

DATS

Dress and Textile Specialists

Spring Newsletter 2018



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Front cover image: Silk Shading by RSN Future Tutor Student Amy Burt.
Currently on display at the RSN's new exhibition 'Animals in Embroidery' in
Hampton Court Palace.

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Papers from the DATS conference 2017

Bluebell: Muriel Spark's Life in Dress: Dr Fiona Jardine. Lecturer, The Glasgow School of Art.

In her autobiography *Curriculum Vitae*, Muriel Spark recalls acquiring a dress that belonged to her grandmother:

Bluebell is what I called my grand-mother's lovely blue silk brocade going-away dress the colour of cornflowers. I had never seen anything quite so beautiful, nor touched anything so sensuous before or since. (Muriel Spark, 1993)

Regretfully, aged 74, she notes that, aged 13, she cut the dress up to make cushion covers:

They looked wonderful, but the dress itself should never have been touched. It glowed with its deep and heavy brocaded blueness. It was sewn by hand, within a minutely stitched lining. (Muriel Spark, 1993)

In 1958, Spark commemorated 'Bluebell' as the feline companion of the protagonist in her novel *Robinson*, suggesting an equivalence between pets and treasured heirloom garments. Her writing is replete with acutely observed details that illustrate how closely her appreciation of fashion as a personal enjoyment, family history, emotional attachment, cultural signifier and dramatic device translates from her life to her work. She is known to have celebrated career successes by purchasing new clothes and jewellery and to have staged the language of fashion advertising within her novels to define particular 'types'.

This paper allied the work of Hope Howell Hodgkins, Martin Stannard and Spark with archival research discussing specific points of translation from life into writing through dress. (Hope Howell Hodgkins, 2016)

It anticipated use of Spark's personal garments in the forthcoming Centenary exhibition, 'The International Style of Muriel Spark' at the National Library of Scotland, to describe significant geographical locations in her life. The International Style of Muriel Spark' opened at the National Library of Scotland on 7th December 2017 and runs until May 2018. 2018 marks the Centenary anniversary of Spark's birth.

Muriel Spark, *Curriculum Vitae* (London: Penguin, 1993).

Hope Howell Hodgkins, *'Style & The Single Girl: How Modern Women Redressed the Novel 1922-1977'* (Columbus, OH: Ohio State University Press, 2016).

Be sure you don't tell anybody that we are wearing clothes made by Pierre Balmain: Dawn Hoskin. Assistant Curator. Victoria & Albert Museum, London.

This paper concerned the brown velvet suit and hat made by couturier Pierre Balmain for Gertrude Stein in 1945. This 'imperial evening suit' with frogging and tassels occasioned a series of photographs to be taken by Horst P. Horst just a few months before Stein's death. It later came to be selected by Cecil Beaton to feature in the 1971 V&A exhibition *Fashion: An Anthology* by Cecil Beaton. Today the suit resides in the collections of the V&A.

Considering the biography of this suit, from production to the present day, the paper addressed subjects including: the fashioning of Gertrude Stein's aesthetic identity; the relationship between client, friend and couturier; and the development of a designer's visual identity. It also reflected on the collecting and cataloguing of the clothing of famous individuals.

Perfumatic: The Role of Chanel No. 5 in the Construction of Migrant Biographies: Mairi MacKenzie. Research Fellow, Glasgow School of Art.

This paper examined the role of Chanel No. 5 as a marker of progress and assimilation for migrants from the Scottish Highlands to Glasgow, in the early 1960s. It delineated how use of this perfume was central to the construction of an identity distinct from that which had theoretically been left behind, and consideration will be given to the non-traditional means by which these migrants - unfamiliar with, or unwilling to enter, the rarefied world of the department-store perfume hall or specialist perfumery - accessed luxury scents.

Particular attention was given to the Perfumatic machine, a germolene-pink, coin operated, wall-mounted perfume dispenser that, for six pence a shot, allowed customers to sample one of four branded scents. Invented in Canada by Mercury Steel Corp these machines were located in ladies' toilets and gas stations throughout the Americas and Western Europe from c.1950. Recalling the coin-operated dispensers of holy water invented by Hero of Alexandria in 215 BC, and the perfume taps depicted in Aldous Huxley's *Brave New World*, these communally accessible dispensers provided many with their only access to perfume.

Drawing upon oral testimony, a case study of the use of Perfumatic machines in the dancehalls of Glasgow during the early 1960s was developed. Attention was given to the affective qualities of sampling and sharing perfume within social settings, the multi-sensorial nature of the Perfumatic transaction, the tension that exists between the phenomenological and the culturally constructed in our olfactory preferences, and the central role that perfume can play in the development of our own biographies.

Presenting the Life of Others or The Unease of the Sartorial Biographer: Beatrice Behlen. Senior Curator, Museum of London.

Between 1979 and 1981 the Museum of London collected a small number clothes and accessories seemingly worn between the 1940s and '60s. The outfits, shoes and hats were described as having belonged to 'a Londoner' but neither her name, nor any other information about this female inhabitant of the capital were recorded, only that she had been the donor's aunt. The group of objects seemed to provide clues to the personality of the former wearer, but there was no way of verifying assumptions having just a partial wardrobe as guidance. This situation is not unusual. While social history museums pride themselves on preserving things relating to 'ordinary people', their lives are often not well documented. This paper will explore issues surrounding these orphan objects, particularly their research, presentation and how much – or how little - value is placed on them.

Fortunate circumstances made it possible to track down the donor of the small wardrobe who offered recollections of her aunt and provided biographical information. As so often, certain 'facts' were difficult to verify and moreover the aunt, while obviously having been the donor's favourite, was

overshadowed by her artist sister, who had recently been rediscovered by academia. Nevertheless, from the niece's memories and information derived from other sources a biography could be pieced together, albeit one that was only partially reflected in the clothes. How do you present such a life, resisting the temptation to shape it into a more coherent whole, to make it more interesting or to highlight details modern audiences might appreciate but the owner might not necessarily have wished to be revealed? These are well-known biographers' conundrums, here also influenced by practical considerations, such as how to do justice to a story that while fragmentary, is also complex and moving, in a gallery context? And how do you persuade your colleagues that the life of an ordinary Londoner and her unspectacular wardrobe is worth telling when it competes with the fancy garments and accomplishments of the famous?

