

DATS

Dress and Textile Specialists

Spring Newsletter 2016



Contents	Page
News	3-4
Exhibitions and Events	4-22
Books	22-23

Front cover image: Embroidered bridal slippers made of leather and silk.
Ghadamis, Libya, 1960s–1970s. From the British Museum. As1987,06.2.a-b

News

DATS Conference, 3-4 November 2016, National Museum of Scotland, Edinburgh.

In response to feedback from DATS members the theme for this year's annual training conference is 'Unlocking the Commercial Potential of Fashion and Textile Collections'. Call for papers out now.

Textile Society Museum, Archive and Conservation Award.

£5,000 in funding, apply by 1st June 2016.

For more information visit www.textilesociety.org.uk

The Costume Society Elizabeth Hammond Award. A major new award for textile conservation.

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

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

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

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

GUIDELINES AND APPLICATION FORM ARE NOW ON THE COSTUME SOCIETY WEBSITE

www.costumesociety.org.uk

Social History Curator's Group Conference:

The Only Way is Ethics: Social History and the 21st Century Museum, 23-24 June at Lincoln Cathedral Centre and The Collection, Lincoln.

From cotton reels to reels of film...

The BFI has just launched a collection of newly digitised films about textiles, which are nearly all available to view for free. There's much to intrigue textile enthusiasts.

<http://player.bfi.org.uk/collections/textiles-on-film/>

BFI National Archive, British Film Institute, 21 Stephen Street, London W1T 1LN, United Kingdom t +44(0)20 7957 4717 e ros.cranston@bfi.org.uk w bfi.org.uk

Exhibitions and events

London

**Kensington Palace, Kensington Gardens, London W8 4PX.
www.hrp.org.uk**

Fashion Rules: Restyled

Kensington Palace's Fashion Rules exhibition to present new display of dress from the collections of HM The Queen, Princess Margaret and Diana, Princess of Wales

Opens 11 February 2016

A new dress display in the Fashion Rules exhibition at Kensington Palace will take visitors even further into the wardrobes of HM The Queen, Princess Margaret and Diana, Princess of Wales, expanding our glimpse into the era-defining style choices of these three royal women. From the 'New Look' glamour of Princess Margaret in the 1950s, the elegance of HM The Queen in the 1970s, and the tailored drama of outfits created for Diana, Princess of Wales in the early 1990s, the display will continue to explore how these women navigated the fashion 'rules' defined by their royal duties in unique style.

As the Queen's younger sister, **Princess Margaret** experimented with fashion, and in the 1950s patronised the Paris couturiers to create a distinctive high-glamour silhouette. Being among the first to embrace Christian Dior's full skirted New Look – in stark contrast to the frugal fashions of post-war rationing – the princess's bold outfit choices were imitated the world over.

An exquisite late 1940s candy striped dress created in the Paris style for Margaret by royal couturier Norman Hartnell will go on display at Kensington Palace for the first

time, alongside silk scarves and sunglasses from designers such as Yves Saint Laurent, Christian Dior and Hermes, revealing the discerning eye for quality and high fashion considerations of this thoroughly modern princess.

By contrast, items from the richly decorated wardrobe created for **HM The Queen** in the 1970s by British couture stalwart Hardy Amies showcase a century-long royal trend of diplomatic dressing, rendered elegantly across the finest silk, satin and delicately woven chiffon suitable for even the warmest of foreign tours. Stunning formal dresses created for state visits to France and the Middle East, and worn for engagements as diverse as a film premiere and a reception at the palace of Versailles, reveal the special considerations in dressing as a monarch. Even the wearing of insignia is considered in their design, in a long-standing tradition of diplomatic dressing which continues to this day.

For **Diana, Princess of Wales**, the early 1990s signalled a move towards a more slim-line, tailored look, with dresses from this period a result of collaboration with key designers such as Bruce Oldfield and Catherine Walker to craft a sleek signature look. The Princess's faithful patronage of home-grown designers was credited with almost single-handedly reviving the flagging British fashion industry, and the outfits on display will explore the rules of her much-imitated style. From a tartan and black velvet evening gown designed for an evening of Scottish dancing at Balmoral, to the double-breasted styling of a bottle green silk velvet halterneck worn privately by the princess - and later made famous by Mario Testino's iconic photographs commissioned to support the sale of her dresses at Christies - the display will explore how Diana's wardrobe had the power to set trends both at home and abroad, and represented a truly modern royal style.

