

WECS Wardrobe

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ENGLAND

www.
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Calendar

John Boyd Museum and Clarks Shoe Factory

21 May 2014
■ Castle Cary and Street

Imagine ...Lace at Waddesdon

5 September 2014
■ Waddesdon

Second Time Around

4 October 2014
■ BRLSI, Bath

Textiles of the Balkans

22 November 2014
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Visit: John Boyd's in Castle Cary and Clarks Shoe Museum and Archives

Wednesday 21 May 2014 10.30 - 16.00

On this 'Get Yourself There' trip we will be visiting John Boyd's horse hair factory in Castle Cary in the morning and Clark's Shoe Museum and Archives in Street in the afternoon.

John Boyd's Textiles

■ John Boyd Textiles, Higher Flax Mills, Castle Cary, Somerset BA7 7DY
www.johnboydtextiles.co.uk

The day starts at John Boyd Textiles (Higher Flax Mills, Castle Cary, Somerset BA7 7DY) at 10.30 when we will be given an hour long tour of their factory during which they will show us how they produce fabrics from horsehair and what it is then used for.

First established in Castle Cary in 1837, John Boyd Textiles is proud to maintain the tradition of horsehair weaving. Horsehair fabrics are woven with the finest and best quality tail hair from live horses and cotton or silk warps using the original looms and techniques from 1870.

Horsehair fabric was originally used by famous furniture designers such as Chippendale, Hepplewhite, Lutyens, and Rennie Mackintosh, and are ideally suited to most forms of upholstered furniture; antique, classical, and contemporary. To this day, horsehair fabrics are widely recognized for their unequalled lustre, durability, care properties, and value.

The factory is still based in original mill buildings and as a result has very steep stairs going up two floors. Also there is no seating so you must be prepared to stand for the whole hour-long tour.



Clarks

■ Clarks, 40 High Street, Street, Somerset, BA16 0EQ
www.clarks.co.uk/historyandheritage_inthebeginning

The afternoon will be spent in Street visiting the Clarks Shoe Museum and their Archives. We meet outside the entrance to the shoe museum at 2 p.m. to be lead by Dr. Pam Walker, the museum officer and Charlotte Berry, the archivist.

The Shoe Museum houses more than 1500 shoes from Roman to modern day. It tells the story of Clarks from its beginnings in the early 19th century. There are four galleries which showcase the development of the footwear industry in Street and items on display include shoemaking machinery and tools, advertising materials and hundreds of shoes. The earliest shoe on display is a second century girl's sandal sole and there are Roman shoes which were found locally near Langport. Mediaeval shoes from London are also on show. A selection of footwear from around the world includes an Emir's slipper from Nigeria, a Chinese shoe for a bound foot, kub kobs worn in Turkish baths and Finnish shoes made from birch bark.

We hope to finish by 4 p.m. allowing time for 'retail therapy' if required in the Shopping Village which is open until 6 p.m.

The cost will be £10.00 per person and limited to 25 people (members only). A booking form is included with this magazine and further details are available from Sarah Bartlett who is also doing the bookings for this trip. Email: sarah@tiramisu.co.uk

Imagine... WECS Visit to Lace at Waddesdon

Friday 5 September 2014

■ Waddesdon Manor, near Aylesbury, Buckinghamshire, HP18 0JH

Join WECS for a tour through the house with Senior Curator and WECS member, Rachel Boak, focusing on the lace on display. There will also be a chance to see costume and textiles collected by the Rothschild family in store.

Imagine... Lace at Waddesdon

26 March - 26 October 2014

■ Waddesdon Manor, near Aylesbury, Buckinghamshire, HP18 0JH

Wednesday to Sunday, 10.00-17.00 (grounds), 12.00-16.00 (house weekdays), 11.00-16.00 (house weekends)

www.waddesdon.org.uk

01296 653226

In a continuing contemporary programme, lace-makers and selected artists have been invited to respond to the collection at Waddesdon, which includes historic lace acquired by Baroness Edmond de Rothschild (1853-1935).



