

# DATS

Dress and Textile Specialists



Autumn Newsletter  
2011

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Front cover image:  
Fashion & Textile Gallery, The Bowes Museum, image courtesy of The Bowes Museum

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## DATS Annual Conference 2011

3<sup>rd</sup> to 5<sup>th</sup> November

The National Centre for Early Music, York, YO1 9TL

*Unlocking the Wardrobe – access to collections – intellectual,  
virtual and physical*

### Thursday 3rd November, 2011

- |              |  |
|--------------|--|
| 9.30 – 10.00 | Registration and coffee  |
| 10.00        | Welcome and Introduction, Housekeeping   |
| 10.15-10.45  | <b>Effective Collections – making the most of the Herbert Art Gallery’s Costume collection</b> Ali Wells, Keeper of Collections at the Herbert Art Gallery and Museum  |
| 10.50-11.00  | <b>Trowbridge Museum, Textile and Weaving Festival</b><br>Sarah Jane Kenyon, Museum Assistant, Trowbridge Museum   |
| 11.05-11.15  | <b>“Unlocking collections – the impact of virtual and enhanced physical access to the 20<sup>th</sup> century Dress collections at Hampshire County Council Arts and Museums Service”</b><br>Sarah Howard, Principal Conservator, Hampshire County Council Arts and Museum Service |
| 11.20        | Coffee break   |

- 11.35-11.55      **Experiences at The Whitworth Art Gallery** Ann French,  
Conservator (Textiles), Whitworth Art Gallery
- 12.00-12.30      **The Fashion Museum at Bath** Rosemary Harden, Elly Summers  
and Elaine Uttley, Bath
- 12.35-12.45      **Increasing Access to Stored Collections**  
Ruth Battersby-Tooke, Keeper of Costume & Textiles, Norfolk  
Museums & Archaeology Service
- 12.50-1.10        **'Talking Textiles' - Monument Fellowship at York Castle Museum**  
Mary M Brooks, Monument Fellow, York Museums Trust
- 1.15-2.00         Lunch
- 2.00                Group assembles to travel to York Castle Museum Store, St James  
Street
- 2.30-3.55         **York Castle Museum Stores** with Mary Brooks
- 4.00                Group assembles to travel to **Fairfax House**
- 4.30 – 6.00        Reception, and time to view **Revolutionary Fashion** and house
- 6.30                Group assembles to travel to restaurant for evening meal
- 7.30                Evening meal at ASK restaurant in York

#### **Friday 4<sup>th</sup> November, 2011**

- 9.30-10.00        **AGM**
- 10.00-10.15      Coffee and Registration
- 10.20-10.25      Welcome and Housekeeping
- 10.25-10.55      **'Can you just pop that on a mannequin for me?' – Object  
Preservation v Press Demands** Beatrice Behlen, Senior Curator of  
Fashion & Decorative Arts, Museum of London
- 11.00-11.15      **Memories and Reminiscences** Lynne C Webster, Claire Watson  
& David Backhouse, Senior Teaching Fellows (Fashion), School of  
Design, University of Leeds
- 11.20-11.30      **How to move a dress collection without a database** Margaret  
Dorman, Curator (Collections) at Kensington Palace for Historic Royal  
Palaces
- 11.35 – 11.55    Coffee break

- 11.55- 12.15      **Bringing Places to Life: Costume in context at the National Trust**  
Emma Slocombe, Curator, National Trust
- 12.20-12.35      **Using a ‘cut-out’ mannequin for the display of an 18<sup>th</sup> century mantua at the Museum of London** Kate French, Textile Conservator, Museum of London
- 12.40-12.55      **Digitising Mrs Treadwin. An album of antique lace samples, collected in the nineteenth century** Shelley Tobin, Assistant Curator (Costume and Textiles), the Royal Albert Memorial Museum, Exeter
- 1.00-1.10          Round-up and thanks
- 1.10-1.55          Lunch
- 2.00                  Group assembles to travel to Quilt Museum and Gallery
- 2.30-3.55          **Quilt Museum and Gallery** with Heather Audin
- 4.00                  Self-guided tour to dress and textiles on display at **York Castle Museum**
- 5.00                  York Castle Museum closes. Delegates to find own restaurants (see list provided)

