

DATS

Dress and Textile Specialists

Autumn Newsletter 2019



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Front cover image: Vice Versa, artwork by Jamie Beard © Ulster Museum, Belfast

News

DATS Conference Programme 2019 Redressing Diversity: Making hidden histories visible, 28th & 29th November 2019

Norwich Castle Museum and Art Gallery

Book via our website, www.dressandtextilespecialists.org.uk/event/dats-2019-conference.

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. 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?

DAY 1 Thursday, 28th November 2019

10.00 – 10.15 Registration and coffee

10.20 - 11.35 Session 1:

Queer Stories Collecting Pride T-shirts. Alice Power

Queering Extant Costume Collections: The Case of Norman Hartnell's Sequined Pyjamas. Dr Jane Hattrick

Title tbc Martin Pel

11.35 - 12.00 Tea and coffee

12.00 – 12.55 Session 2:

Collecting Hidden Histories Frayed: Textiles on the Edge. Curating an exhibition of therapeutic textiles. Ruth Battersby Tooke

The Westminster Menswear Archive: Building a Collection. Danielle Sprecher

12.55 - 14.00 Lunch

14.00- 17.00 Session 3:

Concurrent tours Delegates are invited to attend the following three events, with an hour reserved for each.

1. Costume and textile store tour. Showing accessible storage and highlights of the collections.
2. Objects with 'hidden histories'. A focused session based at the Norwich Castle Study Centre.
3. Visit the History of Norwich Textiles display at the Museum of Norwich. There will also be a demonstration of weaving on the jacquard loom.

18.00 – 19.30 Conference dinner Email vanessa.jones@leeds.gov.uk for further details.

DAY 2 Friday, 29th November 2019

09.00 – 09.30 Registration and coffee

09.30 – 10.15 AGM

10.15 – 11.30 Session 4:

Table discussions Led by staff from Norfolk Museums Service and Heritage Centre, delegates are invited to participate in three concurrent 20 minute round table discussions. The three discussions will be on the following topics: LGBTQ+, decolonisation and wider themes of hidden histories and diverse representation within museums. There will be a chance at the end of the discussions to

come together and share ideas about how we can better approach hidden histories in museum dress collections.

11.30 - 12.00 Tea and coffee

12.00 – 12.55 Session 5:

Fashioning Africa Title tbc, Rebecca Quinton

Fashioning Africa; Post-colonial collecting in collaboration with communities, Rachel Heminway Hurst

12.55 – 14.00 Lunch

14.00 – 15.15 Session 6:

Diversity and Fashion I Stand Corrected? New Perspectives on Orthopaedic Footwear, Rebecca Shawcross.

Frida Kahlo: Making Her Up, Rachael Lee

Body Beautiful: Diversity on the Catwalk, Georgina Ripley

15.15 - 15.45 Tea and coffee

15.45 – 16.00 Closing remarks

Victoria & Albert Museum, Cromwell Street, London, SW7 2RL

Tel. 020 7942 2000 www.vam.ac.uk

Curating Fashion and Dress 2020, Monday 13 January 2020 - Friday 17 January 2020

The V&A's Fashion collection is one of the largest and most comprehensive in the world, attracting millions of visitors. Through a series of talks, hands-on workshops and behind-the-scenes tours, this one-week intensive course will guide you through how best to develop, manage and conserve your own fashion and dress collection. Delivered by V&A fashion curators and conservators, this course is a unique opportunity for museum professionals to develop their own fashion and dress curation skills and to build a strong international peer network with other museum professionals.

For more details and to book please see website,

<https://www.vam.ac.uk/event/5vdB7NWY/curating-fashion-and-dress-jan-2020>.

Costume, call for articles for 2020

Costume is a scholarly, refereed publication presenting current research into historic and contemporary dress. The journal publishes articles from a broad chronological period and with a worldwide remit; it maintains a balance between practice and theory and concentrates on the social significance of dress. They are looking to produce a specially themed issue of Costume, for 2020, exploring new and innovative ways of working with surviving dress objects.