Timetable

- 8.00 leave Bath, with a pick up in Bristol.
- 10.15-10.30 arrive
- 10.30-12.00 a guided tour of *Imagine .. Lace at Waddesdon Manor* with Rachel Boak, Senior Curator.
- 12.00-13.00 Lunch (make own arrangements)
- 13.00-14.30 tour of the stores
- 14.30- 15.30 time for tea, look at the shop or garden
- 18.00-18.30 arrive at Bath

Please note, the textile stores are on the second floor of the house so getting to them will involve a lot of stairs.

Closing date for booking is 12 August 2014 and places are limited for this 'behind the scenes' visit.

In the event of oversubscription, we will start a waiting list.

£25.00 National Trust Member

£35.00 Non National Trust Member

Booking form with this newsletter.



Top: Tatted rose based on Sèvres porcelain design; © Photo and design: Jennifer Williams

Left: Tatted buttons based on 18th-century buttons collected by Baroness Edmond de Rothschild; © Photo and design: Jennifer Williams

While examples of lace and accessories from the 17th to the 20th centuries are displayed, the new works are inspired by aspects of Waddesdon as diverse as architecture, automata, porcelain and panelling and are shown in the historic interiors, challenging the traditional concept of lace.

Materials and techniques will be explored through a range of events, including lace demonstrations, 'drop-in' and bookable workshops. Artists working with or inspired by lace will be featured in the shop.

Imagine...Lace at Waddesdon has been organised by Waddesdon Manor and Lace 21, comprising members from the Lace Guild, the Lace Society and the Ring of Tatters. The group has a multi-faceted approach to lace, seeing it as an art form for the 21st century.

For more information about these organisations see www.laceguild.org, www.thelacesociety.org.uk and www.ringoftatters.org.uk

The lace theme continues in Waddesdon's annual display of 19th- and 20th-century gloves on loan from The General Collection of The Worshipful Company of Glovers. You can find out more about the history of the Glovers' Company and their historic glove collections at www.thegloverscompany.org



Janet Arnold Study Day Second time around: the reuse and restyling of clothing

Saturday 4 October 2014 9.30- 16.45

■ BRLSI, Queen's Square, Bath BA1 2HN

Fashion has always been about the latest styles and is constantly in search of the new but has the 'new' necessarily to be brand new?

The second hand market is both economic and cultural with the hand-me downs and cast-offs of the past often indicating poverty or a lower social position, while garments like christening gowns, wedding dresses and perhaps pieces of lace when passed on carry a sense of family continuity.

WECS members are familiar with the idea of wealth being invested in clothing and then bequeathed to family and friends in wills and the magnificent vestments and ceremonial clothing passed on through the generations. However, perhaps there is more to learn about how we use clothing in relation to social change.

This day will look at an area of dress study which is only just beginning to be understood, that of reuse and restyling.

Kerry Taylor will speak about her London Auction House which deals in high end, second hand clothing for collectors as well as fashionistas, while retired curator Anthea Jarvis will talk on the recycling of the image of Madame Pompadour in fashion and fancy dress. Natasha Radclyffe-Thomas from the London College of Fashion will then bring us down to earth with some 'Make-do-and-Mend' and our final speaker will be able to help us understand the current phenomena of vintage and retro fashion and the popularity of charity shops, car boot sales and the restyling of clothes, which seems to be the current trend.

Booking form and more detail in the summer WECS Wardrobe.



Above left: A Louisa Zee gold and red brocatelle lamé evening coat circa 1968, trimmed in red sequins; together with a red shift dress with red rhinestones and embroidery. *Above right:* Cocktail/dinner dresses, late 1920s, of mustard devoré with smock detailing to the dropped waistline; puce silk with silver lace V to front. Provenance: Henning Thorsen collection. Photos courtesy Kerry Taylor Auctions.



Kerry Taylor's next auction will be on 24 June 2014, at 249-253 Long Lane, London, SE1 4PR

Textiles of the Balkans Christmas meeting

Saturday 22 November 2014 14.00 - 16.45

■ Bath Bowling Club, Pulteney Road, Bath BA2 4EZ

Continuing our festive tradition of costumes of the world, the Christmas meeting speaker will be Dr. Diane Waller whose magnificent collection of colourful and highly decorated Balkan textiles is now in the British Museum. Diane will give us an insight into the traditional clothing and accessories of the various ethnic and religious groups of the area, which include Kosova, Macedonia, Montenegro and Serbia as well as Albania, Bulgaria and northern Greece.

