

DATS

Dress and Textile Specialists

Autumn Newsletter 2018



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Editor: Sarah Jane Stevens, AMA

Contact: news@dressandtextilespecialist.org.uk

Front cover image: Evening gown of green silk satin by the House of Worth, Winter 1897. Image © the Olive Matthews Collection, Chertsey Museum. Photo by John Chase Photography.

News

DATS Conference, 16th – 17th May 2019, kindly hosted by Norfolk Museums Service

Redressing Diversity: Making hidden histories visible

The two-day conference will explore how dress and textiles can be used to make hidden histories more visible and accessible within museums. Booking for the conference will be open in 2019.

DATS Conference 2019, call for papers

DATS invites submissions for the two-day conference for papers which explores how dress and textiles can be used to make hidden histories more visible and accessible within museums.

Museums are increasingly looking to diversify their collections, audiences and outputs. What part can dress and textile collections play in trying to represent BME, Deaf, disabled, LGBTQIA+ and other hidden histories? How do curators, co-curators and community collaborators discover stories within existing collections or under-take new collecting?

Papers focusing on any historical period or geographical area are welcome. Museum professionals, conservators, students, academics with an interest in the subject are warmly invited to submit a proposal. We welcome both experienced and new speakers, including speakers without an institutional affiliation.

Please mention any access requirements for your presentation in your proposal.

Please note that to keep costs to a minimum for all delegates to DATS conferences we are unable to offer discounts to speakers on conference fees or expenses.

Proposals

Individual papers should last 20 minutes (c. 2,400 words). Individuals should submit

- (1) paper title,
- (2) abstract (up to 300 words),
- (3) biography (c. 100 - 150 words),
- (4) postal address, email, contact telephone number and affiliation (if any), and
- (5) audio-visual requirements.

To submit a proposal please send details to conference@dressandtextilespecialists.org.uk.

Deadline for submission is **31 January 2019**.

For any other enquiries please contact: conference@dressandtextilespecialists.org.uk.

The Gallery of Costume, Platt Hall

The Gallery of Costume Platt Hall is still currently closed. Manchester City Galleries are still rationalising, improving and expanding their storage and collections care. They have now got on top of the moth problem and have prevented any infestation.

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.

The Textile Society Student Bursaries and Awards

The Textile Society is committed to supporting and developing the study of textiles in the UK and awards bursaries supporting internships or apprenticeships and BA or MA final year projects or dissertations. Students undertaking any UK educational textile/fashion or related course are eligible.

Please see the website for more details,
<http://www.textilesociety.org.uk/bursaries-awards/student-bursary.php>

The Costume Society

Patterns of Fashion Award 2019 / New Patterns for Performance Award

Applications are now open for the prestigious Patterns of Fashion Award 2019. The Costume Society is also excited to announce a new Patterns for Performance Award.

Please see the website for more details, guidelines and the all-important application forms are available from the links below,
<http://costumesociety.org.uk/awards/patterns-of-fashion-award-2019>

The Scottish Fisheries Museum

Costume Review Pilot Project

The Scottish Fisheries Museum has an important and significant costume collection. Preserving the dress of those who took part in this important industry ensures the survival of the industrial and working class history. They have been conducting a review of this collection in order to properly understand what we have, where it is, its condition and how it is being and could be used. In September the curatorial team won the 2018 collections trust award for this project. This year's award celebrated the best use of the national standards for managing a museum collection and was awarded to the Scottish Fisheries Museum because of the initiative and flexibility incorporated into the project.

To conduct this review, our Assistant Curator researched similar projects and costume collections and has developed methods for approaching this large and ambitious project. With the help of

volunteers and our Skills For The Future Trainee, she has been looking at each piece of costume and capturing the information about each garment. This has given us a much better understanding of the collection as a whole and how important it is. It has also meant we have brought to light some star items, such as these boots.



Boots © The Scottish Fisheries Museum

Alongside gathering the information about each item in the collection, each object has been rated against a number of factors including its current situation, its use for schools, exhibitions and our outreach project and how much we know about where it came from and was used. This means we are able building a picture of the collection as a whole, its importance to the industry and its history and the ways which the costume can add to and fit in with our programming.