Libby Thompson, Historic Royal Palaces curator, said: "Fashion Rules has proved popular with our visitors, and we're delighted to be able to expand on this theme to celebrate the style evolution of three iconic modern royal women. The new display will delve even deeper into the royal wardrobe, revealing some real surprises that I hope will challenge the way we think of royal style."

For more information visit www.hrp.org.uk

Royal School of Needlework, Hampton Court Palace, East Molesey, Surrey KT8 9AU
www.royal-needlework.org.uk

Peacocks & Pomegranates to 22 July 2016

Peacocks and pomegranates have long been used as motifs on embroidery in a wide range of cultures. Running from January until July 2016, the 'Peacocks & Pomegranates' exhibition will feature pieces from the Royal School of Needlework's Textile Collection. It will include objects from China and India, as well as from Western Europe, which either take these icons as their central motif or feature them prominently.

The peacock represents a range of meanings: in the Christian world these include resurrection from the annual renewal of his feathers and immortality from the belief that the peacock's flesh did not decay. In the east there are interpretations of nobility, protection and integrity. All cultures seem to recognise a sense of beauty, though some show that when taken too far, this becomes pride. Peacocks may be depicted with or without the tail feathers displayed.

The pomegranate represents fecundity in many societies because of the almost uncountable number of its seeds. In the Christian church it was taken to represent the number of the faithful, again a number too many to count. This is why it is usual for the pomegranate to be shown partly open, revealing the hidden seeds.

Visitors will see some exquisite pieces and some fun objects, including peacocks, worked in a variety of threads, beads and metal threads from India. The design for the central panel of *The Vain Jackdaw* by Walter Crane will also be on display, along with pieces which represent the beauty and pride of the peacock. This is seen in examples of attire, for instance on two 18th century men's waistcoats and on a selection of accessories.

There will be about 100 pieces in the exhibition representing a variety of materials and techniques.



Peacock panel with peacock in metal threads and tail features in stitch and tiny red beads, from India

Up Close and Personal with the Royal School of Needlework's Collection

The Royal School of Needlework (RSN) will be giving a rare insight to its archived textile collection in a series of Collection Study Days. Normally kept behind the scenes at their school in Hampton Court Palace, the pieces offer an unparalleled source of history and inspiration.

Royal School of Needlework Collection Study Days

The Royal School of Needlework (RSN) is hosting a new series of RSN Collection Study Days presented by Dr Clare Rose, an international expert in the history of dress. Clare is a Senior Lecturer in Contextual Studies on the RSN Degree course and also lectures at the V&A.

RSN Collection Study Days give participants the opportunity to examine samples of historic textiles from the RSN's unparalleled collection. Clare will begin the Study Days with an illustrated lecture, then she will introduce the group to unique items selected from the RSN's collection, backed up with books and resources from the RSN library. In the afternoon participants can review and study the textiles. Taking place at the magnificent Hampton Court Palace, the forthcoming Study Days are as follows:

27 April: Whitework (including baby clothes) 11am – 3.30pm.

The first Collection Study Day will showcase the versatility of Whitework embroidery, used on clothing and furnishings from 1500 onwards, including Renaissance cutwork borders, early 19th Century baby caps and women's pelerines which were popular in the 1830s, as well as Whitework from China and India.

11 May: Fashion Accessories 11am – 3.30pm.

Fashion Accessories will highlight how embroidery was used to create decorative accents and variety, including beaded bags, ribbonwork sachets and gentlemen's waistcoats with silk shading.

8 June: Underwear 11am – 3.30pm.

The third RSN Collection Study Day will focus on the role of Underwear and examine how it changed to suit fashions through time. Often embellished with lace edging, embroidered monograms and decorative insertions, underwear formed a very important part of the fashionable lady's wardrobe.

Each class costs £45 for the day. To book please call Natalie Thew 020 3166 6939; email Natalie.Thew@royal-needlework.org.uk or visit the website royal-needlework.org.uk

The Royal School of Needlework is home to an amazing 60,000 unique and priceless embroidery pieces capturing the passion for embroidery throughout history. From intricate artwork on clothes, textiles and designs to its development documented through papers, books and photos, the items have been collected and donated from all over the world. For more information visit royal-needlework.org.uk

Victoria & Albert Museum, Cromwell Street, London SW7 <http://www.vam.ac.uk/>

Undressed: A Brief History of Underwear

Sponsored by Agent Provocateur and Revlon

16 April 2016 – 12 March 2017

www.vam.ac.uk/undressed | #vamUndressed

This year the V&A will tell the story of underwear design from the 18th century to the present day, considering the practical and personal, sensory and fashionable, and exploring underwear's roles of protecting and enhancing the body.