Diane Waller is author of *World Textiles: a sourcebook* published by Interlink Pub group ISBN 978-1566568708

"The essential textile and design sourcebook packed full of vibrant color combinations and magnificent patterns from around the world. Featuring textiles from the Balkans, the Middle East, Asia, Africa, Central and South America, this book reveals an eclectic selection of over 150 textiles that illustrate the richness and diversity of world textiles."

Booking form and more detail in the summer WECS Wardrobe.



Associated Societies

Costume Society UK

www.CostumeSociety.org.uk for more details and booking information

Symposium: Rites of Passage

4-6 July 2014 ■ Exeter

Embroideries, prints and weaves

24 May 2014 ■ Chertsey

Cosprop visit

13 September 2014 ■ London

Fashion in conflict: not living in khaki

18 October 2014 ■ London College of Fashion

Fab fashions on Merseyside

4-5 September 2014 ■ Liverpool and Wirral

Southern Counties Costume Society

www.sccostumesociety.org.uk for more details and booking information

A Fresh look at the Bedales Costume Collection with Catherine Leonard

28 April 2014 ■ Petersfield, Hampshire

Wedding Dresses 1775-2014

20 May 2014 ■ V&A, London

Cutting Edge - Madame Vionnet to Jo Mattli

11 July 2014 ■ Winchester

Profiles of the Past, Silhouettes 1760-1960

July 2014 ■ Hove, East Sussex

Caravanning and Costume

6 September 2014 ■ Whitchurch Silk Mill

Out & About

All items in 'Out and About' are published in good faith. WECS Wardrobe cannot be held responsible for errors or omissions. Please check details before making a special journey.

Fashion Museum

The Georgians: Dress for polite society

until 1 January 2015

■ Fashion Museum, Assembly Rooms, Bennett Street, Bath BA1 2QH

01225 477789

www.museumofcostume.co.uk

...it being absolutely necessary that propriety of dress should be observed at so polite an assembly as that at Bath.

Captain William Wade, Master of Ceremonies, New Assembly Rooms Bath 1771.

The Fashion Museum's special exhibition for 2014, *Georgians*, celebrates the museum's situation in the Georgian Assembly Rooms in Bath. The exhibition presents a selection of the finest fashions worn by those attending Assemblies and other glittering occasions of 18th century life.

An Assembly was defined at the time as *a stated and general meeting of the polite persons of both sexes for the sake of conversation, gallantry, news and play*. As Bath grew in popularity in the 18th century there was a need for a grand Assembly Room in the fashionable upper town, and in 1771 the New Rooms, designed by John Wood the Younger and financed by public subscription, opened to the public. Today, the New Rooms are known as the Assembly Rooms and are the location of the Fashion Museum.

Georgians includes over thirty original 18th century outfits and ensembles from the museum's world-class collection, including gowns made of colourful and richly patterned woven silks, as well as embroidered coats and waistcoats worn by Georgian gentlemen of fashion.

A highlight of the exhibition is a trio of wide-skirted Court dresses dating from the 1750s and 1760s.

The Grand Finale includes 18th century-inspired fashions by five top fashion designers: Anna Sui, Meadham Kirchhoff, Vivienne Westwood, Stephen Jones, and Alexander McQueen. All are influenced by the 18th century aesthetic, and all (in different ways) show how the elegance and grace of Georgian dress continues to inspire fashion today.



Top: Open robe, yellow woven brocaded silk, about 1750. This Georgian dress was made of silk which dates from the 1730s, although the style of dress is from the 1760s. It was not unusual to re-make dresses in the 18th century, getting maximum use from costly silk fabric.

Above: Rear view of a Court mantua, green-brown woven brocaded silk, about 1760. Women who attended the court of King George III wore a mantua with wide skirts held out by lengths of pliable cane sewn into an underskirt. This particular mantua has an intriguing history: tradition has it that the dress was worn by the singer Elizabeth Linley (1754 – 1792) who lived in Bath. She was the most famous soprano in England, appearing at Covent Garden in London by the age of twelve, and painted by Gainsborough when she was thirteen.



3 - 10 May 2014

and while you're thinking Bath... check out the events in Bath Fashion week: www.bathinfashion.co.uk



■ V&A Cromwell Road, London SW7 2RL
www.vam.ac.uk

The Glamour of Italian Fashion 1945-2014

until 27 July 2014

A comprehensive look at Italian Fashion from the end of the Second World War to the present day, explored through the key individuals and organisations that have contributed to Italy's reputation for quality and style.

