county's boot and shoe industries.

If we could be Heroes 10 November 2012 - 3 February 2013

This theatrical exhibition will celebrate the 25th anniversary of Northampton based iconic company Jeffery-West, exploring what drives Guy West and Mark Jeffery to create some of the most exciting male footwear available on the market today. The exhibition will explore the heroes and icons that have influenced Jeffery-West's style. Regency dandies, fin de siecle decadence, twentieth century subculture and pop culture, literary and filmic references and a whole swath of swashbucklers, wits and hell raisers including Oliver Reed, Harry Flashman, Richard Burton, Brian Jones, Peter O' Toole, Keith Moon, Sir Anthony Hopkins and Ziggy Stardust. The influences of rock and roll music, biker sub culture and gothic revival architecture and design will all be explored.

The exhibition features shoes from Jeffery-West archives and NMAG collections alongside quirky and beautiful objects from the museum's social history, archaeology, geology and art collections, all chosen and arranged by Guy West.

Kobi 8 January - 17 February 2013

Kobi Levi's footwear art design combines the essence of daily objects with the shape of shoes.

" In my artistic footwear design the shoe is my canvas. The trigger to create a new piece comes when an idea, a concept and/or an image comes to mind. The combination of the image and footwear creates a new hybrid and the design/concept comes to life. The piece is a wearable sculpture. It is "alive" with/out the foot/body." – Kobi Levi.

His shoes are sexy, funny, inspiring and are worn by celebrities around the world. This will be an opportunity to see 8 pairs of his shoes ahead of a significant exhibition at the museum in 2014.

Southwest of England

Holburne Museum, Great Pulteney Street, Bath BA2 4DB www.holburne.org

Early 17th century portraits coming to Bath 26 Jan – 5 May 2013

From **January 26 to May 5 2013** a group of nine portraits by Larkin will be at the **Holburne Museum, Bath**. These magnificent, full-length portraits of the Suffolk family are leaving their normal home, Kenwood House, London, due to renovations. The family were among the wealthiest of their day and are depicted in the finest fashions with superb silks, lace and embroideries.

To complement the portraits, the Holborn intends to display original costume gathered from various collections alongside them. These will include extremely rare items such as men's shirts decorated with lace and blackwork embroidery, a woman's bodice embroidered in coloured silks and metal threads, a leather fan and shoe decorated with cutwork to resemble lace, and bobbin and needle laces. Altogether, a 'must-see' for anyone interested in costume of the period.

North of England

Gallery of Costume, Platt Hall, Manchester www.manchestergalleries.org.uk



The First Cut: Susan Stockwell, Susan Cutts & Violise Lunn
5 Oct 12 – 27 Jan 13

This temporary display shows the work of three renowned women artists who work with paper to make 'unwearable' dresses and accessories. Creative sculptures inspired by the human form and by clothing and fashion. In collaboration with Manchester Art Gallery, which will be displaying a wide range of art made from paper.

"Colonial Dress". Lifesize paper maps. © Susan Stockwell RGS Show.
Photo ©Colin Hampden-White 2010

Knitted Elegance: creative fashion since the 1950s 7
Feb – 25 May 13

Outfits from the Gallery's collections to illustrate that knitwear can be sophisticated as well as practical, beautiful as well as warm, chic as well as homely.

Knitted cotton dress by Jane Sarkar, 1985
(Photo courtesy of the Gallery of Costume)



New Developments at the Gallery of Costume

Extended Opening: From 1 June 2012, the Gallery opens for 7 days a week: Monday-Friday, 1-5 (with mornings reserved for booked groups and researchers, Saturday & Sunday, 10-5)

Cafe - From 1 October 2012, the Gallery will host a small 'pop-up' cafe for refreshments every afternoon.

Shop - The shop has been refurbished and offers a range of fashion related books and gifts.

National Museums Liverpool, www.liverpoolmuseums.org.uk

Walker Art Gallery, Craft and Design Gallery

Mrs Tinne's Wardrobe : A Liverpool Lady's Clothes, 1910-1940 17 November 2012, until 2013 (end date to be confirmed)

Emily Margaret Tinne (1886-1966) was the wife of a Liverpool doctor whose family had made a fortune as sugar merchants. She married Philip Frederic Tinne in 1910 and, funded by his family's money, proceeded to buy clothes on a huge scale. Her wardrobe included about 1000 items, some of which have been shown in two previous exhibitions. This new display will highlight some 14 previously unseen examples of her day and evening wear, plus shoes and hats. The outbreak of War brought an end to Emily's shopping sprees, at least temporarily, but not before she had amassed one of the most comprehensive collections of clothes from the 1920s and 1930s.

A revised edition of the Tinne Collection catalogue, featuring 300 of the best garments, is now available online from NML's website.

Sudley Art Gallery, Mossley Hill, Liverpool

20th Century Chic 16 February 2013 until 2014 (end date to be confirmed)

Selected from the costume collection of the National Museums Liverpool, this display features twelve evening outfits dating from 1900 to 2000. The display aims to show the changing shape of fashion during this period. The earliest dress featured is a blue silk beaded example in the 'Gibson Girl' shape of the early 1900's. The latest outfit on display is a simple 1990s Moschino miniskirt which would probably have been worn to go clubbing. The display highlights the changes to women's roles in society during this period and how social changes are reflected in fashion.