### **Saturday, 5<sup>th</sup> November, 2011**

- 08.30                  Depart by coach to **Bowes Museum**, Barnard Castle
- 10.30                  Coffee, Jubilee Room
- 11.00                  Welcome and housekeeping
- 11.15                  **Access and the new gallery** Joanna Hashagen, Keeper of Fashion & Textiles, The Bowes Museum, Fashion & Textile Gallery
- 11.45                  **The ‘no-mannequin’ Mannequins** Janet Wood, Senior Textile Conservator, Historic Royal Palaces, Jubilee Room
- 12.30                  Lunch, Jubilee Room
- 1.30                  **An Access Project in Progress - The Blackborne Lace Collection**  
Annabel Talbot, Assistant Keeper of Fashion & Textiles, The Bowes Museum, The Cube
- 3.00                  Assemble for travel by coach to Darlington railway station
- 3.45                  Arrive Darlington railway station

## News and Events

### **New MLitt in Dress and Textile Histories at the University of Glasgow**

An exciting new MLitt Art History: Dress and Textile Histories is being launched at the University of Glasgow. If you want to explore the histories of dress and textiles and develop expert knowledge then this programme is for you. In-house specialists and visiting researchers / practitioners will give lectures and lead study sessions on aspects of dress and textile histories, including production, consumption, gender, collecting, preventative conservation and interpretation. Glasgow is the ideal city in which to study dress and textile history. Not only does Scotland have a rich textile history offering many opportunities for research, but students will have unique opportunities for object-based research on the collections at the University of Glasgow and Glasgow Museums, including the renowned Burrell Collection.

Spaces are still available for the 2011-12 session and we are now accepting applications for the 2012-13 session.

For further information on the course please visit the website at:

<http://www.gla.ac.uk/postgraduate/taught/dresstextilehistories/> or contact [Rebecca.Quinton@glasgow.ac.uk](mailto:Rebecca.Quinton@glasgow.ac.uk)

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### **The Textile Society Annual Museum Award**

The Textile Society has increased the value of its annual museum award from £3,000 to £5,000. This year's winner is Birmingham Museum and Art Gallery (BMAG) who received £3000 to support their forthcoming exhibition *Lost in Lace: Concealed and Revealed* (29 October 2011 – 19 February 2012). Gail Baxter, a PhD student whose research inspired the project, said, 'The Textile Society Award will enable the museum to undertake the conservation of the more fragile items'. These include a child's shirt associated with King Charles I and a seventeenth-century Dutch bobbin lace medallion. The William Morris Gallery, as runners up, received £2000 to conserve an embroidery designed by May Morris for the Battye family which will go on display when the gallery re-opens to the public in summer 2012. The Textile Society raises the funds for its programme of awards and bursaries through its Antique Textile Fairs held annually in London (2 October 2011) and Manchester (4 March 2012). For more information about the society's aims and activities, and the museum award see its website: <http://www.textilesociety.org.uk>

### **Textile Society Award supports Birmingham lace exhibition**

Since early 2010 PhD student Gail Baxter has been researching aspects of Birmingham Museum & Art Gallery's permanent collection. Taking the lace collection, related documentation and archival material as her starting point, Gail's research has developed and extended to encompass many other related areas of the collection – dress and accessories, tools and furniture, social history and the representation of lace in painting, particularly portraiture.

This new research has made connections between areas which have previously been presented in isolation from each other, provided context for their selection and display, and brought a fresh interpretive perspective to the works. It has also uncovered important stories

relating to the local provenance of certain groups of material, and reattributed the origin and technique of key pieces.

A particular objective of Gail's research has been to uncover and expose the socio-economic conditions in which lace was produced, sold and worn (as well as stolen, legislated and buried) and which often sits in contrast to the aesthetic qualities of the finished textile and its depiction on wealthy owners. Indeed the fine art galleries at Birmingham Museum and Art Gallery are lined with portraits which include depictions of lace which will be highlighted through a simple gallery trail. The lace display will enable audiences to understand the cultural values and signifiers that are inherent in textiles, and whilst acknowledging, through new research and existing provenance, technique and location of manufacture, will ultimately reveal the complexity of meanings that lie behind the surface appearance of this very decorative textile form.

Highlights of the exhibition include a section of Point de Gaze flounce; a tour de force exhibition-piece which was sold to Mrs W A Cadbury by London dealers Steinmann & Co. in 1934 and donated to the Museum a year later, a child's shirt from about 1600, said to have been worn by Charles 1, with an exquisite bobbin lace edging, and a wedding dress with tape lace trim, made by the wearer in about 1878.