Wedding Dresses 1775-2014

3 May 2014 - 15 March 2015

The V&A collections include wedding dresses, accessories and jewellery, suits and bespoke gifts from the Renaissance period to the present day. Topics include caring for wedding dresses and veils and the conservation of a Victorian wedding dress.



Victorian wedding dress detail from the V&A exhibition



Blandford Fashion Museum

3 May - 27 September 2014

■ Blandford Fashion Museum, Lime Tree House, The Plocks, Blandford Forum, Dorset DT11 7AA

01258 453006

<http://www.theblandfordfashionmuseum.com/public/exhibitions.php>

Blushing Brides

This is an exhibition of Victorian wedding dresses. The display also offers an insight into the marriage customs of the day.

Bonnets, Bowlers and Berets

The new display in the Accessories Room showcases some fabulous hats, including some for gentlemen!

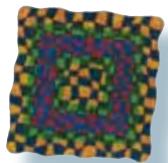


Patchwork and Quilting

until 31 May 2014

■ Radstock Museum, Radstock BA3 3EP

Midsomer Quilting's Fourth exhibition includes 208 quilts created between 1855 and (late) January 2014. All were made or left by friends of Midsomer quilting and represent the work of a range of quilters, from traditional to modern, highly experienced to the newly launched.



Let's Party!

20 May - 4 October 2014

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

info@totnesfashionandtextilesmuseum.org.uk

01803 862857.

Glamorous garments from Assembly Rooms to Discos circa 1760-2010. Guided Tours and Research Appointments outside opening times:

Tuesday - Friday 11.00 - 17.00



The Fashion World of Jean Paul Gaultier:

From The Sidewalk to The Catwalk

until 25 August 2014

■ The Barbican, London

www.barbican.org.uk

Fashion and Gardens exhibition

until 27 April 2014

■ The Garden Museum, Lambeth Palace Road, South Bank, London SE1 7LB
020 7401 8865

Twitter @GardenMuseumLDN

Adults £7.50, seniors £6.50 Students £3.00 includes entry to permanent galleries and garden.

Exhibition Reviewed by: *Jean Scott*

Fashion & Gardens is the first exhibition to explore the relationship between fashion and garden design, from the age of Queen Elizabeth I to the catwalks of London Fashion Week 2014. The exhibition, curated by writer, historian and Garden Museum Trustee

Nicola Shulman, will identify and celebrate the many links and correspondences between gardening and fashion design. The connection has existed for centuries, but this exhibition is the first attempt to make it articulate.



The Garden Museum, housed in the deconsecrated church of St. Mary's next to Lambeth Palace, is the last place you would expect to find a fashion exhibition. However, when you think of the how garden flowers and foliage have inspired embroiderers and fabric designers then there clearly is a connection. Nothing has been written about the relationship between the English garden and the world of fashion says curator Nicola Shulman, a writer, historian and trustee of the museum. She also happens to be the sister of Alexandra Shulman, editor of *Vogue*, which explains the loans from fashion houses such as Valentino, whose 2013 opera cloak based on wrought iron garden gates is on display and the Orchid Hat by Philip Tracey. Alexander McQueen, Vivienne Westwood and Christopher Bailey's garden inspired designs are also represented and Yves St Laurent's 1988 Iris and Sunflower jackets inspired by Van Gogh and embroidered by Lesage are truly stunning.

The exhibition is small and rather confined but it does have some superb exhibits with loans from the British Museum, the V&A, the National Gallery and our own Bath Fashion Museum. The story begins in the sixteenth and seventeenth century when the Elizabethan and Stuart courts were passionate about flowers which not only appeared in their gardens but embroidered all over their clothes. Early plant collectors such as John Tradescant (1570-1638), whose tomb is in the churchyard, introduced new plants and in Gerard's magnificent herbal manual 1597, which is exhibited, accurate botanical drawings were an inspiration behind the embroidered designs. Whether worked in multi-coloured silks or monochrome black on white the aim was to produce a true likeness of the plants, in contrast to French and Italian clothes where designs were more stylised. Schulman sums it up by saying "when continental fashion looks at gardens it sees art; when English fashion looks at them it sees nature". Foxgloves

exquisitely embroidered on gloves from the 'Glove Collection Trust', cared for by Bath Fashion Museum, demonstrated this. The portrait of Lettice Newgate 1606 showed how garden layout such as knot gardens and later parterre de broderie devised by Louis XIV at Versailles were inspired by embroidered patterns on clothing.