University of Leeds International Textiles Archive, St. Wilfred's Chapel, Maurice Keyworth Building, University of Leeds, Leeds LS2 9JT, Tel: 0113 343 3919 www.leeds.ac.uk/ulita

Yoruba Textiles: Cloth and Tradition in West Africa 5 September 2012 to 1 March 2013

The Yoruba of south western Nigeria are amongst the most prolific art making people of Africa.

A major aspect of their creative culture is the design, production and use of textiles. This exhibition traces the development of the indigenous indigo dyeing Adire tradition as well as the relations between local and imported woven textiles. Yoruba textile creativity has developed through a number of different technical processes and shows remarkable adaptability through time. Prolific weaving traditions are complemented by innovative dyeing and printing conventions. Modern clothing still draws upon older dyeing traditions.

Based on items from the ULITA Collection and significant private collections, the exhibition coincides with Leeds University Centre for African Studies (LUCAS) playing host to the African Studies Association UK Conference.

Tuesdays – Fridays, 9:30 - 4:30 (excluding University Closed Days)

Lotherton Hall, Off Collier Lane, Aberford, Leeds, LS25 3EB www.leeds.gov.uk/lothertonhall

The Victorian Look Book - Fashion and Furnishings 1837-1901

Until 31 January 2013

The Victorians drew upon a rich archive of global and historical influences when choosing what they wore and how they decorated their homes. This exhibition explores the styles that dominated the period. From Gothic to Aesthetic, Exotic to Arts and Crafts visitors will discover and find their favourite Victorian look.

Quilt Museum and Gallery, St Anthony's Hall, Peasholme Green, York, YO1 7PW
www.quiltmuseum.org.uk

Pauline Burbidge: Interpretations in Cloth 7 September – 1 December 2012

A major international exhibition looking back at the work of one of the foremost textile artists working today

Amy Emms: North Country Quilter 7 September – 1 December 2012

An exhibition of the life and work of an important and prolific 20th century traditional

Scotland

National Museum of Costume, Shambellie House New Abbey, Dumfries DG2 8HQ

Off the Peg: Fashion from the 40s and 50s until 31 October 2012

Be transported back to an era of elegance and glamour in our 2012 special exhibition. Evening gowns, day dresses, beach wear and housecoats in bold innovative prints form the centre piece of this dazzling exhibition organised in conjunction with The Fashion & Textile Museum, London. Find out more at www.nms.ac.uk/offthepeg

New Books

Hollywood Costume, Ed. Deborah Nadoolman Landis, (V&A Publishing, October 2012)

Bedazzled! Norman Hartnell – Sixty Years of Glamour and Flash by Michael Pick, (Pointed Leaf Press, 2012)

Wartime Fashion: From Haute Couture to Homemade, 1939-1945, Geraldine Howell (Berg Publishing, December 2012)

The Swimsuit - Fashion from Poolside to Catwalk, Christine Schmidt (Berg Publishing, October 2012)

Victorian Fashion Accessories, Ariel Beaujot (Berg Publishing, April 2012)

Chinese Silks, by Dieter Kuhn, James C. Y. Watt, Chen Juanjuan, Nengfu Huang, Dieter Kuhn, Li Wenying, Peng Hao, and Zhao Feng (Yale University Press, August 2012)

Accessorize! 250 Objects of Fashion & Desire, Bianca du Mortier and Ninke Bloemberg, (Yale University Press, August 2012)

This book accompanies a collection at the Rijksmuseum, Amsterdam.

Handbags - The Making of a Museum, Judith Clark; With contributions by Caroline Evans, Amy de la Haye, Adam Phillips, and Claire Wilcox (Yale University Press, in association with the Simone Handbag Museum, Seoul, August 2012)

8th – 9th November 2012

Practical Partnerships: Getting the most out of creative collaborations

at the Burrell Collection, Glasgow

with a study visit to Paisley Museum on Saturday 10 November 2012

Booking form

Name:	Membership number:
E-mail:	Tel. no:
Organisation:	Address:

Please tick your choice of days and payment method below:

Thursday 8 November	£20 Member	
	£26 Non-member	
Friday 9 November	£20 Member	
	£26 Non-member	
Two days: Thursday and Friday	£38 Member	
	£50 Non-member	
Saturday 10 November	n/a*	

* To keep costs down there is no fee for Paisley. Delegates need to arrange their own travel to Paisley (an off-peak return train ticket from Glasgow Central to Paisley Gilmour Street is approximately £4.00). There is no café at Paisley Museum, but there are places to eat nearby.

I enclose a cheque made payable to: Dress & Textile Specialists		
I will make a BACS payment (clearly identifying your name) to: Bank: Lloyds TSB plc Account: 00058295 Sort code: 30 96 18		
Please send an invoice to this address:		
Please make invoice out to:		
If you would like to join us for dinner at an Indian restaurant on the evening of Thursday 8 November, please tick:		

Refreshments, including lunch, will be provided on both days

Please specify any dietary requirements:

The Burrell Collection is access friendly; please tell us if you have any specific access requirements.

Directions will be sent out to delegates on booking. Glasgow has a useful tourist information website: <http://www.see glasgow.com/guide-book/tourist-info/>

Please return this booking form BEFORE Friday 26 October 2012 to:

Rebecca Quinton
DATS Secretary
Curator, European Costume and Textiles
The Burrell Collection
2060 Pollokshaws Road
Glasgow G43 1AT
Or email to dats.conference@gmail.com.