At the heart of the formation of the Costume Society, in the 1960s, was the desire to 'to promote the study and preservation of significant examples of historic and contemporary dress'. In the

intervening years the interest in dress and fashion history has exploded; academic courses exploring dress history have multiplied, fashion exhibitions at museums are big business and hundreds of books about dress history are published each year. As the popularity of dress history has increased, so curatorial ingenuity has worked to find new ways of presenting surviving garments and to engage visitors in an interpretative dialogue. They adopt innovative uses of objects in museum collections, bringing them to life and exploring their often complex and compelling narratives.

They are looking for articles which illuminate this theme of working creatively with dress objects, both in and outside the world of museums. In doing so they hope to honour the approach of the late chair Deirdre Murphy (1975-2018), whose curatorial practice sought to shed new light on items of dress and the stories which they had to tell. She would often engage evocative oral histories, powerful video and sound installations, and arresting exhibition design elements as a way of looking afresh at dress and fashion.

Subjects could include, but are not limited to:

- Dress objects and new technologies
- Dress objects outside the museum
- New uses for dress objects
- New approaches to studying dress objects
- The role of the reproduction in understanding dress narratives
- Dress and innovative exhibition design
- Dress and connections with communities

Those interested in submitting an article should read carefully the guidelines for preparing Costume articles (these can be found, together with the journal contact email, at <https://www.eupublishing.com/page/cost/submissions>). Only full articles should be submitted. Costume is a scholarly, peer-reviewed journal. Articles of between 4,000 and 9,000 words (inclusive of endnotes), along with indicative images for illustrating the articles, must be submitted by 31 December 2019.

Co-editors: Alexandra Kim and Christine Stevens

For more details see website, www.costumesociety.org.uk/journal.

Missing persons: Who Were the Typical Tudors? Friday 3 to Sunday 5 April 2020

Join an exciting courtroom drama to witness the evidence for these elusive missing persons go on public trial and be part of the official launch of The Typical Tudor, which focuses on the dress of ordinary men and women.

Sources for people's appearance 500 years ago offer meagre clues compared to the wealth of material recording the elite. The Tudor Tailor's investigations uncover what is available to help paint a picture of their clothes. Key questions in this hunt for clues are: How representative is what remains? Is any of it typical of the lower and middling sort who lived in the Early Modern era? And how does it help reconstruct their looks and lives?

Experts in pictorial, archaeological and documentary material will plead their cases and undergo cross-examination to test their reliability as witnesses to the past appearance of people for whom only remnants and rags remain. The contradictions and confusions presented by these three main sources must be approached with caution. How can this patchy evidence provide a picture of what was usual in the Tudor era? What was the range of options for everyday and best dress?

All averages are based on a broad sweep of data which includes outliers as well as those firmly in the mainstream. Some extant evidence is extraordinary and therefore atypical but still relevant. The vast majority of what once existed in the wardrobes of ordinary people is long gone and only indirect indications remain. Can all these fragments fit together?

Even the most robust interrogation of the best evidence provides only a shadowy glimpse of who these people were and what they wore.

Join Jane and Ninya as they undertake a forensic analysis of the bodies of evidence for the typical Tudors in the historic courtroom of the National Museum of Justice in Nottingham. Follow their progress as they search for the missing persons lost to history for so long.

Other plans for this two-day conference include a tour of the historic buildings with connections to the many textile traditions of Nottingham, a trip to the City of Caves to see the site of a medieval tannery, an exclusive visit the last lace design studio in Nottingham and an opportunity to meet its owner, third-generation lace expert Ashley Watson. The Society of Artists' Gallery will host an exhibition of the clothes featured in *The Typical Tudor* and the conference dinner will be held at the magnificent Council House in Nottingham. Delegates will receive their copies of *The Typical Tudor*, which is included in the conference price, at the end of the gala evening. Take a look at what Nottingham has to offer [here](#). Further information about the conference programme is available and bookings may be made [here](#).