Exhibiting Biographic Fashion Objects: Dr Jeffrey Horsley. Centre for Fashion Curation, London College of Fashion.

Developed through research for the exhibition *Gluck: Art and Identity* (Brighton Museum & Art Gallery, 18 November 2017-11 March 2018), the paper proposed the notion of the 'biographic fashion object' and investigated its manifestation in biographic fashion exhibitions.

Examining the biographic object in detail, the paper outlined a typology of biographic objects that included the spectacular object, the humble object, the imprinted object and the relic, investigating those object qualities and attributes that derive from association with a particular biographic subject and those that are inherent to the object's materiality.

Through illustrated reference to recent fashion exhibitions, each object type is described along with reflection on the potential reading each biographic object type may suggest to the viewer. The paper also detailed how the effect of biographic object types are amplified or manipulated through the intervention of various display techniques.

Discussion of how this research informed display strategies that were realised in the exhibition *Gluck: Art and Identity* concluded the paper.

Wardrobe Change: Mended and Altered Clothing at The Museum FIT: Colleen Hill. Curator of Costume and Accessories, The Museum at FIT, New York

This paper was based on *Fashion Unraveled*, a forthcoming exhibition at The Museum at FIT. Opening in May 2018, the exhibition examines imperfection and incompleteness in fashion and features garments that have been altered, left unfinished, or deconstructed. In addition to highlighting the aberrant beauty of flawed objects, *Fashion Unraveled* considers the intriguing stories such garments can tell. The presenter will discuss eight objects to be included in one segment of the exhibition, dedicated to garments that have been altered in ways that may be imperceptible at first glance. Through research, object analysis, and detail photography, the significance of these changes will be explored.

Several garments discussed have been displayed previously, and may appear to the casual viewer to be in excellent condition. The combination of opulent silk brocade, a striking silhouette, and low museum lighting masks myriad repairs and stains on a circa 1735 robe à la française. While an emerald velvet gown from the early 1830s retains the integrity of its original silhouette, it was reconstructed during the 1950s, when the boning in the bodice was replaced by darts – making it easier for a modern

woman to wear. This modification is not immediately evident to anyone but a trained fashion historian.

A 1930s Schiaparelli suit, worn by a Vogue editor, was so beloved that it underwent several alterations. While traces of its modifications remain visible, the expert work of a conservator returned the suit to its original appearance. An ensemble by Jacques Fath, made in the mid-1950s for an expectant mother, shows signs of numerous adaptations as its wearer's body changed. These objects and a handful of others will offer a glimpse into the frequently unacknowledged imperfections of garments in museum collections, and will be used to explain how revealing such flaws can enrich visitor experience.

Constructing biography from design archives: the story of Jean Muir (1928-95), told through her own clothes: Georgina Ripley. Curator, National Museums Scotland.

The Jean Muir archive in the collection of National Museums Scotland numbers an estimated 18,000 items. Documenting the design, production and promotion of her business from 1966-1995, it comprises garments, accessories, sketches, toiles, paper patterns and fabric samples, as well as business papers, correspondence, press cuttings and advertising ephemera. In 2008, the exhibition *Jean Muir: A Fashion Icon* celebrated the life and workings of this internationally successful British fashion designer. Nearly a decade on, further research into the archive is delving deeper into Miss Muir's story for a future, definitive exhibition on the designer. This time, it seeks to uncover previously unknown biographies – of Miss Muir, her collaborators and her employees – to construct a new narrative within the exhibition, unravelling the mystery of this intensely private designer.

There were two strands to the paper – firstly, a consideration of the value of fashion archives as a source for researching biography and dress, and what the concept of artist-as-archivist tells us of the notion of self. It discussed how archives offer an illusion of authenticity, when in fact the edited absence and presence of traces of its creator can lead to us projecting our imaginings onto the material and obscuring biography. Secondly, a new focus for research within the archive is Jean Muir's own clothes. Miss Muir's strong personality and distinctive image contributed to the high public and media profile of her brand. Yet her own wardrobe throws up some surprises – from a coat made from mohair tweed by Bernat Klein, to a leather pinafore with gold apple-shaped buttons – engendering questions about which garments were well-worn favourites, or nostalgic keepsakes from favoured collections, and what picture we can draw from her clothes. Considering these alongside Jean Muir retail collections, the paper explored how Muir lives on in the clothes she fashioned.

Aristocratic Fashions: Forgotten Biographies from Tynninghame House: Emily Taylor. Assistant Curator, National Museums Scotland.

The National Museums Scotland holds a significant group of dress and textile pieces originally belonging to the Earls of Haddington. The pieces date largely from the eighteenth and nineteenth century, with an exceptional group from the 1730s-1760s. They encapsulate women's and menswear, a child's suit, accessories, furnishing textiles and horse trappings. The pieces were sold by the family when they gave up Tynninghame House, East Lothian in 1977. They were originally split between the

Museum of Antiquities and Royal Scottish Museum, but were reunited in 1986, when the two museum collections amalgamated to become National Museums Scotland.

The Haddington collection provided invaluable content for the Fashion and Style gallery, opened in the National Museum of Scotland, 2016. The new permanent gallery examines the making and wearing of fashion and textiles over a more than three hundred year period. The paper looked at how both the family biography presented by the Haddington objects and the individual object biographies, contributed to the gallery content. It highlighted the challenges of historical research, of trying to uncover the individuals behind garments in a short time-scale and will assess the importance of understanding those individuals. This paper discussed the selection process for the gallery, looking at how certain Haddington objects drove the display themes, and which items have not been displayed. Examination of the items remaining in storage will reveal how they support the meaning and integrity of their counterparts on display.