The Textile Society Award will enable the museum to undertake the conservation measures necessary to ensure the integrity of the more fragile items, including the child's shirt, a 17<sup>th</sup> century Dutch bobbin lace medallion and a mid-19<sup>th</sup> century black lace shawl. The award will also support the specialist mounting of the exhibits and creation of forms for the display of 3D items such as a jacket of Swiss lace.

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### **Study Day at the Museum of London** *New approaches to dress display – 17 March 2012*

On Saturday 17 March 2012 the Museum of London will host a study day to present and discuss recent developments and experiences in the display of clothing. Confirmed speakers and topics are: Miriam Langford (Historic Royal Palaces) on materials to use or avoid; Carmen Lucini (Musée de la Mode et du Costume, Paris) on papermaché figurines; Deborah Phipps (freelance conservator) on developing a new figure for historic mannequins; Janet Wood (Historic Royal Palaces) on the acrylic mannequins at the Bowes Museum and Beatrice Behlen and Hilary Davidson (Museum of London) on their experiences working with fibreglass figurines, cut-out and full figure, for the Museum's new galleries, which can be visited during the day. Eleanor Thompson (PhD student, University of Manchester) will provide the context with her presentation on *Death and Desire: The Body in the Museum*. We are currently finalising the programme. If you have any suggestions and/or want to be put on the mailing list for the event, please email Beatrice Behlen at [bbehlen@museumoflondon.org.uk](mailto:bbehlen@museumoflondon.org.uk).



## Current and Forthcoming Exhibitions

### Southeast of England

**Chertsey Museum**, 33 Windsor Street, Chertsey, Surrey KT16 8AT, Tel. 01932 565764.  
[www.chertseymuseum.org.uk](http://www.chertseymuseum.org.uk)

***A Dress for All Seasons*** 17 Sept 2011 - 25 August 2012

*200 hundred years of 'seasonal' dress and accessories from the Olive Matthews Collection.*

Accustomed to weather that can shift from blazing sunshine to a torrential downpour in the time it takes to set up a deckchair, it's perhaps not surprising that we have created such a wide range of clothing and accessories in our efforts to survive the somewhat 'unpredictable' British climate.

The items on display cover a period of two hundred years, and range from an eighteenth century silk waistcoat, with intricate tambour work embroidery, to a bright yellow PVC raincoat from the early 1970s.

The seasonal theme has provided an opportunity to showcase some of the more unusual items in the collection, including a pair of ice skates worn by its founder, Olive Mary Matthews (1887-1979) in circa 1900, and a wonderful knitted bikini from circa 1948-1951.

### East of England

**Central Museum**, Victoria Avenue, Southend on Sea, Essex, SS2 6EW,  
[www.southendmuseums.co.uk](http://www.southendmuseums.co.uk)

***Floral Fancies – 200 Years of Flower Inspired Fashion*** 8 Oct 2011 – 25 Jan 2012

The beauty of the natural world has long inspired design and this exhibition has glorious examples of how fashion has used and embraced the power of flowers.

Many hidden gems from Southend's costume collection will be on display; highlights include stunning, hand embroidered, 18<sup>th</sup> century gentlemen's waistcoats and 1950s floral bathing suits from our extensive collection – all works of art in the form of fashion.

### Midlands and Wales

**Birmingham Museum & Art Gallery**, Chamberlain Square, Birmingham B3 3DH,  
[www.bmag.org.uk](http://www.bmag.org.uk)

Bridge Gallery

***Lost in Lace: Concealed and Revealed*** 29 October 2011 - 19 February 2012

Gas Hall

***Lost in Lace: New Approaches by International Artists*** 29 October 2011 - 19 February 2012

The display on the Bridge Gallery links the historic collection with the major international contemporary textile exhibition 'Lost in Lace: New Approaches by International Artists'. Curated by Professor Lesley Millar, supported by the University of the Creative Arts and developed in partnership by Birmingham Museums & Art Gallery and the Crafts Council, this exhibition will bring together work by nineteen international artists from twelve countries who are responding to the cultural histories, and material and aesthetic qualities of lace. The exhibition will also explore, in part through site specific work, the dynamic relationships that textiles can make within architectural space.

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**Banbury Museum**, Spiceball Park Road, Banbury, Oxon, OX16 2PQ

***Revealed: The Underwear Revolution*** 3 December 2011 - 18 February 2012

"Revealed" is a celebration as well as an exposé of the changing role of underwear in our lives. This tantalising exhibition traces underwear's evolution from hair shirts to How to Look Good Naked. Discover how our most intimate garments have been affected by changes in technology, society and taste.