Undressed: A Brief History of Underwear will display more than 200 examples of underwear for men and women. The exhibition will explore the relationship between underwear and fashion, notions of the ideal body, and the ways that cut, fit, fabric and decoration can reveal changing attitudes to gender, sex and morality. It will consider health and hygiene and address the critical importance of innovations in design and technology to the development of underwear. On display will be corsets, crinolines, boxer shorts, bras, hosiery, lingerie and loungewear alongside contextual fashion plates, photographs, advertisements, display figures and packaging. The exhibition will also demonstrate how underclothes and nightclothes morphed into lounge wear, and the many ways in which designers have revealed and referenced underwear in outerwear.

While the majority of the exhibits are drawn from the V&A's own archives the Museum is very grateful to the following British museums and archives for lending us key pieces from their collections: the Bowes Museum, British Museum, Fashion Museum, Bath, John Smedley Archive, London College of Fashion Archive (Lorraine Smith Collection), Manchester City Galleries, the Museum of London, Natural History Museum, the Royal Pavilion and Museums, Brighton and Hove, and Tate Gallery. Other lenders include FIDM Museum at the Fashion Institute of Design and Merchandising, Los Angeles, USA, and private collections and design archives in Britain and overseas.

The Medieval Dress and Textiles Society Conference (MEDATS) Conference Saturday 4 June 2016

On the Move

The Art Workers' Guild, 6, Queen Square London WC1N 3AT
www.medats.org.uk

William Morris Gallery Forest Road, London E17 4PP

May Morris: conference to examine influence of Arts and Crafts pioneer

Friday 13 May and Saturday 14 May 2016

The William Morris Gallery is to host a landmark conference presenting important new insights into the career of leading arts and crafts designer May Morris, the younger daughter of William and Jane Morris.

The event, which marks thirty years since the publication of Jan Marsh's seminal biography, *Jane and May Morris – A Biographical Story*, will bring together new research on May's life and work from curators, academics and independent scholars. The conclusions of the conference will inform a major new exhibition of May Morris's work at the William Morris Gallery in 2017.

<https://maymorriskonference2016.eventbrite.co.uk>

The British Museum, Great Russell Street, London WC1B 3DG

www.britishmuseum.org

Krishna in the garden of Assam the cultural context of an Indian textile

21 January – 15 August 2016



Detail of the 'Vrindavani Vastra', a woven silk textile. From Assam, India, late 17th century.

Discover a little-known chapter of Indian history through the largest surviving example of an Assamese devotional textile, the 'Vrindavani Vastra'.

The Vrindavani Vastra (literally 'the cloth of Vrindavan') was produced in Assam in north-eastern India sometime in the late 17th century. It is made of woven silk and figured with scenes from the life of the Hindu god Krishna during the time he lived in the forest of Vrindavan. It was made to be used in the Krishna cult which developed following the ministry of the Assamese saint Shankaradeva (d. 1568).

At over 9 metres long, this Assamese textile is the largest of its type to survive. It is made up of 12 strips, all now sewn together. The Krishna scenes on the textile are from the 10th-century text the Bhagavata Purana, and are elaborated in the dramas of Shankaradeva. A verse from one of these is also woven into the textile, using immensely sophisticated weaving technology, now extinct in India. Following its use in Assam the textile had a second history in Tibet. It was found there by Perceval Landon during the Younghusband Expedition sent from British India to Lhasa in 1903–1904. Landon, a friend of Rudyard Kipling, was the correspondent from The Times on the expedition, and he gave the textile to the British Museum in 1905.

In the exhibition, the Vrindavani Vastra will be displayed alongside other Assamese objects from the British Museum and several important loans, including another magnificent example of one of these Krishna textiles on loan from Chepstow Museum. This survives as the lining of a remarkable item of 18th-century Anglo-Indian costume.

Manuscript leaves from the British Library, masks (the making and acquisition of which have been funded by the Luigi and Laura Dallapiccola Foundation) and modern textiles will help reveal this intriguing period in Indian history.

Life and sole. Footwear from the Islamic world

Until 15 May 2016



Men's leather shoes embroidered with gold thread. Pakistan, 1900–1930s. As1987,06.2.a-b

Come and see a display of footwear and related objects that reveals some of the past and present beliefs, customs, pastimes and traditions from across the Islamic world.