Clothed in Sin: Gram Parsons, his 'Gilded Palace of Sin' Nudie suit and the Conundrum of Authenticity: Janet Apsley. PhD Student, University of Brighton.

Sometime towards the end of 1968, Gram Parsons ordered a suit from Nudie's Rodeo Tailors in Los Angeles. It was to sparkle with rhinestones and be embroidered with symbols of the 1960s counterculture in which Parsons was an enthusiastic participant; these include marijuana leaves, pills and naked women. In contrast with the celebratory tone of these images, the flames of hell creep up the trouser legs and the cross of redemption occupies the back of the jacket. Through its design, Parsons expressed not only the hedonistic lifestyle that was to result in his death at the age of 26, but also the influence of the evangelical religion of his native South, and of its country music culture, which he learned to revere only when he had left his home. The suit illustrates the liminality of Parsons' persona and music, encapsulating his ability to bridge the cultures of country and rock music and illuminating his status as a torchbearer of country music authenticity. My research on the suit's biography reveals that, made as stage attire, it was later sold as memorabilia; it is now on display at the Country Music Hall of Fame in Nashville, TN, where it has become a site of pilgrimage for fans of Parsons, and of 'authentic' country music. Its rise in status and value reflect the growth of Parsons' fame since his death and have contributed to the development of his posthumous persona.

Fashioning an icon: the turbans of Carmen Miranda: Vivian Fava. Curator, Carmen Miranda Museum. Alison Lister. Conservator, Textile Conservation Ltd. and Marina Herriges, Student.

Carmen Miranda was a Brazilian singer and performer who after a successful recording and screen career in her native country became a Broadway and Hollywood star in the 1940s and 50s. Her trademark look was a stylized version of the traditional *baiana* costume worn by street vendors in the Brazilian state of Bahia. This consisted of a long close fitting skirt and matching blouse, multiple necklaces and bracelets, and a fabric turban. As her fame increased and star persona developed Carmen's outfits became more elaborate and flamboyant as can be seen in films such as *That Night in Rio* (1941), *The Gang's All Here* (1943) and *Copacabana* (1947). The turbans in particular grew from simple cloth head wrappings decorated with small baskets of fruit to towering headdresses made of complex arrangements of many different materials.

Carmen's signature look was an instant success and began influencing women's fashion almost immediately after she arrived in the US in 1939. Commercial versions of her on and off screen make-up, jewellery, and clothing were developed by leading designers and clothing stores, and Carmen Miranda continues to be a fashion and cultural reference to this day. Of all the elements of her costume it is perhaps the turbans that are the most iconic. Designed (and often created) by Carmen herself to frame her face in the most flattering way, hide ears that she disliked and give her extra height she is rarely seen in photos and films without one. Ranging from the over the top compositions worn in her films to the simpler styles she wore for personal appearances the turbans were the primary dress accessory to her life and work.

Using images of original examples from the collection of the Carmen Miranda Museum in Rio de Janeiro this presentation will show how the turban became a key part of Carmen's image and identity and an instantly recognisable and enduring symbol of her star persona.

'Would Madame Prefer Her Couture Truffled or Fried?' Footing the bill for Anna Pennington Mellor's collection of House of Worth haute couture c.1884–1927: E-J Scott. Lecturer, Arts versity Bournemouth and Independent Curator.

There are three distinct narratives embedded in Anna Pennington Mellor's (1845–1929) collection of House of Worth haute couture c.1884–1927.

The first of these narratives surrounds the large-scale production of less expensive couture that made the House of Worth's label accessible to less wealthy elite consumers throughout Europe and America at the fin de siècle. Anna Pennington Mellor's wardrobe offers a direct challenge to the persistent myth that Worth couture was the sole domain of the ultra-wealthy. It provides material evidence of the production diversification then financial controller Gaston Worth advocated for in 1901, when he astutely compared his family's business to a restaurant that only served truffles, but had customers hungry for "pomme frites".

The second narrative surrounds the way in which the world's largest surviving House of Worth wardrobe of fried couture was used by its wearer to truffle her own personal story—from the divorced and disowned daughter of an American Methodist preacher unable to enter late Victorian British court society—into that of Biarritz's leading hostess.

The third narrative surrounds the future of this private collection. Since being rediscovered in 2006 it has remained off the menu, having never been exhibited outside the family's estates. The majority of the collection has not been conserved (and is therefore too fragile to mount) due to costs and display parameters considered prohibitive by the owner.

By considering all three narratives, this paper established a full biography of the production, consumption, collection and curation of Anna Pennington Mellor's wardrobe. This presentation was supported by the flat display of Anna Pennington Mellor's black and white striped, and pink and green floral, chiné weave, silk ball gown c.1902, facilitated by textile conservator Zenzie Tinker.

The Roddis Collection 1850–1995: Attitudes to Dress Across Three Generations of Midwestern American Women: Jane Bradbury. Independent Writer, Research and Scholar.

Jane discussed the Roddis Collection – a unique collection of clothing dating from 1850–1995 – as saved by several generations of her mother’s family from the American Midwest. The collection also includes 10,000 letters and other autobiographical material left by the wearers.

Rather than belonging to elite women from the East or West coasts of America, these clothes made up the wardrobes of upper middle class women from the Midwest, which is perhaps better known for its farmland and industry than as a centre of culture or fashion. Extensive insights into social and dress history have been gained through the study of this collection. It has also inspired an exhibition at a major US museum and has been the subject of an award-winning book published by London’s Victoria & Albert Museum.

This talk, however, focused on the underlying non-consumerist attitude towards clothes as displayed by the women of this extended family. They were unusually well educated and well read. More typical of women of their society, they were also religious and played an active role in their local communities. Most were sufficiently well off to be able to shop in the leading department stores of Chicago and even, on occasion, select shops in Paris. Yet they were still happy to wear homemade and altered clothes. They proudly donned a “hand me down” dress or outfits that were several years old, and were reluctant to wear the latest fashions “right off the shelf”.