Exhibitions and events

London

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.

Frida Kahlo: Making Her Self Up, until 18th November 2018

Experience a fresh perspective on Kahlo's compelling life story through her most intimate personal belongings. This exhibition presents an extraordinary collection of personal artefacts and clothing belonging to the iconic Mexican artist Frida Kahlo. Locked away for 50 years after her death, this collection has never before been exhibited outside Mexico.

Please note the exhibition is sold out online. Limited tickets can be purchased daily at 10am, first-come, first-served, from the Grand Entrance, until Friday 16 November. No tickets will be available on Saturday 17 or Sunday 18 November. Members do not need to book.

The South East

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

Fashion Accessories Gallery

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

Dressed For Best, until 31st August 2019



Evening gown of green silk satin by the House of Worth, Winter 1897. Image © the Olive Matthews Collection, Chertsey Museum. Photo by John Chase Photography.

Featuring the most lavish and spectacular garments from the Olive Matthews Collection at Chertsey Museum, 'Dressed for Best' is an exploration of dress for formal and royal occasions. Men's and women's clothing dating from the 1700s to the 1900s will be shown. Formal day wear, court wear and evening dress will feature. Highlights include but are not limited to a stunning and rare 1897 gown by the House of Worth which was worn to the coronation of Edward VII, a gown worn by Queen Mary and a beautiful 1850s wedding gown with both day and evening bodices. None of the above has been displayed before.

A Stitch In Time, Exhibition of embroidery from the Olive Matthews Collection until 26th January 2019

From its earliest inception, The Olive Matthews Collection has incorporated beautiful examples of hand worked embroidery. This exhibition displays some of the best, with items dating from the early 1600s through to the first half of the 20th century. Pieces include full garments, accessories, samplers and workboxes.

Admission to the above displays is FREE. Events connected to *Dressed for Best* will take place during the course of the exhibition run. Please check the Chertsey Museum website for details www.chertseymuseum.org.

The South West

**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.

North of England

Bankfield Museum, Akroyd Park, Boothtown Rd, Halifax HX3 6HG
Tel. 01422 352334 www.museums.calderdale.gov.uk/visit

New Fashion Gallery opening at Bankfield Museum, May 2019



Dress c.1740 © Calderdale Museum

New Fashion Gallery opening at Bankfield Museum, showcasing Calderdale Museums' fashion and textile collections from ancient Egypt to modern day.

Calderdale Museums has one of the best but little known textile collections in the country. There are 17,000 objects, collected from all over the world. The collection began when the museum first opened in 1887. It represents the influence of world textiles on local production as well as how local textiles have been exported around and influenced the world. The collection includes significant objects from Ancient Egypt, The Balkans, China, Japan and the Indian Subcontinent. A range of English embroidery, samplers, costume, court dress, military uniforms, pattern books from West Yorkshire manufacturers and the design archive of Crossley's Carpets. It represents not just textiles but textile production from spindles to spinning wheels, cards, combs and looms. The new fashion gallery will tell both the story of the production and manufacture of textiles in the local area and how those textiles were then used.

Opening May 2019, including a range of related talks, tours and events.

For more information visit Calderdale Museums website, www.museums.calderdale.gov.uk

The Bowes Museum, Barnard Castle, Co Durham, DL12 8NP
Tel. 01833 690606 www.thebowesmuseum.org.uk

CATWALKING: Fashion through the Lens of Chris Moore, until 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 major fashion show since. *CATWALKING: Fashion through the Lens of Chris Moore* brings together two hundred of these images with a number of the actual outfits that feature in them, charting the evolution of fashion, as captured by one man, over six decades.

Moore has witnessed and documented the greatest moments in fashion history; through his photographs 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 is presented alongside the original catwalk outfits that feature in Moore's photographs, in a unique collaboration with the world's leading fashion houses. Over twenty five designers and brands have loaned their most memorable pieces to the exhibition, a testament to the high regard in which Moore is held.

Spanning over half a century, these forty pieces 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, each piece captures the spirit of the time in which it was created.