Mon – Sat. 10am – 5pm (Bank holidays 10.30am – 4.30pm) Free

*An Oxfordshire County Council touring exhibition featuring objects from the museum collections.*

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**Northampton Museum and Art Gallery**, Guildhall Road, Northampton, NN1 1DP

[www.northampton.gov.uk/museums](http://www.northampton.gov.uk/museums)

***Footloose and Fancy Free***: By Contemporary Expressions 24 Sep – 20 Nov 2011

Contemporary Expressions was formed in 2006 to bring together local textile designer-makers under one umbrella. This was to progress individuals' work, and also to work as a group to provide challenges and to exhibit our work more widely. Supporting each other helps to progress our work beyond the boundaries of traditional patchwork and quilting. Members of the group come from a variety of textile backgrounds, with some having City & Guilds, in either embroidery or quilting.

This is our second exhibition in this exciting museum. This time we looked at the shoes from the 1920's and 1930's and used the photos taken as our design sources. The shoes will be on show in the exhibition and each quilt or 3-D object will be able to be referenced back to its origin. The collection of work is titled 'Footloose and Fancy Free'

### Southwest of England

**Trowbridge Museum**, The Shires, Court St., Trowbridge, Wiltshire BA14 8AT,

[www.trowbridgemuseum.co.uk](http://www.trowbridgemuseum.co.uk)

***Trowbridge Festival of Textile and Weaving*** – until 12 November 2011

Featuring a packed programme of free events and exhibitions inspired by the town's rich textile heritage, including lectures, a historic walk, contemporary exhibitions, spinning demonstrations and fun children's activities.

**Fashion Museum**, Assembly Rooms, Bennett Street, Bath, BA1 2QH  
[www.museumofcostume.co.uk](http://www.museumofcostume.co.uk)

**WHAT WILL SHE WEAR? *The Enduring Romance of the Wedding Dress*** continues to 08 January 2012.

This special display to celebrate the Royal wedding in 2011 showcases some of the finest wedding dresses from the Fashion Museum collection. The display also includes a previously unseen archive of photographs of couture wedding dresses from the 1930s.

### North of England

**Gallery of Costume**, Platt Hall, Manchester [www.manchestergalleries.org.uk](http://www.manchestergalleries.org.uk)

**Yves Saint Laurent: Designer in focus** until 31 December 2011

An exhibition looking at the most influential French fashion designer of the 1960s and 70s, Yves Saint Laurent (1936-2008). Featuring 14 iconic outfits dating from 1958 to 2011 including examples of the Trapeze line, Mondrian look and Russian collection.



**Yves Saint Laurent** was a dominant force in French fashion from his appointment at House of Dior, following Christian Dior's death in 1957. His influence on fashion was overwhelming throughout the 1960s and 70s. As Caroline Rennolds Milbank wrote in 1985 when he was at the height of his popularity, "*The most consistently celebrated and influential designer of the past twenty-five years, Yves Saint Laurent can be credited with both spurring the couture's rise from its sixties ashes and with finally rendering ready-to-wear reputable.*"

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

**Sadler and the Shawls: An exhibition of the Kashmir Shawl Collection, and its association with Sir Michael Sadler** 13 September 2011 – 30 March 2012 Tuesdays – Fridays 09:30-16:30 (excluding University Closed Days)

The origins, fashion, construction and designs of the Kashmir Shawl and the origins of the how a collection of over thirty shawls and hundreds of fragments became to be held in the University of Leeds International Textiles Archive!

Both themes will be explored in ULITA's exhibition of its collection of Kashmir and Paisley shawls, many of which were donated soon after the 1<sup>st</sup> World War by then Vice-Chancellor, Sir Michael Sadler on his return from carrying out educational research in India.

This exhibition is part of the centenary celebrations of Sir Michael Sadler's Vice-Chancellorship (1911-1923) at the University of Leeds. Sir Michael Sadler was known in Leeds and beyond as a champion of the arts. His fine art bequests formed the origins of the Stanley & Audrey Burton Gallery (University of Leeds), which will also be exhibiting his collection of art works from 6<sup>th</sup> September 2011.