Delving into family correspondence, it is clear that this attitude to fashion and clothing was considered perfectly normal. Without the supporting biographical and autobiographical context revealed by the Roddis Collection this new perspective would be lost.

This talk was illustrated using images of garments, photographs and quotes by the wearers – all drawn from the collection.

Mr Gayden’s Smock & Other Stories – Recovering Forgotten Lives: Maggie Wood, Retired Curator and Researcher.

The Warwickshire Museum Service has a large and regionally important Costume Collection, which includes a group of twenty 19th century men’s smocks. They were acquired mainly in the 1960s, when collecting provenance and context was not a priority.

As a result, some smocks came in with limited but tantalising snippets of information – for example:

‘...said to have belonged to a cowman from Whitnash, gored to death by a bull.’

and

‘...probably belonged to a Mr Hyatt of Great Wolford’

(This is a village where nearly everyone was called Hyatt!).

Several years into retirement and with time to spare, I set about investigating the smocks – something I’d not had time to do when working for the WMS.

Taking the garments as a starting point, what could I discover about the men who had worn them? What sources could I use?

This paper explored how Maggie got on. Using records such as Parish Registers, School Log Books, Census Returns, Tithe Award Maps and more, it was possible to track some of the smock wearers and their families, and to build narratives for lives now forgotten.

Their stories encompass hard times – infant mortality and epidemics, emigration and dispersal, illegitimacy and the poor house, alongside the festivities and festivals of the calendar year; common enough experiences, but made personal and potent when connected to real people and places.

The Warwickshire smocks remain wonderful examples of working people's clothing and decorative art, but now, with stories attached, can be used to develop a variety of narratives within the museum and beyond.

Clothing by Prescription: Thomas Coutts' Nightgown: Karol Burks. Assistant Curator of Furniture, Textiles and Dress, Victoria and Albert Museum, London.

In 1908 a large collection of clothing worn by the founder of Coutts & Co bank, Thomas Coutts (1735-1822), was donated to the V&A Museum and subsequently dispersed across a number of different institutions.

Aspects of the collection of around 300 pieces have been studied previously by dress historians including David Wilcox (*Costume*, Vol. 46, No. 1, 2012). This paper expands on previous works but picks out one garment in particular that has not received sufficient examination: a wool flannel nightgown with an unconventional cut and intriguing pattern.

This paper looked at the nightgown individually as well as in the context of the rest of Coutts' surviving wardrobe. In contrast to the numerous anecdotes included in biographies of Coutts that suggest he paid little attention to his sartorial appearance, in-depth analysis of the nightgown reveals the careful consideration and personalisation taken in its design and configuration.

As well as exploring the outward significance of the nightgown, the subjective implications of the garment will be considered; how it may have made the wearer feel physically and mentally. The paper explored the anomalous nature of the nightgown and discusses what it may tell us about not just the life but also, more specifically, the health of its wearer. The close examination of the nightgown along with a study of contemporary medical thought offers a powerfully insightful commentary on an otherwise private and intimate aspect of Thomas Coutts' life.

This paper highlighted the rich understanding that can be extracted from clothing when detailed material examination is combined with biographical study. Consideration is also paid to the dangers of conjecture and assumption when studying a personal experience of cloth and dress.

The Dress of the Designers: Were Clothes Intrinsic to the Wider Eames Project?: Alison Moloney. Centre for Fashion Curation, London College of Fashion.

In the exhibition catalogue for the Barbican Art Gallery's show *The World of Charles and Ray Eames I* was invited by the curator, Catherine Ince, to consider the dress of the furniture designers as another source of biographical information. There is very little oral testimony from either designer specifically focused on their clothing, and despite the cross-disciplinary nature of their work - they made films,

paintings, graphics, exhibitions, architecture, furniture and toys – they never collaborated with a fashion brand or produced garments as part of their commercial output. At first glance, the clothes of Charles and Ray Eames appear incidental in the wider context of their prolific careers. Their studio launched in the 1940s and they both played with the conventional dress codes of the era; Charles in a pair of casual trousers and a shirt accessorized with a bow tie or a cravat, Ray in flat shoes with a wide skirt and fitted jacket, or most often in a pinafore dress with a white shirt.

This paper presented the research methods used to examine their clothing within the context of their design practice. From primary research including interviews with the family, Eames scholars, colleagues from the Eames Office and the Eames Archivist at the Library of Congress; to secondary research exploring photographs and letters and existing scholarly research into American clothing styles in the 1940/50s.

Transformation: Peter Farrer's Cross-Dressing Wardrobe: Pauline Rushton. Senior Curator, Art Galleries and Sudley House National Museums Liverpool.

This paper considered Peter's life as a collector, his motivation for collecting and the legacy of his cross-dressing activities.

Peter Farrer (1926-2017) was born in Surrey and lived in Liverpool for many years. He was married twice and had a son and three step-sons. Peter was interested in female clothes from a very early age and began cross-dressing when he was 14. This early experience developed into a life-long passion – a fetish - for taffeta dresses. He was a member of the Costume Society and collected a huge number of garments, dating from the 1930s to the 1980s.

He admired the designs, fabrics and decoration of the vintage dresses he collected. He also enjoyed dressing up in the larger examples, but always in private. During the early years of his collecting, Peter ordered women's clothes and underwear by mail order. He also shopped in department stores. From 2000 onwards, Peter had taffeta dresses, skirts and blouses made for him by the Brighton-based company, Kentucky Woman, founded by Sandi Hall.

Peter was one of Kentucky Woman's early customers. With Sandi's help, he was finally able to have dresses created for him in his size and to his particular taste. He chose the colours and fabrics and collaborated with Sandi on the designs. Peter bequeathed his collection of cross-dressing garments, both vintage and bespoke, to the National Museums Liverpool. He has also left us a large collection of books, journals and other archival material on the subject of cross-dressing.

Twenty one of Peter's outfits are currently on display at Sudley House, one of NML's venues just outside Liverpool, in the exhibition *Transformation: One Man's Cross-Dressing Wardrobe*.