Around 25 pairs of shoes, slippers, sandals, clogs and boots from North Africa, the Middle East, Turkey, Central Asia and South Asia are being shown together for the first time. Dating from 1800 onwards, they demonstrate the important role footwear has always played in the social and cultural life of people living in these regions. The display presents a variety of regional styles, materials, embellishments and shoe manufacturing traditions. It examines shoes as status symbols, class indicators and diplomatic gifts.



Stilted bath clogs (qabqab). Turkey, 1800–1850. As1553.a-b



Omar Joseph Nasser-Khoury (b. 1988), *The PLO Clogs, Prototype II (Deconstructed)*. Palestine. 2014.

The display includes shoes for bathing rituals, children, specific vocations, extreme environments and ceremonial occasions. A pair of richly embroidered red leather slippers (*tarkasin*), made in Ghadamis, Libya, would have formed an important part of a bride's wedding trousseau. Luxuriant stilted bath clogs (*qabqab*) from 19th-century Ottoman Turkey, over 10 inches high, would have been worn by an urban, upper-class woman. A pair of *qabqab* made in 2014 by Palestinian fashion designer Omar Joseph Nasser-Khoury uses the form of these iconic sandals to comment on contemporary Middle Eastern politics. Delicately patterned men's leather loafers from early 20th-century Pakistan combine western footwear styles with South Asian opulence.

Together, these shoes express identities, beliefs, traditions and lifestyles of people from across the Islamic world. They represent the significance of footwear in Islamic social and cultural life and the impact of international trade and politics on footwear fashions.



Embroidered bridal slippers made of leather and silk. Ghadamis, Libya, 1960s–1970s. As1987,06.2.a-b

The Jewish Museum London, Raymond Burton House, 129-131 Albert Street, London NW1 7NB

Menswear Study Day: Tuesday 3 May 10am - 3.30pm

Join us for a study day and explore some of the wider themes addressed in our exhibition *Moses, Mods and Mr Fish: The Menswear Revolution* through a series of talks from experts in the field.

Speakers include:

Laura Jones, London College of Fashion, on *The Jewish Pioneers of Mass Market Tailoring*

Timothy Long, Curator of Fashion at the Museum of London, on *Hidden history: The Analysis of Tailored Clothes*

Laura Ugolini, University of Wolverhampton, on *The Tailor of Taste? Montague Burton in Inter-War Britain*

Paul Jobling, University of Brighton, on *Virility in Design: Daks Simpson and Menswear Publicity in 20th-century Britain*



London College of Fashion, 20 John Prince's Street, London W1G 0BJ

A Biographer's Life – talk by Hugo Vickers 6pm, 26 April 2016

Hugo Vickers is a well-known biographer of many 20th century figures, including Cecil Beaton, Vivien Leigh, Greta Garbo, Gladys, Duchess of Marlborough, the Queen Mother, Princess Andrew of Greece, and the Duke and Duchess of Windsor. He has been writing biographies since his early 20s. He is also an acknowledged expert on the Royal Family. In his talk Vickers will talk of some of the adventures in producing these books, not to mention the pitfalls and hazards. And in particular he will talk about Cecil Beaton, whose life took him five years to research.

For further information and to book:

<http://events.arts.ac.uk/event/2016/4/26/A-Biographer-s-Life/>

The South East

Chertsey Museum, 33 Windsor Street, Chertsey, Surrey KT16 8AT, Tel. 01932 565764.

Fashion Accessories Gallery featuring shoes, fans, hats, bags, parasols, lace, shoe buckles and jewellery with items from the 17th century to the present day. Look out for a beautiful linen cap featuring exquisite black work embroidery and dating from 1700 – 1720.

Fashion Exhibition

50 YEARS OF FASHION. until 3rd September 2016.

To commemorate 50 years of Chertsey Museum, stunning examples of women's wear from the 1960s to the 2000s will be on show. The exhibition includes a broad range of pieces selected from the Olive Matthews Collection of dress, many by seminal designers such as Hardy Amies, André Courrèges, Bill Gibb and Alexander McQueen. A large proportion of the pieces are new to the collection and have never been exhibited before.