The Typical Tudor will not be available before the conference in April 2020, although preorders will be taken. The first copies will be available at the gala evening on Saturday 4 April. Please note that conference places are limited. *The Typical Tudor* will be available to preorder in June 2019 for delivery in May 2020 and, if copies remain, will be on sale from The Tudor Tailor's Etsy shop from mid-June 2020. Take a look [behind the scenes](#) at the recent photoshoots for some sneak peeks at the garments to be featured in the *The Typical Tudor*.

Please visit www.tudortailor.com or [subscribe](#) to The Tudor Tailor's newsletter to receive updates directly to your inbox.

New website for hat historians and enthusiasts

Veronica Main is known to many DATS members for her passion for straw hats. Now that she has retired (she was the Significant Collections Curator, in charge of the Hat Industry and Headwear Collection at Luton Culture) she is taking steps to pass on her wealth of knowledge. In July she launched her website: www.hatplait.co.uk. Her intention is to gradually grow the information available on the site which will enable better understanding and identification of hats in museums and private collections. Initially the site will feature items from her personal collection, but she very much hopes that in time museums with hat and plait collections will give permission for their objects to be included. Veronica would welcome feedback on the website content and suggestions for future content. Since Veronica is the subject expert it is important to capture her knowledge so it can be passed to future generations.

Exhibitions and events

London

Kensington Palace, Kensington Gardens, London W8 4PX

Tel. 0203 166 6000 www.hrp.org.uk

Diana: Designing for a Princess, throughout 2019

Explore the evolution of Diana, Princess of Wales' innate sense of style in a new display at her former London home. In this elegant new display in the historic galleries of Kensington Palace, a piece from Diana's wardrobe will complement original sketches created for her during the design process. Diana's handwritten comments, added alongside her favourite designs, demonstrate the joy she found in fashion.

Currently on display: Evening Dress by Catherine Walker, 1988. Diana wore this dress to a state dinner in Bangkok, Thailand in February 1988. The dress is a subtle tribute to Thai Chakkrabhat, a national dress of Thailand, with an asymmetrical shawl detail. The colours reflect the lotus blossom, the flower of Thailand, a garland of which Diana also wore in her hair. On loan from the Fundación Museo de la Moda, Santiago, Chile.

Sketches by David Sassoon

David Sassoon was one of Diana, Princess of Wales' favourite designers. This collection of sketches charts the Princess's move from the romantic outfits of her marriage to the confident working wardrobe of her later life. Designs include a sketch for her going away outfit, worn to board the train for her honeymoon in 1981, and a playful tuxedo-style evening dress worn in 1989. Also among the display is an annotated sketch for a white chiffon maternity dress, which the Princess wore when pregnant with Prince William and then again with Prince Harry.

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

Mary Quant, until 16th February 2020

"The whole point of fashion is to make fashionable clothes available to everyone." Mary Quant.

From miniskirts and hot pants to vibrant tights and makeup, discover how Mary Quant launched a fashion revolution on the British high street, with over 200 garments and accessories, including unseen pieces from the designer's personal archive.

For more details please see website, <https://www.vam.ac.uk/exhibitions/mary-quant>.

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

Faces & Figures in Stitch, until 19th March 2020

This new exhibition showcases over 100 pieces of work from our students, featuring a posse of people from Greek Goddesses and figures in history to friends and familiar faces of today, all stitched in a variety of hand embroidery techniques.

There are different Exhibition Tour options to suit all interests, to book a Tour contact education@royal-needlework.org.uk.

For more details see website, <https://royal-needlework.org.uk/events-exhibitions/facesandfigures>.

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.

Folded and Moulded, until 5th September 2020



Pleated silk jersey gown by Madame Grès, c.1945. Image courtesy of the Olive Matthews Collection, © Chertsey Museum. Photo by John Chase Photography

This exhibition examines beautiful examples of pleating and drapery in women's fashions from the Olive Matthews Collection at Chertsey Museum. Themed sections relating to wealth and status, ancient influences, decorative applications and practical pleats and drapery allow exploration this subject from all angles. Hands on interactives and visual media will also feature. Garments date from the 18th century to the 2000s and include a beautiful evening gown by Madame Grès, pieces by Issey Miyake, Mariano Fortuny and Ossie Clark as well as a rare and lavish Aesthetic tea gown by Liberty of London. Our important 1780 wedding ensemble, featuring dress, petticoat, hat and shoes will also be included.