News

DATS Workshops: Woven Cloths 19th April 2018 & 17th May 2018

The DATS committee are pleased to announce they are delivering two workshops on woven cloth identification and analysis with Mary Schoeser and Kate Wigley (of the School of Textiles). The workshops will be held at the Clothworkers' Centre for the Study and Conservation of Textiles and Fashion at Blythe House, near Kensington Olympia, West London and will start at 11.00 am and end at 5.00 pm.

Day one: 19th April 2018: Exploring the components of woven cloth, including fibres, spinning, and the basics of weaving. Examples of different cloth types (eg, taffeta, satin, etc.) will be supplied and examples from the School of Textiles collection will be used to enhance the participants' further understanding.

Day two: 17th May 2018: A more advanced analysis of weave structures and cloth types (eg, brocade, jacquard and velvet). Examples from the School of Textiles collection will allow comparisons between similar fabrics to highlight the distinguishing characteristics of each type.

The Textile Society Museum, Archive and Conservation Award 2018 ***Deadline for applications 1st June 2018***

The Textile Society is a charity which promotes the history, culture and study of textiles, and was established in 1982. The Textile Society offers an annual bursary award of up to £5,000 for a textile related project within the museum, archive or conservation sector. The Award is designed to support textile related projects within a museum, archive, or conservation studio for exhibition, publication or conservation and will help achieve greater awareness and access for the public.

To apply or for more information visit,
<http://www.textilesociety.org.uk/bursaries-awards/museum-award.php>.

In 2017 £2,500 was awarded to The Charles Dickens Museum to conserve, research and permanently display a unique collection of textiles in an exhibition entitled, 'Mr. & Mrs. Charles Dickens: Intimate objects and private textiles.'

£2,250 was also awarded to Fairlynch Museum & Arts Centre Museum to conserve and mount an exceptional rural silk wedding dress made in 1850 and a Honiton lace train and veil, worn by Lady Sidmouth at her wedding in 1914. These exciting items were displayed in an exhibition; '100 years of Wedding Dresses', April to October 2018.

Please see the website for other past winners,
<http://www.textilesociety.org.uk/bursaries-awards/museum-award-winners.php>.

The Costume Society
The Museum Placement Award

Deadline for applications: 30 April 2018, notification of the winner will be on 31 May or before

The purpose of this award is to fund a student volunteer working on a dress-related project in a public museum collection in the United Kingdom. It is intended to support students seeking museum work experience with a dress collection and to help UK museums accomplish projects essential to the care, knowledge and interpretation of collections. The museum project/work experience should include at least one of the following activities: documentation, numbering objects, preparing mannequins, mounting garments for display or photography, improving storage, research in support of collections, developing educational or interpretive programmes. Other appropriate, object-related museum activities will be considered. The placement must be for a minimum of two months, either full or part-time. In each year an award of up to £1000 will be offered to the student volunteer applying jointly with an appropriate museum. For 2018, two awards of £1000 are being offered. Applications should be made by the curator/administrator of a publicly funded UK museum who will supervise the volunteer. Applicant museums must be accredited with the Arts Council England or equivalent for Scotland, Wales or Northern Ireland

The Costume Society are excited to announce that for this year they have two awards of £1000 to present for the Museum Placement Award.

For further information please contact Ben Whyman, Co-ordinator of the Museum Placement Award at MPaward@CostumeSociety.org.uk

E-mail applications to: MPaward@CostumeSociety.org.uk.

The Gallery of Costume, Platt Hall

The Gallery of Costume Platt Hall is currently closed. Manchester City Galleries are currently working intensively on eradicating an influx of moth at the costume museum, and are taking the opportunity to rationalise, improve and expand the storage and collections care.

They have dismantled all the displays to give them a sufficient area to undertake this work so it will be some considerable time before they can open public exhibitions again and certainly not in 2018.

Exhibitions and events

London

Royal School of Needlework, Hampton Court Palace, East Molesey, Surrey KT8 9AU
Tel. 020 3166 6941 www.royal-needlework.org.uk

Animals in Embroidery, until December 2018



Advanced Silk Shading by Diploma student Teresa McAuliffe © Royal School of Needlework

The brand new exhibition, *Animals in Embroidery*, opened on 18th April 2018. It will feature a 'parade' of over 80 different hand embroidery animals, showcasing a 'flock' of different techniques from Silk Shading and Blackwork to Goldwork and Jacobean Crewelwork. All the work on display will be from the RSN's talented students, including current and past students on the RSN's Certificate & Diploma, Degree Course and Future Tutors programme. The exhibition will also feature pieces from the RSN's Archive Collection.

There are different Tour options to suit all interests including Talk & Tours, Tour & Taster workshops; as well as Curator's Tours that offer rare insights to additional pieces from the RSN Collection. There are also bespoke Group Tours which are popular with craft and stitch organisations. Tours start from £16 per person and the exhibition runs until December 2018.

To book your place and view the RSN's 'roaring' new *Animals in Embroidery* exhibition, visit their website www.royal-needlework.org.uk or email: education@royal-needlework.org.uk.

The exhibition is in the RSN's Embroidery Studios at Hampton Court Palace and only open on set days, so pre-booking is essential.

Kensington Palace, Kensington Gardens, London W8 4PX
Tel. 0203 166 6000 www.hrp.org.uk

Diana: Her Fashion Story, throughout 2018

Trace the evolution of Diana, Princess of Wales' style, from the demure, romantic dresses and other outfits of her first public appearances, to the glamour, elegance and confidence of her later life. Among the highlights in this sell-out exhibition is Victor Edelstein's iconic ink blue velvet gown, famously worn at the White House when the Princess danced with John Travolta.

New discoveries and original designs

A blue tartan Emanuel suit, worn for an official visit to Venice in the 1980s, went on public display at Kensington Palace for the first time in 2017. The suit, a rare survival of the Princess's daywear, was only recently rediscovered and acquired by Historic Royal Palaces at auction.

In this elegant exhibition at Diana's former London home, her relationship with her favourite designers will be explored through a display of some of their original fashion sketches, created for her during the design process.