Admission to the above displays is FREE

Look out for information on events associated with this exhibition

For further information contact Grace Evans, Keeper of Costume on 01932 565764 or email enquiries@chertseymuseum.org.uk



The South West

The Fashion Museum, Bath Assembly Rooms, Bennett St, Bath, BA1 2QH

Tel: +44 (0) 1225 477789 <http://www.fashionmuseum.co.uk/events/history-fashion-100-objects>

A History of Fashion in 100 Objects

Celebrating fashion throughout history, from around 1600 to the present day, this headline exhibit will showcase 100 star objects drawn from the Fashion Museum's world-class collection.

Fashion touches everyone's life – it is intrinsically linked to society – and A History of Fashion in 100 Objects will reference moments in history, as well as more personal stories. Graceful silk robes and embroidered and tailored coats for men, the styles fashionable during Bath's Georgian heyday will be on display, along with Regency fashion from the time of Jane Austen and dresses by the big names of fashion history, including the House of Worth and Christian Dior.

A History of Fashion in 100 Objects will also include ten shoe 'moments' throughout history, from Georgian silk shoes to trainers as well as a children's trail featuring ten 'historical fashion' looks for kids, from the 1700s to the 2000s.

Keep up to date with news of the exhibition on Twitter – you can follow @Fashion_Museum or use the hashtag #HFx100.



Killerton House, Broadclyst, Exeter, Devon, EX5 3LE
01392 881345 <http://www.nationaltrust.org.uk/killerton>

Fashion to dye for. Open daily from Saturday 13 February



Would you risk your life in the name of fashion? A rainbow of vintage and designer pieces, 'toxic' colours and dye recipes are set to be revealed from one of the National Trust's largest fashion collections.

The Fashion to dye for exhibition opens its doors to invite people to delve into the wardrobe for a look at how colours, dyes and design shaped fashion history - so if you think green is the colour to die for, find out how people used toxic arsenic to formulate a particular shade of green in the name of fashion. If absorbed through the skin, it could be deadly.

The exhibition picks out key pieces from the collection: from a 50's red silk gown (said to have belonged to Princess Margaret), a 1960s shirt by Pucci (image attached), a skirt suit and tweed jacket by Bernat Klein (image attached) and an early Laura Ashley dress, the collection brings to life how colour can reveal much about the wearer and also looks into the origins, status and function of colour in fashion.

Drawing on the extensive 20,000 piece collection at Killerton, selected objects will tell the story of how colour in fashion has evolved and signified different meanings over time - why black is associated with mourning, white with weddings and why red is seen as racy but was also a masculine colour in the Tudor period. It also looks at cultural shifts in fashion - why young boys were often dressed in red frocks similar to girls' clothing until aged four, when they were dressed in trousers and had long curls cut.

The production of dyes has a colourful history - natural methods of dyeing started with pigments and stains from crushed flowers, berries, roots and bark. By the eighteenth century, natural dyes were complex and recipes were well protected. Following the discovery of the first, real synthetic dye, mauveine, in 1856, chemists began to experiment to produce brighter, more permanent shades. Visitors can learn about colourful dresses from the historic collection made of silk, wool, cotton and synthetic materials dyed both naturally and chemically. We also explore how the First World War impacted on fashionable colours, from who invented synthetic dyes to the natural origins of denim blue.

Rare treats from Killerton's collection include:

- Designer pieces by Bernat Klein, Emilio Pucci, Laura Ashley and Ossie Clark (1960s and 1970s)
 - Reception gown in red Chinese silk, 1950s, said to have belonged to HRH Princess Margaret
 - Boys red wool frock, 1855
 - Man's denim jacket and flares, 1970s
 - Afternoon gown of printed yellow silk, 1860s
 - Evening dress in crimson jersey by Worth, 1950s,
- It also includes an exciting display of over 100 pieces of work by Exeter College Art and Design students, inspired by the ever-changing colour palette of Killerton's estate.

Totnes fashion & Textiles Museum (Home of the Devonshire Collection of Period Costume), Bogan House, 43 High Street, Totnes TQ9 5NP

To celebrate the Fiftieth Anniversary of the Collection the 2016 Summer Exhibition is entitled:

"50 Shades of RED" (Pink through Burgundy to Scarlet - C18th - C21st)

17 May - 30 September Tuesday – Friday 11.00 - 17.00hrs.

www.totnesfashionandtextilesmuseum.org.uk tel: 01803 862857

DATS visit to The Alfred Gillett Trust, Somerset

Wednesday 27 April

2.15 - 5.00pm

The Alfred Gillett Trust has very kindly offered to host a study visit for DATS members on the afternoon of Wednesday 27th April.