Admission to the above displays is FREE.

50th Anniversary Project

The Olive Matthews Collection Trust celebrates its 50th Anniversary in 2019 and to mark this important occasion the Trust has commissioned very special group of educational replicas. Our 1780 wedding ensemble, which features in the Folded and Moulded exhibition, will be faithfully reconstructed by historical costumiers Past Pleasures. It was worn by Jane Bailey on the occasion of her wedding to James Wickham Esq. at Holy Trinity Church, Wonston, and will be a wonderful resource for interpretation for many years to come. The group will be launched in September and it

will also be the subject of a short film. This takes the replicas back to Wonston church and allows us to see the pieces in their full glory on a real body once more.

For regular updates on the progress of this project, please see Grace Evans, Keeper of Costume's blog which may be found at http://www.chertseymuseum.org/fashion_blog.

The South West

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

Collection Stories, ongoing display



Purple silk satin shoes richly embroidered with glass beads and diamanté, about 1898. Made by Maxen-Gantiez, Paris. © Fashion Museum Bath

Collection Stories will be an exciting new look behind the scenes of the Fashion Museum's outstanding collection of historical fashionable dress. Buried within the collection are hundreds of fascinating individual fashion stories and visitors will be invited into the Museum's nineteenth century store to uncover some of these hidden narratives.

From shoes and bonnets to lace and wedding dresses, the treasured pieces specially selected for display amongst the rails and storage boxes will hint at the astonishing size and depth of the Fashion Museum collection. Exploring them in detail will offer an opportunity to discover more about the people who wore them, the people who collected them and what they tell us about the history of fashionable dress.

The *Collection Stories* gallery will also showcase a special space for regularly changing displays called Fashion Focus. The first display, opening in May 2019, will be *Little and Large*, a glimpse of the Fashion Museum's enchanting collection of antique dolls displayed alongside beautiful life size fashions from the same historical period.

A History of Fashion in 100 Objects, ongoing display

A History of Fashion in 100 Objects is a major display 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 display 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.

Glove Stories, until 1st March 2020

One of the best collections of gloves in the world is on display at the Fashion Museum until March 2020. Woven throughout A History of Fashion in 100 Objects, Glove Stories showcases the breadth and depth of The Glove Collection of the Worshipful Company of Glovers of London, cared for and housed at the Fashion Museum.

You can expect to see exquisite examples of historical gloves from the past 400 years, many of which have never been displayed to the public before. Highlights include beautiful embroidered gauntlet gloves from the 1600s, a curious pair of gloves in a walnut shell from the 1830s, and the Duke of Edinburgh's carriage-driving gloves. The exhibition also touches on outer space with a Soviet cosmonaut's glove and a costume glove from the Star Wars film *The Empire Strikes Back*.

Totnes Fashion & Textile Museum, Bogan House, 43 High Street, Totnes, Devon, TQ9 5NP

Tel. 01392 265967 www.totftm.org

The Jazz Age, throughout 2019

Female fashion 1925-1935. How did being one of the 'superfluous women' alter a woman's life after the First World War? Although married women had to leave work and return to looking after their homes, unmarried women and widows needed to carry on being self-supporting unless they had family money to keep them.

Everyone in work at this time felt better off because although wages had decreased, the cost of living had decreased even more. On the continent the cost of living was much lower so trips 'abroad' or even going to live there became a way of economising for people on a low income such as artists and writers.

Single women also had to learn to socialise without, or with fewer men. This gave increased popularity to the cocktail party, the bridge or Mahjong evening, visits to the theatre, and particularly to the cinema, where 'talkies' replaced silent films from 1929.