Victoria & Albert Museum, Cromwell Street, London, SW7 2RL
Tel. 020 7942 2000 www.vam.ac.uk

Fashion from Nature, until 27th January 2019

The first UK exhibition to explore the complex relationship between fashion and nature from 1600 to the present day. This exhibition will present fashionable dress alongside natural history specimens, innovative new fabrics and dyeing processes, inviting visitors to think about the materials of fashion and the sources of their clothes.

The South East

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

Fashion Accessories Gallery

The gallery currently features shoes, fans, hats, bags, parasols, lace, shoe buckles and jewellery with items from the 17th century to the present day.

Fashion and Freedom, until 8th September 2018

Designed to coincide with the 100th anniversary of some women gaining the vote in 1918, this exhibition tells the story of the emancipation (or otherwise) of women through dress. Starting with beautiful yet impractical garments dating from the 1840s, the display charts the way in which

women's bodies were often hampered by their clothing and how this steadily improved over the following 150 years. Incorporating underwear, eveningwear, sportswear and daywear, this thought-provoking exhibition features a fascinating array of women's garments. Themes of social and cultural limitation and liberation are also explored alongside the physical aspects of women's clothing. In addition, the exhibition includes an important display of Suffragette artefacts with stories of the Suffragette cause as it was experienced locally.

Study Day, Saturday 9th June 2018

Chertsey Museum is delighted to offer a very special study day in association with the Southern Counties Costume Society. It will coincide with the exhibition Fashion and Freedom. Grace Evans, Keeper of Costume at Chertsey Museum will give a paper on women's emancipation and dress, and Nicola Sowter will give a paper entitled Madeleine Vionnet – Fashion Pioneer. There will also be an opportunity to see garments dating from the 1840s to the 1980s from the reserve collections at Chertsey Museum.

Cost:

£12.50 for SCCS members and Friends of Chertsey Museum.

£15.00 for non-members.

For more information or to book a place please call 01932 565764

Further events connected to Fashion and Freedom will take place during the course of the exhibition run. Please check the Chertsey Museum website for details: www.chertseymuseum.org.

For further information on any of the above contact Grace Evans, Keeper of Costume on 01932 575373 or email grace.evans@runnymede.gov.uk.

The Beecroft Art Gallery, Southend on Sea, Essex SS2 6EX

Tel. 01702 212 511 <http://www.southendmuseums.co.uk/>

Construction: An Exhibition on Clothing, Image and Persona, until 10th November 2018

The Beecroft Art Gallery is staging until the 10th of November 2018 *Construction: An Exhibition on Clothing, Image and Persona*. The exhibition explores the ways in which we construct identities and personas for ourselves through the clothing we wear and how we choose to wear it. It brings together for the first time the fashion and fine art collections alongside contemporary designer clothing and specially commissioned photography. Through clashing colour, sound and moving image the exhibition reflects the diverse influences which impact the way we construct our identities.

The exhibition appeals to a broad audience through the diversity of themes covered and we have been working closely with design students at South Essex College to introduce them to the processes of curation and exhibition delivery involved in *Construction*. For International Women's Day a curator led talk and tour of the exhibition explored the conflicting themes of empowerment and confinement within fashion, drawing upon the recent #MeToo and #TimesUp movements. More guided tours will take place in our new Thursday Lates programme, where the gallery will be open after hours staging a series of pop-up events and activities.

For more information: http://www.southendmuseums.co.uk/whats_on/event/Construction

The South West

The Costume Society

Autumn Study Day: Fashion Femininity and Power at Killerton on Saturday 15th September 2018

On February 6 2018 we mark 100 years since the first Act passed in Parliament granting women the right to vote in the UK. This year the Autumn Study Day is planned to coincide with the National Trust's celebration of the centenary of the Representation of the People Act (1918) which granted the right to vote in parliamentary elections to all men over 21 and women over 30, subject to certain qualifications.

For more information or to book online contact

<http://costumesociety.org.uk/events/details/autumn-study-day-fashion-femininity-and-power-at-killerton-devon>

The Fashion Museum, Bath Assembly Rooms, Bennett St, Bath, BA1 2QH
Tel. 01225 477789 www.fashionmuseum.co.uk

Royal Women, until 28th April 2019



EVENING DRESS, embroidered chiffon by Doeuillet, Paris 1910 © Fashion Museum Bath
Purple silk chiffon evening dress with embroidered metal thread motifs, bugle beads and diamantés.

Wives and daughters, sisters and mothers; none of the Royal women featured in the exhibition was monarch; yet each played a key role in the British monarchy.

Royal Women examines how these roles influenced their choice of dress. Exhibition highlights include Alexandra, Princess of Wales' wedding dress, dating from 1863, on loan from the Royal Collection, generously lent by Her Majesty The Queen.

Also on display is an ensemble of gold and pale green velvet, worn by Queen Mary to the wedding of her granddaughter, Princess Elizabeth. A selection of royal accessories complement the fashions presented in the exhibition.

Items of dress belonging to Queen Elizabeth the Queen Mother includes a dove grey silk satin ball gown from 1954. Dresses worn by the Queen's sister, Princess Margaret, show her glamorous side and her patronage of designers such as Christian Dior and Norman Hartnell.

The stories behind the dresses and the choice of colour, cut or style can tell us much about Alexandra, Mary, Elizabeth, and Margaret, and how they chose to present themselves as royal women.

A History of Fashion in 100 Objects, on going

A History of Fashion in 100 Objects is a major exhibition celebrating fashion from the 1600s to the present day. Showcasing 100 star objects drawn from the Fashion Museum's world-class collection, these displays give visitors an instant insight into the era-defining outfits and headline pieces that have shaped our wardrobes over the past 400 years.

Fashion touches everyone's life – it is intrinsically linked to society – and A History of Fashion in 100 Objects references 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 are on show, 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.