Accurate depictions of flowers still dominate the fashion scene in the eighteenth century but now woven into the beautiful silks of Spitalfield. On display were examples of the work of the silk designer Anna Marie Garthwaite from 1740, suitable for display on the panniers of court dress. A pocket embroidered with a basket of flowers 1750 came courtesy of The Fashion Museum, Bath. Designs by the brilliantly talented Mrs. Delaney, the Georgian court observer, of holyhocks, auriculas and sweet peas demonstrated the passion for horticulture of this period. The interconnectedness between fashion and gardens began to change as the century progressed with family wealth and power shown in the new landscaped gardens designed by architects such as Capability Brown. The exhibition now had to rely on paintings to illustrate the fashions needed to explore these gardens. First the men abandoned the formal silk suit for the broadcloth three-piece suit, while the ladies adopted the 'redingote' and the 'caraco', versions of the man's coat, which were warmer and more practical. This more relaxed style was seen to depict the liberty and love of nature of the British. However fashion can never be completely practical and two pictures by Matthias Darly 1770 showed hairstyle designs, which went to extraordinary lengths to represent waterfalls and flower gardens with water bottles hidden inside the hair to keep the flowers fresh.



*From the top: Papier Mâché Bird, 2013 © design: Jan Lane and a card of cheviot wool dye samples, 2012 © Trowbridge Museum
Photography: Sarah Jane Kenyon*

Into the nineteenth century and a small display on colour theory, first developed by the French chemist Michael Eugene Chevreul, and how this was adopted by garden designers and embroiderers, but it wasn't clear how this affected fashion as the newly synthesized aniline dyes produced powerful garish colours which were very popular with the Victorians. And so to the twentieth and twenty-first centuries where the couture designers are often inspired by the patterns, colours and shapes in the garden but the gardeners themselves are renowned for scruffy macs and tweed jackets, wellington boots and battered hats. The couture designers were represented in the exhibition but companies like Burberry, Mulberry, Barbour and Hunter wellies could have had more recognition for their link to garden inspired fashion. Apparently Prince Charles had lent his gardening coat to the exhibition but he must have reclaimed it when I visited. I can understand his attachment.

The subject of fashion and gardens is clearly a fascinating one and Nicola Shulman has drawn together some wonderful exhibits but the exhibition space itself has been very restricting and not always flattering to the objects. It is clearly a subject which can be explored further.

The Garden Museum boasts an excellent organic café, although a bit chilly, and a dried flower installation by Rebecca Louise Law suspended in the main body of the museum provides a stunning spectacle.

Mockingbird

3 May - 27 September 2014

■ Trowbridge Museum, The Shires, Court Street, Trowbridge, Wiltshire, BA14 8AT
www.trowbridgemuseum.co.uk

A partnership with Cloth Road Artists and Trowbridge Museum, small flocks of birds. This year is the third year of a partnership with Cloth Road Artists and Trowbridge Museum.

The exhibition will debut a new body of work from Jan Lane, Holt based Cloth Road Artist. *Mockingbird* opens to coincide with Cloth Road Artist Week, (3 - 11 May) and continues until 27 September 2014.

Small flocks of Papier Mâché, ceramic and needle felt birds inspired by textiles from Trowbridge Museum's archive collection. The exhibition will include a flourishing programme of FREE craft activities for both children and adults. Follow the blog, www.mockingbird2014.wordpress.com

For more information please contact Sarah Jane Kenyon, Exhibitions & Arts Officer
01225 751 339

sarah.kenyon@trowbridge.gov.uk

The Colourful World of Kaffe Fassett



22 March to 2 November 2014

■ American Museum, Claverton Manor, Claverton Down, Bath BA2 7BD
www.americanmuseum.org

Report by: Fiona Starkey

It's no good; I'm going to gush. This new exhibition up at the American Museum certainly does what it says on the tin, celebrating fifty years of Kaffe Fassett's work in a very vivid fashion. The normally quite proper museum approach has been decorated in bright primary and fluorescent colours - guerilla knitting round lampposts and trees and the big yew heavily adorned in lampshade shapes and pompoms. And the colour. Don't say you weren't warned.