**Quilt Museum and Gallery**, St Anthony's Hall, Peasholme Green, York, YO1 7PW  
[www.quiltmuseum.org.uk](http://www.quiltmuseum.org.uk)

**Great Hall**

**Quilts from the British Isles:** Exhibition of pieces from the Quilters' Guild Collection, 3 Sept – 3 Dec 2011

**Bailey Gallery**

**Structured:** A guest exhibition from the group 'By Design' - until 29 Oct 2011

**How times have changed:** A guest exhibition from members of the Traditional Quilt Group  
1 Nov – 3 Dec 2011

Opening hours: Monday – Saturday 10-4 (Closed: 4 December 2011 – 13 January 2012)

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**The Bowes Museum**, Barnard Castle, Co. Durham, DL12 8NP [www.thebowesmuseum.org.uk](http://www.thebowesmuseum.org.uk)

**Between The Lines - An Exhibition by Naseem Darbey** until 20th November 2011

*A revelatory exploration of a missing life; shadow sculptures inspired by personal objects*

Created by contemporary textile artist Naseem Darbey, *Between the Lines* is a dramatic showcase of the artist's work, inspired by the tragically short life of fashionable American socialite Mary Louise Roosevelt Burke Butterfield (1838- 1867). Darbey takes as her muse the poignantly romantic and previously un-discovered letters written by Mary Louise to her absent husband, Yorkshire textile magnet Henry Isaac Butterfield.



As an artist and visual storyteller, the work of Naseem Darbey explores the relationship between drawing and textiles using a sewing machine as a drawing tool to create 'hollow drawings' before transforming these unique works into three-dimensional sculptures - each layered, complex and challenging.

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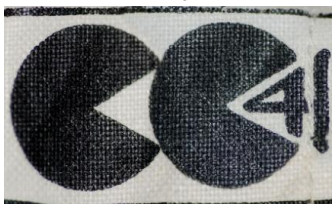
**Harris Museum & Art Gallery**, Market Square, Preston, PR1 2PP Tel: 01772 258248  
[www.harrismuseum.org.uk](http://www.harrismuseum.org.uk)

**Global Threads: Asian Textiles & Fashion Today** - until 30 June 2012

Scotland

**Aberdeen Art Gallery and Museums**, Provost Skene's House, Guestrow, Aberdeen, AB10 1AS Tel: 1224 641086 [www.aagm.co.uk](http://www.aagm.co.uk)

**CC41 – Utility Fashion** until 15 October



This year marks the 70<sup>th</sup> anniversary of the introduction of clothes rationing during the Second World War. Everyone who remembers this period will recognize immediately the meaning of CC41. This distinctive label was used to mark all goods which

met the Government's Utility Scheme which was intended to help wartime Britain face the increasing shortage of raw materials. Utility clothes were manufactured to harsh restrictions specifying design, fabric quality and trimmings. Seventy years on this exhibition investigates Utility style and fashion.

CC41 Label 1942-1947 Image courtesy of Aberdeen Art Gallery and Museums

### New and Forthcoming Books

***Titanic Style: Dress and Fashion on the Voyage*** Grace Evans, (Moonrise Press Ltd., Sept. 2011) ISBN 9780953956180

***Fashion in Focus 1600-2009: Treasures from the Olive Matthews Collection*** Grace Evans, (Chertsey Museum, April 2011, ISBN 9780956813503)

***The Wedding Dress: 300 Years of Bridal Fashions*** Edwina Ehrman, (V&A, August 2011)

***Knitting: Fashion, Industry, Craft*** Sandy Black (V&A, October 2011)

***Chanel: Couture and Industry*** Amy de la Haye (V&A, October 2011)

***Changing Views of Textile Conservation - Readings in Conservation*** edited by Mary M. Brooks and Dinah D. Eastop (Getty Conservation Institute, 2011) 978-1-60606-048-3

This fourth volume in the Readings in Conservation series aims to promote critical thinking about the concepts and practices of textile conservation and to encourage engagement with new issues. Recognizing conservation as a dynamic social force, the volume draws attention to the cultural significance of textiles and dress and to the importance of textile conservation in fostering understanding and use of collections.

The eighty-one readings illustrate not only the intellectual foundations but also the important changes in conservation practice and contribute to the growing historiography of textile conservation. In addition to papers from America, Australia, Canada, England, and Scotland, the book includes many significant texts translated into English for the first time, reflecting practice in Belgium, Denmark, France, Germany, Hungary, Italy, Norway, Poland, Russia, Singapore, Sweden, Switzerland, and The Netherlands.