Based in Street, Somerset, The Alfred Gillett Trust was established in 2002 to care for the heritage collections of C&J Clark Ltd and the Clark family, which established the globally recognised shoe company. Today the collections in Street include nearly 100,000 historical objects and numerous archive collections spanning six generations of a family firm, the development of Street as a company village and nearly 200 years of shoemaking.

The afternoon's programme will focus on The Alfred Gillett Trust's large collection of shoes and will look at issues surrounding terminology, storage and digitisation. It's the perfect opportunity to gain expertise in caring for shoes and the team are very happy to help with advice and answer any questions about shoes in members' own collections.

There are 20 places available so please e-mail Elaine Uttley at elaine_uttley@bathnes.gov.uk to reserve a space.

North of England

**The Costume Society Conference
The Whitworth Art Gallery, Manchester 8-10 July 2016
Programme – Fashion and Democracy?**

Harris Museum & Art Gallery, Preston, PR1 2PP

Style and Substance: Fashion, Society, Change 1880-1930

27 June 2015 - Autumn 2016

From the elaborate dresses of the 1880s to chunky knits in the 1930s, we explore how British style, for men and women, evolved during a time of major social, political and cultural change.

Find out about the phantom bustle of the 1880s and dangerous accessories of the 1900s. Compare the practical clothing of World War I to the flimsy but fabulous flapper styles of the 1920s, and enjoy the relaxed and glamorous fashions of the 1930s.

Visit the website for details of future events: <http://www.harrismuseum.org.uk/>

Manchester Art Gallery, Mosley Street, Manchester, M2 3JL

Tel: 0161 235 8888 www.manchesterartgallery.org

Modern Japanese Design. Until January 2017

Stunning Japanese costume, furniture and crafts collections will be brought together and displayed in the newly restored 19th century former Athenaeum theatre space. This exhibition will unite Manchester City Galleries' collections of Japanese fashion, furniture and decorative arts to highlight their recent acquisitions including fashion by Issey Miyake and Yohji Yamamoto, furniture and lighting by Masanori Umeda, Shiro Kuramata, Shin & Tomoko Azumi and Isamu Noguchi and crafts by Takahiro Yede and Yasuko Sakurai. Works by contemporary jewellers Mariko Sumioka and Mizuki Takahashi will also be exhibited.

Drawn primarily from Manchester's own collections, the show will provide an overview of the importance over the last fifty years of Japanese designers and makers on the international fashion, design and craft scenes. Designed to highlight the breadth of Manchester's collections, the display will bring together fashion, furniture, lighting, ceramics, glass, metalwork and jewellery. Thirty two designers will display over one hundred pieces in a dynamic display that will convey the essence of the unique Japanese

design ethos through the presentation of an eclectic range of visually stimulating and provocative pieces.

The international influence of Japanese aesthetics and techniques will also be reflected in the inclusion of works by leading UK artists and makers Edmund de Waal, Alistair McCallum and Keith Varney.

The Gallery will complement their collections with selected loans from other museums and from the makers directly. Modern Japanese Design will draw comparisons between different areas of design and craft based on form, technique, material and designer maker inspirations. The exhibition will explore how traditional respect for nature and natural forces influences Japanese design; the innovative use of materials and revolutionary techniques to master these materials, as well as the importance of philosophical and spiritual ideas derived from Buddhism that have influenced the aesthetic and conceptual direction of Japanese design through the approaches of minimalism, deconstruction, and wabi sabi.

The dramatic installation offers visitors the opportunity to gain different perspectives on Japanese design. For example the sleek, flowing lines of Tatsuya Nakamura's Hanne Yasume (Resting Wings) table will be seen alongside the asymmetric drapery of a Comme des Garçons wedding dress; a Naoki Takeyama 'pleated' sculptural piece will be positioned next to soft yet sculptural form of an Issey Miyake tunic. Similarly, the ultra-modern, draping, flowing, seemingly unstructured garments by Yuki, one of the first wave of Japanese fashion designers in the West, will mirror the bold amorphous shape of the Shiro Kuramata 'draped' K-series light. The use of specific materials that work in different contexts will also be made explicit, juxtaposing the pristine white porcelain vessels by Edmund De Waal with the fusion of rolled and screen printed porcelain with silver in the work of contemporary jeweller Mizuki Takahashi. In addition to traditional materials, designers' use of man-made, more commercial materials such as steel mesh, polycarbonate and recycled materials, seen in the PET (polyethylene terephthalate) bottles used by Issey Miyake, will be explored. Some of the most recent pieces on display are created by recent Royal College of Art graduate Maiko Takeda, who now works for Issey Miyake in Japan. Takeda created the dramatic headresses worn by Bjork as part of her Biophilia tour and Manchester Art Gallery will be displaying two stunning head pieces from her Atmospheric Rentry series.