The lead in to the Colourful World of Kaffe Fassett is no less full-on. Designed by celebrated theatrical designer Johan Engels, one of Kaffe's quilts (shown top) has been photographed and printed to make the most cheerful 'red carpet' approach I've ever seen. There were half serious jokes about producing it commercially if it went down well. The conceit is that the exhibition area is to resemble as much as possible Kaffe's working space, with an eclectic mix of references, fabrics, found bits and pieces and past work apparently randomly strewn about the place.

Areas are formed from pools of colour, with themed exhibits in each of the areas and spotlights for a bit more drama. There are quilts (of course) knitting (naturally) and a handful of the iconic outfits designed over the years, including the outfit produced with Bill Gibb voted 1970 Dress of the Year on loan from The Fashion Museum. There's the joyous Romeo and Juliet knitted coat inspired by seeing Nureyev dance and a delightful little cardigan in relatively quiet subtle sandy, pebble colours (with heather, mustard, bit of gold...) and a cheery peplum.

A needlepoint waistcoat shows islamic motifs and there's a curious collection of beaded and buttoned crochet hats originally made for a friend with alopecia. Apparently once you've started making them, they're quite addictive.

The main house also has Kaffe references throughout as you go around: original drawings and designs with colourways marked up for the printers and more quilts displayed in the large stairwell after the main quilt room

There's a lot packed in to two rooms and it feels surprising spacious for an area so colour saturated. When you come outside again, the world looks a lot duller until your eyes readjust.

The museum's got a nice café these days too, if you haven't tried it, so if you need a bit of cheer after the grey days, come and have a look.



Top: Jewel Squares Blind, HR KF Quilt, 108 x 100 cm Courtesy of Debbie Patterson © Kaffe Fassett Studio

Other photos from the exhibition by Fiona Starkey include pullovers, the Romeo and Juliet coat and a few of the pompoms from outside.



WECS Reports



Anna Jackson is Keeper of the Asian Department at the Victoria and Albert Museum.

Sumptuous Silks Japanese kimono from 1600 to present day

Saturday 23 November 2013

■ Christmas Meeting, Bath Bowling Club, Pulteney Road, Bath BA2 4EZ

Speaker Anna Jackson

Report by Fiona Starkey

During the Edo period in Japan (mid C17 - end C19) the kimono was the principal dress for both men and women.

The Heian period C9-10th was the highpoint of the Japanese aesthetic, with many layers worn - up to 20 for court. Kimonos continued to be correct for court and formal wear up to C20th. See wedding photos for details! Even westerners still go back to the C18th outfits for wedding photos.

In 1603 Tokugawa emerged as the first Shogun after long civil war. He chose Edo as his capital over old Kyoto and a period of peace and prosperity followed after 1650 when the last great battle was fought, allowing, among other things, the flourishing of the kimono.

Definition of a Kimono: 12m cloth @ 40cm wide. Straight seams, no wastage. The front folds left over right. The Obi ties the layers in place and regulates length.

The shape doesn't change, but surface pattern indicates subtle shifts in style and fashion.

In the early C17th kimonos there wasn't much difference between sexes, but gradually men's kimonos became more sombre, with smaller patterns while women's got brighter, with larger decorations and much more colourful, particularly those of young women.



Mitsukoshi was an early shop, now famous and still going. The *Noren* (curtains) in an early print show the company logo. The shop targeted merchants and offered discount for cash rather than waiting for the year-end settlement. The shop's still going in Tokyo.

Pattern books

Wood blocks showed the new season's kimono with colour suggestions and alternatives and at one point it became fashionable to incorporate written



characters into other forms of art, including textiles. **Red chequer on top and hawks on hem.** With

characters on the shoulder to reference

a well-known poem. A

young hawk, dancing hawk etc - could also double as reference to 'floating world' ie, the wearer is available - at a price.

Fashion definitely belonged in the Floating world. *Ukiyo*

(meaning originally floating; buddhist and a bit sad), developed into meaning transitory and ephemeral.