The simplification of clothing styles (for practical purposes) aided the home sewing possibilities, and women who had knitted comforts for the troops during the war now had the skills to knit jumpers for themselves.

These women also played sports together in increasing numbers. Tennis, golf, hiking, cycling, rowing, basketball, hockey, cricket and swimming were popular, and the Women's League of Health and Beauty was formed. It was claimed that women's feet had increased a full two sizes between 1920 and 1926 because of the impact of sport.

However, this is not the entire picture of the period, but it is the lifestyle which we can show in the exhibition. This is the story of the clothing that tends to be preserved in museum collections.

J.B. Priestley, after a tour of England, found that "There was the old, rural, almost feudal England which still existed in the south-west; there was the industrial north, much of which was now laid waste and derelict; and there was the new south. ... This is the England of filling stations and factories that look like exhibition buildings, of giant cinemas and dance-halls, bungalows with tiny garages, cocktail bars, Woolworths, motor-coaches, wirelesses and factory girls looking like actresses."

For married women and the poor, life was as hard as it had always been and, in many cases, getting harder.

Entry is free but donations are welcome.

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, until 24th December 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.

There will also be a range of related talks, tours and events.

For more information visit Calderdale Museums website, <https://museums.calderdale.gov.uk>.

Gentleman Jack Costumes, until 24th December 2019



Suranne Jones as Anner Lister and Sophie Rundle as Ann Walker, © Lookout Point Productions

An exclusive chance to see some of the costumes designed by Tom Pye for Sally Wainwright's TV series Gentleman Jack.

The series about the life of Anne Lister, was filmed largely at her home of Shibden Hall, managed by Calderdale Museums Service. On display at Bankfield Museum are a number of the costumes and props from the series, worn and used by actors including Suranne Jones and Sophie Rundle. At Bankfield you can also see original clothing from the period of Gentleman Jack in the new Fashion Gallery on the top floor.

The costumes have been kindly loaned for display by Lookout Point Productions with assistance from designer Tom Pye.

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 detail please see 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

Vice Versa, until 28th June 2020



Vice Versa © Ulster Museum, Belfast

New exhibition explores influence of menswear on women's fashion and Vice Versa. Men's and womenswear from as early as the 17th century to modern designer couture have gone on display in the Ulster Museum's newest fashion exhibition, 'Vice Versa.'

The exhibition explores the many ways male style has been adopted by women throughout centuries of fashion history, and how this influence has at times flowed in both directions.

One designer whose work features prominently in Vice Versa is Yves Saint Laurent. The French couturier was renowned for breaking down barriers between men's and women's fashion throughout his career, most notably with his famous tuxedo suit for women, the chic 'Le Smoking.'

First introduced in 1968, the 'Le Smoking' ensemble was inspired by the men's smoking suit, and by gender-bending film icon, Marlene Dietrich. Though shocking at the time, the look proved so popular that Saint Laurent produced new versions of the female tuxedo throughout his long career.

The designer once stated that 'for a woman Le Smoking is an indispensable garment with which she finds herself continually in fashion, because it is about style, not fashion. Fashions come and go, but style is forever.'

The Vice Versa exhibition displays a version of Le Smoking by the couturier dating from 1988. In the form of a long, robe-like evening dress, it is one of the most elegant iterations of 'Le Smoking' ever made by Saint Laurent, and it was designed for possibly his most important client – his mother, Lucienne Andree Mathieu-Saint-Laurent – making this garment a true piece of fashion history.

Androgynous outfits displayed in Vice Versa by trailblazing designers like Yves Saint Laurent, Vivienne Westwood and Rifat Ozbek, are re-imagined as original larger than life-size fashion illustrations throughout the exhibition. Other key pieces featured in the exhibition include an exquisite eighteenth-century French silk embroidered court suit, once belonging to the 2nd Earl of Belvedere, a Qinq dynasty Chinese imperial robe, as well as outfits and accessories by Coco Chanel, Alexander McQueen and Philip Treacy.

For more details please see website, <https://www.nmni.com/whats-on/vice-versa>.

Books

Publication

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.