The exhibition also includes ten shoe 'moments' throughout history, from Georgian silk shoes to Nike Air trainers as well as a children's trail featuring ten 'historical fashion' looks for kids, from the 1700s to the 2000s.

Killerton House, Broadclyst, Exeter, Devon, EX5 3LE
Tel. 01392 881345 www.nationaltrust.org.uk/killerton

Branded: Fashion, Femininity and the right to vote, until 4th November 2018

Meet the radical women who made fashion political during the campaign for women's suffrage in this exhibition open until 4 November, 2018. 100 years ago the Representation of the People Act was passed in Parliament. This gave the right to vote to all men over 21, and women over 30 with a stake in property or a university education.

Journey through the campaign for women's suffrage from 1866 until 1928, see the changing styles of fashion, the relationship between politics and dress and how this was exploited by the campaigners and supporters of women's suffrage.

North of England

The Quilters' Guild Collection
St Anthony's Hall, Peasholme Green, York, YO1 7PW
Tel. 01904 613242 <https://www.quiltmuseum.org.uk/>

What's New? The Quilters' Guild Collection, 25th – 29th June 2018

A mini-exhibition showcasing new additions to The Quilters' Guild Collection. The Quilt Museum and Gallery closed in 2015, but we are pleased to announce a series of 4 mini-exhibitions per year at the

offices of The Quilters' Guild, with an aim to provide access to small, themed exhibitions showing the Collection. Please see our website for more details: www.quiltmuseum.org.uk.

Gawthorpe Textiles Collection
Gawthorpe Hall, Padiham, Lancashire, BB12 8UA
Tel. 01282 773 963. www.gawthorpetextiles.org.uk

Emotional Repair, until 24th June 2018



Memorial Pincushions by Ruth Singer 2018. Photo credit: Joanne Withers

Emotional Repair brings together groups of work around loss, grieving, remembrance and moving forwards. Ruth Singer is a textile artist with a background working in museums. She often creates work inspired by heritage collections and personal stories. Ruth developed this exhibition from her Memorial Pincushions series, made in memory of her aunt. A selection of collection items Ruth has made work in response to are also on display.

The exhibition is accompanied by the following events:

Meet the Artist

Saturday 19 May, Saturday 26 May; 12.30am - 4.30pm

Free drop-in event - no need to book (Hall entry charges apply).

Join Ruth Singer in the gallery, where she will be working on one of her textile pieces. Find out more about her work, see stitching demonstrations and share your stories.

Emotional Repair Masterclass Workshop with Ruth Singer

Friday 18 May 10.30am - 3.30pm

£55 includes materials – booking essential.

Inspired by Ruth's exhibition, embroider your own 'Precious Objects Sampler' full of stories and memories using antique and vintage scraps.

Makers In Museums Seminar Day with Ruth Singer

Wednesday 6 June 11.00am - 4.30pm

£12 + Hall entry, lunch included – booking essential

A study day for emerging and mid-career makers wanting to work with museum collections, with talks from makers and curators, an exhibition tour with Ruth and activities to help you plan and develop new work inspired by heritage collections.

For more information and to book visit www.gawthorpetextiles.org.uk/events

Battle of Britain Lace Panel – Then and Now 7th July – 4th November 2018

In this RAF centenary year Carol Quarini has created a contemporary textile response to our original Battle of Britain machine-lace panel, which will be on display to accompany the exhibition. Made in 1946 the original panel commemorates the famous air battle that was a pivotal moment in World War II, and in which Flying Officer Richard, 2nd Lord Shuttleworth of Gawthorpe Hall was killed in action. Carol's exhibition includes an installation of stylized parachute shapes, one for each airman who died in the Battle, produced as part of a collaborative project with Bentley Priory, the headquarters of Fighter Command during the war.

The Bowes Museum, Barnard Castle, Co Durham, DL12 8NP

Tel. 01833 690606 www.thebowesmuseum.org.uk

CATWALKING: Fashion through the Lens of Chris Moore, 7th July 2018- 6th January 2019



Comme des Garçons, Spring/Summer 2017 © Catwalking

Chris Moore is the eye that reveals the catwalk to the world. The revolutionary photographer was the first to capture live fashion when Parisian salons first opened their doors in the late 1960s, and has photographed every iconic fashion show since. *CATWALKING: Fashion through the Lens of Chris Moore* will bring together two hundred of these original images, charting the evolution of fashion, as captured by one man, over six decades.

Moore has witnessed and documented every iconic moment in fashion history; through his images we see the spectacular shows which were once the reserve of the fashion elite. From the salons of

Yves Saint Laurent to Versace's invention of the supermodel, and the wild excesses of John Galliano and Alexander McQueen, the extent of his experience is unparalleled.

This comprehensive study of the fashion industry will be presented alongside the original catwalk outfits in Moore's photographs, in a unique collaboration with the world's leading fashion houses. Following the exhibition's announcement in February 2018, over twenty designers and brands have confirmed loans of their most memorable designs to the exhibition, a testament to the high regard in which Moore is held.

Spanning over half a century, these forty pieces will represent era-defining catwalk moments. From Paco Rabanne's 1960s chain-link modernism to a Dior gown from Galliano's unforgettably extravagant Spring/Summer 1998 show, and Versace's 2018 Tribute Collection Pop Art Dress, each piece captures the spirit of the time in which it was created.

The third of the exhibition's galleries will feature a display of six Alexander McQueen outfits, including one from the designer's final Autumn/Winter 2010 collection. Only Moore, as in-house photographer, was permitted to photograph these intimate shows. He recalls how '...the music alone was enough to make me cry.'

Moore is the familiar friendly face crouching by the catwalks twice a year in London, Paris, Milan and New York. He is revered by all in the industry, and as such, the list of those lending their designs to his exhibition includes Chanel, Hussein Chalayan, Comme des Garçons, Dior, Prada, Valentino, Vetements, Vivienne Westwood and Yves Saint Laurent to name a few.