Then it developed into changing, glamorous, exotic and fashionable.

Oshiwara was

the brothel district and courtesans were very expensive, requiring a bit of courting as well as cash. *Geisha* are the entertainers. *Meiko* are geisha in training.

Courtesans wore their obi at the front. It's a quick way of advertising and offers a quicker release than a rear tie. Famous courtesans had their own prints and posters and set the fashion for others to follow.

The Kabuki theatre was influential too, though stage costumes were way OTT. See the little gold number, left. Kabuki was the place to be seen. Spend a whole day at the theatre, change your clothes 2-3 times during the day. See, be seen, network.

Materialism led to competition in costume. 1680 Edo merchant's wife dazzled the city with her costume and a Kyoto wife went into competition. The Edo merchant (whose wife was deemed to have 'won') was punished by the Shogun for 'inappropriate' display of his wife and stripped of money, land, the lot.

Sumptuary laws were brought in, but very hard to enforce and only obeyed sporadically. Colours were supposed to become quieter for the merchant classes but obis (not restricted) became broader and more lavish.

Indigo (kusuri similar to ikat) selectively pre-dyed threads were woven to make pattern became popular. Elegant chic was the new style - subtle details.



Left to right: Courtesans parade in the pleasure district, Courtesan's elaborate layers and hair ornaments, Airing racks as a way of dividing spaces: the kimonos themselves became hanging art.

With thanks to Anna Jackson for use of the V&A images, plus some from a private collection.

Painting techniques (and actual painting) transferred to fabric. Kimonos became and still are considered living, hanging art.

The skill in dressing in kimono is in the subtlety and artistry of the chosen (many) layers. Hair ornaments embellish, but there's not much in the way of jewellery apart from the odd beautiful lacquered 'brooch' sometimes worn at the front of an obi.

Modern times Into C19th there came western pressure to open up Japan. The Shogun was overthrown after a few bad years and poor harvests and the Emperor reinstated.

Kimono, meaning 'thing to wear' began to replace the word *Kosode* (small sleeve openings) as a term of use.

The Emperor moved to Edo, renamed it Tokyo and his *Meiji* government changed a lot, rapidly. The Emperor was portrayed in western dress and was seen in morning coat for formal occasions.

By 1880s urban men were wearing western dress at work during the daytime and changing to kimono for comfort at home. In public and private women stayed in kimono reflecting traditional values, though some wore western dress at the elite end of society. Revealing clothes and mixing with men was considered 'odd'. Tailoring had to be invented in late C19th as this was the first time cloth had to be cut and fitted. Curved seams revolutionary!

Kimono remained normal wear with a bit of a revival in the 1890s, though they tended to be more formal visiting wear.

With outside competition, the textile industry first had to modernise and start to use western technology. Kyoto had historically been the centre of textile industry and in 1876 the mayor sent young men west to learn the new technology: chemical dyes, the use of jacquard looms and to bring knowledge (and machinery) back to Kyoto.

Vibrant colour from chemical dyes meant that fabric, though still expensive, became cheaper.

The Meiji period ended in 1912 with the death of the Emperor and the Roaring twenties introduced new styles *Moga* - modern girl, cut hair. *Moba* - modern boy, grew hair. Both sexes began to wear more western clothes.

Kimonos retained their shape. Patterns once again became bigger and bolder, fashionable and available from department stores 'off the peg'.

Kusumi used stencils to speed up dying large bold designs rather than ikat technique.

Art Nouveau cross fertilised with Japanese design.

In my notes of the day, this very pink effort is called the 'Rennie Macintosh' kimono. Who's influencing who?



Male dress stayed sober, with fine detail and subtle patterning: darks - blacks, navies, deep browns.

More and more, the C20th Japanese wore western dress for everyday.

Haori for men. A little bit like the western gent's tie, a *Haori* (pronounced how-ree) can be used to express individuality. The outside is almost always dark and sober, but the lining inside is often a riot of colour or quite subversive textile prints, harking back to sumptuary laws when discreet outers hid sumptuousness inside.

Wearing propaganda Often childrens kimono (particularly boys) would sport



commemorative outfits. The first Kamikaze plane flew originally from Tokyo to Croydon and the fabric had details of airplane, route, flags and a picture of Tower Bridge. *Wearing Propaganda* - edited by Jacqueline Atkins and reviewed in Wardrobe when it came out a couple of years ago, is an excellent source for information.