The third of the exhibition galleries features a display of seven Alexander McQueen outfits, including a golden feathered frock coat from the designer's final 'Angels and Demons' collection for

Autumn/Winter 2010. Only Moore, as in-house photographer for McQueen, 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; the list of those lending their designs to his exhibition includes Chanel, Hussein Chalayan, Comme des Garçons, Dior, Louis Vuitton, Prada, Valentino, Vetements, Vivienne Westwood and Yves Saint Laurent to name a few.

CATWALKING: Fashion through the Lens of Chris Moore will pay tribute to Moore's long and illustrious career, and runs at The Bowes Museum until 7th January 2019.

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

Resists: exploring resist-dyed textiles across cultures, until 13th December 2018

'Resist dyeing' or 'resist patterning' are terms used to encompass a wide variety of techniques through which fabric is decorated by allowing dyestuff to only come into contact with selected areas of either the yarn or the fabric's surface. Variants of such techniques are found universally, but for this exhibition the emphasis will be on textiles from West Africa, the Indian subcontinent, Japan and Indonesia.

The exhibition will identify the principal resist-dyeing techniques, and to identify the characteristics of the resultant products. Techniques displayed will include batik, ikat, resist block printing, stencils, tie-dye and other stitched techniques. It will present examples of ajrakh, English Wax, katagami and shibori.

The exhibition will draw from items within the ULITA collection, particularly showcasing two relatively recent significant collections to come to ULITA: the Coleman Indonesian Collection and the West African O'Hear Collection.

The exhibition concludes with a case study of current research into Indonesian stitch resist dyeing by School of Design Phd student Bintan Titisari, including her practical applications.

Please see the website for more details,
www.ulita.leeds.ac.uk/events/resists-textiles-exhibition/

The Whitworth, The University of Manchester, Oxford Road, Manchester, M15 6ER
Tel. 0161 2757450 www.manchester.ac.uk/whitworth

Alice Kettle: Thread Bearing Witness, until 24th February 2019

From the Barberini Tapestries to the Bayeux Tapestry, monumental textiles in the form of large-scale narrative embroideries, weaving and tapestries have been used to illustrate contemporary

events to become enduring material chronicles. Thread Bearing Witness is a major new series of large textiles, and other works, to be shown at the Whitworth, that considers cultural heritage, refugee displacement and movement, while engaging with individual migrants and their creativity within the wider context of the global refugee crisis.

Alice Kettle is a highly regarded contemporary artist focused upon stitched textiles, a powerful medium through which to explore these themes. Thread Bearing Witness represents displacement through the migration of stitches, using the three strands of artistic representation, participation and creative resilience, testing ways of belonging within a cultural space, and using textile as a medium of integration, collective expression and resilience to displacement.

Core to Thread Bearing Witness are SEA, GROUND and SKY, three monumental works which form an immersive installation in the gallery. Kettle's textiles act as temporary walls and campsites, requiring the viewer to negotiate them, challenging simply 'decorative' readings. The works embrace both the personal testimonies of the refugees Kettle has met and textiles' role, from the domestic to the spectacular, to encourage understanding in this chronicle of shared making. SEA reflects on the mediated experience through the media lens, symbolising the perilous and fatal sea journeys taken by the migrants. GROUND is patterned, informed by refugee's contributions of imagery and textile cultural heritage for a collective common ground of making where Kettle has created sites for other voices to occupy. SKY is similarly made through image contribution as a shared one world view.

Kettle has developed the project Thread Bearing Witness with her daughter Tamsin Koumis who has a background of working with migrants and refugees and set up the Dunkirk Legal Support Team, enabling access to rights. Public and refugee inclusion and engagement in the project is critical. They recently went to help in the PIKPA camp in Greece with the organisation Lesvos Solidarity. Kettle has also worked closely and regularly with refugees in the UK through various organisations in the UK and abroad. Selected imagery from this work are translated into stitched images for GROUND and SKY while original artworks are also being developed. Kettle sees her role as a pattern maker, raising awareness of the issue of migration and raising money for refugee causes through ultimately selling the textile works. Kettle has also worked directly with talented people seeking asylum from Afghanistan, Uganda and Syria to make works for the exhibition including a tapestry and a large beaded artwork and showcase their talents.