Walker Art Gallery, William Brown Street, Liverpool, L3 8EL

www.liverpoolmuseums.org.uk/walker. Telephone 0151 478 4199

Transformation: One Man's Cross-Dressing Wardrobe

24 October 2015 – February 2017

A display of 16 outfits on loan to National Museums Liverpool from the collection of local costume enthusiast and cross-dresser Peter Farrer.

Peter was born in 1926 and has been cross-dressing since he was 14.

Peter's interest in women's period costume has led him to collect extensively and he now has a huge number of garments, mainly taffeta evening dresses made between the 1930s and the 1980s. He has had a wardrobe of taffeta dresses created for him to wear by the Brighton-based dressmaker Sandi Steyning, owner of the Kentucky Woman Clothing Company.

This ground-breaking display, the first of its kind in a British museum, will feature garments from Peter's historic and modern collection of cross-dressing clothes.

Free entry

Open daily 10am-5pm

Gallery of Costume, Platt Hall, Rusholme, Manchester M14 5LL

Manchester City Galleries www.manchestergalleries.org

Schiaparelli and Thirties Fashion until 9th October 2016

Elsa Schiaparelli (1890-1973) is celebrated for her creativity both as an artist and as a fashion designer. Her love of bold designs led Chanel to question her skills in fashion, calling her 'that Italian artist who makes dresses'. This is not untrue as she had a flair for memorable 'artistic' clothes, which were popular with flamboyant clients – women such as Marlene Dietrich or Wallis Simpson (Duchess of Windsor). She is certainly one of the most celebrated fashion designers of the middle twentieth century, and one of the few outstanding women couturiers. We are showing a small selection of iconic Schiaparelli outfits against a backdrop of other thirties fashion, outfits which might well have been influenced by her prominent designs. The display includes 25 figures in three main themes: the shape of fashion, dramatic thirties prints, and bold embroidery and embellishment so typical of Schiaparelli and her contemporaries.

**The Whitworth Art Gallery. The University of Manchester
Oxford Road, Manchester, M15 6ER**

Tibor Reich

29 January – 29 August 2016

This retrospective celebrates the centenary of Tibor Reich, a pioneering textile designer. Born in Budapest, Hungary in 1916, Reich studied architecture and textiles in Vienna before moving to Britain in 1937. In 1946 he set up Tibor Ltd, introducing bright new colours and textures into the drab interiors of post-war Britain. The firm rapidly gained an international reputation working on commissions for the Festival of Britain, Expo '58 and Concorde.

This exhibition explores the ideas behind his innovative textiles, photography, ceramics and drawings.

Revolutionary Textiles 1910-1939

26 March 2016 to 29 January 2017

In the early decades of the 20th century textile design took off in new directions throughout the Western world. Invigorated by experimental techniques, art styles such as Fauvism, man-made fibres, and the Ballets Russes, this outburst of creativity took place against a backdrop of political ferment.

Among the works featured in this exhibition are fabric lengths, garments and samples designed or produced by the Omega Workshops, Paul Poiret, Raoul Dufy, Barron and Larcher, Cryséde, Josef Hillerbrand, Ruth Reeves, Marion Dorn, and Bauhaus-trained Otta Berger.

Scotland

National Museum of Scotland, Chambers Street, Edinburgh, EH1 1JF.
+44 (0)131 247 4288. <http://www.nms.ac.uk/>

On 8 July 2016 ten new galleries of applied art, fashion, design, science and technology will open at the National Museum of Scotland in Edinburgh. These include the Fashion and Style gallery, which will feature both historic material and the work of fashion designers including Jean Muir, Hussein Chalayan, Alexander McQueen, Comme des Garçons and Vivienne Westwood. Exploring centuries of creativity and innovation in the design of fashion fabrics and dress, Fashion and Style will examine how designers, producers and consumers have helped to shape fashion at different points in history. Alongside spectacular finished garments, a wide range of sketches, patterns, textile samples, accessories, fashion illustrations, photographs and film will be displayed, showing the journey from an idea to a finished outfit. Technological innovation, including the use of synthetic dyes, new fibres and printed textiles, will be explored, as well as how ideas about fashion are disseminated.