International

Palais Galliera, Rue de Galliera, 75016 Paris, France
Tel. +33 1 56 52 86 00 www.palaisgalliera.paris.fr

Martin Margiela – Retrospective, until 15th July 2018

This exhibition, the first retrospective in Paris devoted to Belgian fashion designer Martin Margiela, traces the career, from spring-summer 1989 to spring-summer 2009, of a designer who not only questioned the structure of garments but also challenged the structure of the fashion system.

Martin Margiela (b. Louvain, 1957) graduated from the fashion department of the Royal Academy of Fine Arts, Antwerp, in 1980. After a stint as Jean Paul Gaultier's assistant between 1984 and 1987, he was associated with the Antwerp school and became the only Belgian designer of his generation to found his own fashion house in Paris.

Margiela's conceptual approach challenged the fashion aesthetics of his time. His way of constructing a garment involved deconstructing it, exposing the inside, the lining, and the unfinished parts, and revealing the different stages of manufacture: pleats, shoulder pads, patterns, bastings and all.

Books

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. Available from their website: www.chertseymuseum.org

Book Review by June Swan

Lale Gürünür, Pabuç / Shoes from the Sadberk Hanım Museum Collection. (Istanbul, Turkey: Sadberk Hanım Museum, 2014). pp. 311. Soft cover 120 TL. Turkish with parallel English translation. Col illus. ISBN 978-975-6959-91-6 2014

To complement the British Museum's 'Footwear from the Islamic World' display and for those who deal with foreign/ethnographical boots and shoes, Lâle Gürünür's book is a treasure, it accompanied an exhibition at the Sadberk Hanım Museum in Istanbul which closed at the end of May 2016. The short foreword explains that the Museum has a large collection of Ottoman women's costume 19th - early 20th century, based on the collection of Sadberk Koç, with a small number but wide variety of shoes, boots (ankle to thigh-high; note that English terminology calls all footwear that extends above the ankle bone a boot), low shoes, mule slippers, and the toe-band, 2-stilt wooden nalin bath clogs, essential for the Turkish bath hot floor, but also, apparently, worn in the garden.

The chapter 'Shoes in History and Ottoman Shoes' begins with a comment that can scarcely be true for most European eighteenth – nineteenth century footwear, that they were made 'conducive to the health of the feet'. Certainly there are several later nineteenth century English books advocating just that, but it was due to the foot problems created previously by pointed toes, narrow soles and varying heel heights, which aimed to make feet look small. This suggests that Ottoman really is a different world. The European styles in a 1909 Istanbul illustrated catalogue shows nothing fit to wear on healthy feet.

The next section has twenty pages on the Museum Collection, added to by the founder's daughter, both pairs and single adult's, with a few examples of children's. I think we could assume that the knee- and thigh-boots are men's, although the English captions do not specify. Fortunately the length is given in cm for all, which helps – other authors please note, or include a scale in the photographs.

For quick reference, it is the Catalogue of the 127 shoes from all parts of the vast empire which is so useful, arranged chronologically from the seventeenth century onwards, inevitably with more from the twentieth century. Each is allotted a double-page spread: on the right the photograph of the shoes with caption, including accession number, source, sizes, date, and two parallel text descriptions, including the lining, too often omitted in shoe books. The left page has an enlarged photograph of the embroidery or intricate decoration. For no. 013, a child's leg boot, I would have liked a photograph from the underside of the iron heel, described as 'pieces of iron hammered into the heel to raise it off the ground and prevent slipping'. At sixteen cm long, it seems highly dangerous for, presumably, a boy, but with long blue tassel from centre front top as far as the side seam, the latter stitched with bright orange thread.

The shoes include two pairs of circa 1800 velvet shoes, mostly covered with metal thread decoration over 'transparent leather' (Roy Thomson suggests this could be parchment). A pompom at centre throat of 024 decorates a mule slipper of same date, seen on a number of Turkish shoes in English museums, while other 19th century examples have one also at top of back seam. Perhaps (?) also male at 24 cm, 033 is a pair with winged vamp, looking distinctly like Englishwomen's 1850s cloth-top shoes, apart from the very elaborate embroidery, though these lack heels, by then more usual here. This seems to be the beginning of greater European influence.

No. 049 is a mule slipper, labelled 'Iran 18th c.' The toe end of the leather sole curls over the upper, and the covered wedge heel narrows to about 1 cm at the waist, like British early seventeenth century soles. The late nineteenth century shoes resemble European styles, slip-on 'court', or 'Grecian' slipper with one-piece quarters dipping at sides to overlap vamp close to the sole and often include a photograph of makers/retailers label, a form of advertising found on shoes in England from early in the eighteenth century. No. 084 a pair of beaded white kid leather, button cross-bar shoes, with pointed toe and knock-on heel I would have assumed was English/French; the 'insole' has a lion and the word 'DEPOSEE' with 'Grand Bazaar' label, a typical early twentieth century import, along with several others including a pair of button-bar, afternoon shoes circa 1930. But no. 092, a pair of sheet-silver mules, 'intaglio' decorated with appliqué semi-circle, and fish, silver heel sock over purple velvet lining, and 2-inch plain silver sheet covered heel with probably a maker's mark, is obviously something for a grand occasion such as a wedding, in common with many another example of women's shoes saved in museums.

A seventeenth century example begins the section on the highly-prized, 2-stilt (of varying heights,) nalın clogs, some far more splendid than those in European museums. This one is covered in tortoiseshell with mother-of-pearl inlay, but lacks the toe band, as does no. 106, in such gorgeous colours the ivory decoration seems dull in comparison. The tallest, no. 108, is 27.4 cm (similar to chopines), inlaid all over with tiny mother-of-pearl triangles with silver wire between. Sadly only the leather lining of the toe band has survived. Many of the clogs are said to be 'low grade silver', covered and decorated, including the children's. 127, the last, is carved in one piece of polished ebony, inlaid with iridescent mother-of-pearl engraved with roses and a bird, the rear stilt of these early twentieth century clogs is lous heel-shaped.

The book ends with two pages listing about eighty references to books and articles, mostly published in Turkey, but including a few familiar shoe book titles.