Alice Kettle said: "Textiles make connections with home and community. In its substance it maps our cultural identities. I cannot be an observer; textiles are a way to engage, to show I care in a meaningful way, in a medium where I have a voice. I want to help and make a difference, maybe like all mothers do for their children."

Further strands of Thread Bearing Witness include The Stitch Tree project, with over 3,000 contributions of stitched trees from across the world forming another large scale work, Forest, in support of refugees.

Thread Bearing Witness also includes further works from the parallel project The Travelling Heritage Bureau, led by Digital Women's Archive North (DWAN). The Travelling Heritage Bureau is a co-research project and supportive network with and for displaced women artists. The project aims to ensure the arts practice and cultural heritage of international women visual artists is

identified, collected and shared. The Travelling Heritage Bureau is collaborating with Alice Kettle to co-design giant textile sculptures for the Whitworth exhibition. These cushions act as metaphor for the occupation of cultural spaces, temporary settling places, allowing visitors to spend time contemplating the other works.

Thread Bearing Witness is financially supported by the Whitworth, Manchester Metropolitan University, Design Manchester, and public funding from the National Lottery through Arts Council England. Thread Bearing Witness is also supported by Hampshire Cultural Trust. The Travelling Heritage Bureau of Displaced Women Artists is funded by the Heritage Lottery Fund.

Please see website for more details, www.threadbearingwitness.com.

Walker Art Gallery, William Brown Street, Liverpool L3 8EN
Tel. 0151 478 4199 www.liverpoolmuseums.org.uk

Dressed to Impress: Fashion in the Eighteenth Century, until spring 2020

Explore everyday life in the 18th century through our stunning collection of intricate costumes and accessories.

Showcasing 13 male and female costumes, *Dressed to impress* highlights changing attitudes towards desirable body shapes in the 1700s, as well as providing a fascinating insight into the social climate of the time.

One piece on display for the first time at the Walker is a pair of men's stockings. The stockings - one of the few surviving pairs remaining in the UK - are designed with padding to accentuate shapely calves, a sought-after look for men in the 18th century.

The clothes in the display are typical of the fashionable styles worn by 'the middling sort'. Neither rich or poor, these people often wanted to improve and display their social standing through their clothing.

Entry is free.

For more information please see the website,
<http://www.liverpoolmuseums.org.uk/walker/exhibitions/dressed-to-impress/index.aspx>.

Northern Ireland

Ulster Museum, Botanic Gardens, Belfast, BT9 5AB
Tel. +44 (0) 28 9044 0000 www.nmni.com

Fashion and Feminism, until June 2019



Fashion and Feminism © National Museums Northern Ireland

Designs from top names in fashion including Missoni and Dior are among pieces which will go on show today at the Ulster Museum in a new exhibition, entitled *Fashion and Feminism*.

From runways to picket lines, the pieces in the exhibition tell the story of women who have made confident feminist statements through fashion. *Fashion and Feminism* examines the attitudes of feminists, from as far back as the 1800s right up to today, as they utilise fashion to express their belief in the social, political and economic equality of men and women.

Items on display include an elegant walking suit perfect for a suffragette 'dressed to protest' (1910), a Missoni 'Pussy Hat' (2017), based on the worldwide 'Women's March' of January 2017, and the iconic 'We Should All Be Feminists' T-shirt designed by Dior (2017), inspired by Chimamanda Ngozi Adichie's essay and TEDx talk of the same name. Additional highlights of the exhibition include beautiful gowns designed in the early 1900s' by the most powerful Parisian designers in the fashion world such as the Callot Sisters, Madeleine Vionnet, Jeanne Lanvin and Madame Grès.

A key highlight is a piece on loan from London-based designers Teatum Jones' current AW18 collection which has the theme of 'Global Womanhood'.

Art Curator Charlotte McReynolds from National Museums NI said: "From couture to casual wear, fashion has managed to make statements of how women want to be represented. This exhibition provides an opportunity for visitors to the Ulster Museum to explore the correlation between self-expression and fashion over the centuries."