Ireland

National Museum of Ireland: Decorative Arts and History, Collins Barracks, Benburb St., Dublin 7, Ireland, www.museum.ie

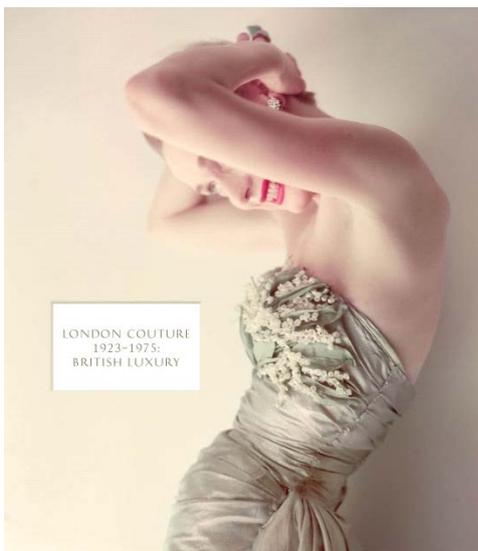
Ib Jorgensen: A Fashion Retrospective continues until Spring 2017.

For nearly forty years Danish-born Ib Jorgensen was at the forefront of Irish fashion, dressing Ireland's wealthiest and most stylish women. He was a founder member of the Irish Haute Couture Group in 1962 and was the first chair of the Irish Designers' Association established in 1982. Jorgensen was known his fine tailoring and perfect finishing as well as for his elaborately decorated evening wear. This exhibition looks back at his long career, displaying some forty garments supplemented with original fashion photography.

<http://www.museum.ie/Decorative-Arts-History/Exhibitions/Current-Exhibitions/Ib-Jorgensen-%E2%80%93-A-Fashion-Retrospective>



Books



LONDON COUTURE 1923-1975: British Luxury

Edwina Ehrman & Amy de la Haye, eds.

London Couture is the first book to examine, in detail, the luxurious garments produced by the rarefied London couture industry – from lavish ballgowns to sharply tailored suits and spectacular court dress – as well as the designers who conceived them, their clients and the prestigious publications that disseminated and promoted the ‘London Look’ to an international audience.

Expert authors from around the world have delved into museum collections, as well as the archives of prestigious designers, textile suppliers and fashionable journals, to bring together this pioneering study of the London couture houses of the twentieth century. The full breadth of London’s offering is examined, from royal favourite Norman Hartnell to pioneer Charles James, and prestigious houses such as Lucile, Worth and Hardy Amies. The ancillary dressmaking trades in London are also considered, as are the international markets for London couture, and the impact of royal dress on high-end fashion.

A wealth of visual material supports the extensive, original research from beautiful features by celebrated photographer Norman Parkinson to the elegant illustrations of Francis Marshall. Previously unseen garments are illustrated throughout the book, alongside historical photography that documents the houses of the great designers, their favoured fabrics and their most glamorous clients, including Queen Elizabeth II, Margot Fonteyn, and many stars of stage and screen.

Edwina Erhman is a curator of textiles and fashion at the V&A. Amy de la Haye is Rootstein Hopkins Professor of Dress History and Curatorship at London College of Fashion.

Publication date SEPTEMBER 2015 £50.00 HB

ISBN 9781851778508 287 x 247 mm 336pp COLOUR

Fashion in Focus, 1600 – 2009, Treasures from the Olive Matthews Collection by Grace Evans. A beautifully illustrated 152 page book featuring in-depth information about the very best pieces from the Olive Matthews Collection of dress at Chertsey Museum. Price - £11.99. Call 01932 565764 for details of how to order.

New publications from Bloomsbury

Digital Textile Printing Susan Carden

Exploring the issues of sustainability and authenticity, this book charts the meteoric growth of digital textile printing since the 1990s and explores its implications for current textile design practice.

The Handbook of Textile Culture

Edited by Janis Jefferies, Diana Wood Conroy and Hazel Clark

Offering a broad international overview of research across all aspects of textiles and culture, this illustrated volume of original essays provides a guide to the major strands of critical work around textiles past and present.

Encyclopedia of Embroidery from the Arab World

Gillian Vogelsang-Eastwood

Illustrated with 850 images, many of which have never been published before, this reference work explores the rich heritage of embroidery across the Arab world from antiquity to the present day.