She added: "This exhibition celebrates some of the most extraordinary female fashion designers of the modern era, including Madeleine Vionnet, Mary Quant and Vivienne Westwood. From suffragettes using fashion as part of their campaign to win the vote, to contemporary designers shedding light on social injustices, this exhibition has a lot to discuss about feminist culture."

A selection of talks and workshops will also accompany the exhibition, providing a more in-depth exploration of the links between fashion and feminism. Events include a lecture by Cally Blackman, fashion historian, author and lecturer at St Martin's College of Fashion and Design (27 September). Blackman's talk is entitled '*The Sartorial Strategy of the Suffragette Sisterhood*' and she will be discussing how the suffragettes used fashion to promote their cause. On 25 October fashion writer and social justice campaigner Tansy Hoskins addresses the question '*Can Fashion be Feminist?*' as she raises the profile on labour rights in the fashion industry.

Fashion and Feminism is part of National Museums NI's year-long thematic programme *Hear Her Voice* which highlights the female artists, designers and iconic figures in its collections, through a series of exhibitions and events across the museums.

The exhibition is open to the public until 2 June 2019. Admission is free.

For more details about the exhibition please see website, www.nmni.com/whats-on/fashion-and-feminism.

Ulster American Folk Park, Castletown, Omagh, BT78 5QU

Tel. +44 (0) 28 8224 3292 www.nmni.com

A Step in Time: the story of Irish Dance, until June 2019



A Step in Time © National Museums Northern Ireland

Irish Dance has evolved over the last 300 years into a distinctive style enjoyed by performers of all ages and backgrounds, worldwide.

From the itinerant dance masters of the 1800s to today's 'masters of dance' there is a rich and colourful story to be told. This exhibition tells the story of Irish Dance at home and abroad over the last 125 years, drawing on collections from across National Museums Northern Ireland.

The exhibition *A Step in Time* includes almost 100 objects, ranging in date from a medieval brooch to a contemporary diamante embroidered costume for solo dance. Embroidered costumes, medals, and certificates will tell the story of the development of dance schools and the governing bodies for Irish Dance.

The exhibition will include references to the 1904 Feis in the Glens of Antrim, a landmark event in Ulster's cultural heritage, and to the work of The Gaelic League in promoting Irish language, dance, and traditional crafts in the USA in the early 1900s. Personal stories of emigrants and those who travelled abroad as performers will be woven into the exhibition and explored further in the related exhibition events programming.

Costumes in the exhibition will include a selection from the museum's collection relating to the Patricia Mulholland Irish Ballet. Patricia Mulholland was one of Ireland's foremost choreographers, performer and teacher of Irish Dance over a fifty year period from the 1940s to 1990. The River dance phenomenon and its impact on Irish Dance today will be represented by both costume, and film footage.

The exhibition continues until June 2019 at The Ulster American Folk Park Omagh. For details of opening times etc. please visit www.nmni.com.

For more information on the exhibition content and programme of events please contact curators Valerie Wilson (Curator of Costume and Textiles) and Pat O'Donnell (Senior Curator of Emigration).

Scotland

**National Museum of Scotland, Edinburgh, Chambers Street, Edinburgh, EH1 1JF
Tel. 0300 123 6789 www.nms.ac.uk**

Embroidered Stories: Scottish Samplers, until 21st April 2019

Get an insight into the lives of children in the 18th and 19th centuries through this unique collection of Scottish samplers on loan from American collector Leslie B. Durst.

Made by girls and occasionally boys as part of their education, samplers are small pieces of needlework containing a wealth of information about education, family, religion and contemporary events. This collection of 70 samplers from across Scotland is a touching personal record of children's lives, made by hand in their formative years and recording the things most dear to them.

Scottish samplers are unique in that they often include the initials of extended family members and details of the place where the person lived. This has allowed collector Leslie Durst to identify the makers through genealogical research, often revealing surprising personal histories.

Through the stories they tell and the research behind them, this collection of samplers charts changes in morality, education and the industrialisation of Scottish society while also providing a fascinating insight into women's history.

Admission free.

Generously on loan from the Leslie B. Durst Collection. For more information please see website, www.nms.ac.uk/samplers.

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.