Pre war saw the last flowering of kimono.



Post 1945 the younger generation wanted all things American and kimonos were kept for formal tea ceremonies, weddings, *ikebana*.

Consequently they became very expensive

and held high cultural value. As usage contracted, symbolism became more important.

Inspiring contemporary textiles, now often used as purely display items, are not worn, just hung.

There are happily, signs of a resurgence among the young. Easy to wear kimonos for summer

have been brought out

- for example Benetton had a range of street-style kimono recently. You can even have

velcro in modern obi. Wear what you like in modern kimono incarnation!

There has also been - odd to those of us brought up to think of the kimono as graceful, delicate and formal - Goth kimono - street style. The Goth look has been inspired by punk, though it's not as aggressive; more new romantics.

At the opposite extreme the *Lolita* look is all about 'cute': very pretty rather than sexual. Peter Rabbit on an obi? Candy stripe kimono? Whatever next?

Finally, when we'd got to the questions part of the talk, Anna recalled how delighted they had been at the V&A when a display called *Kitty and the Bulldog* (east meets west) was Flash mobbed by women wearing *Lolita* kimonos.



Dressed for War: Fashion in the First World War

why clothes matter

Saturday 1 February 2014

■ Bath Bowling Club, Pulteney Road, Bath BA2 4EZ

Speaker Nina Edwards

Report by Elaine Uttley

Members attending the 2014 AGM at Bath Bowling Club were treated to a fascinating talk on fashion during the period of the First World War. This was delivered in a fabulously accessible style by Nina Edwards, author of an eclectic mix of work, including a history of offal and a novel about allotments.

Nina's lecture centred around the idea that fashion has a value that is often overlooked by First World War historians; she asserts that it is in no way trivial to consider clothes and the body when looking to understand this period of history.



The first image of a nurse in Flanders wearing a wool tunic and belted skirt who would have given out clean handkerchiefs to wounded soldiers demonstrated that clothing mattered hugely as it represented a sign of civilisation in the midst of turmoil and chaos on the battlefield.



Fashion did not cease to exist during the war years. Women known as *The Fannys* drove trucks behind the lines and wore tubular coats made out of rabbit skin, the style of which was imitated on the streets of Paris. There

was still a desire to be fashionable and to buy couture during the war years. Clothes shed light on conditions on the battlefield and we heard accounts of nurses wearing practical jersey layers and their long sleeves getting dipped in septic matter; plus soldiers wearing great coats saturated in mud. A successful Allied naval blockade meant it was difficult to get the khaki for British uniforms dyed correctly as Germany produced the dyes. Battle lines were not always clear cut however, as Great Britain supplied cloth to Germany until 1917.

Uniforms can sell a war to young men,

but often the dress uniforms were ill-fitting. The ranks got what they were given; while the officers had their uniforms made by their own personal tailors and often customised them to express their individual superiority and wealth. Women working in practical roles in factories still cared about their appearance and we saw images of female workers with different coloured ribbons in their hair and a range of shoelaces. We were reminded that there was not one universal look; people still felt it important to have personal style.

Replica uniform was *de rigueur* for children and very desirable attire for Christmas parties.

Soldier and nurse dolls were also popular toys throughout the war years and beyond. Pilots often had ephemera for luck such as toy owls and in



several cases wrote home asking for silk stockings to put over their heads whilst flying as they believed they would stop the face burning in the event of an accident.

At the start of the war, males at this time were united in their dark clothes and the idea of *vigorous restraint* prevailed.

Women would be wearing corsets and have long hair. The influence of the *Ballet Russes* and Eastern fashions like harem pants was strong, but as the war progressed, Paul Poiret's cocoon silhouette became dowdy and the very modern jersey fabric and softer lines put forward by Coco Chanel gained prominence. Chanel designs were very simple and the perfect choice for a period when you didn't want to be seen as splashing the cash on frivolous fashions. The USA also had a sartorial impact at this time. Dancing the tango and foxtrot in the new dance halls encouraged close bodily contact and in turn, more fluid clothing. Many women working as land girls or in industry wore trousers and it was shocking to many to see the outline of female legs. People also got tired of wearing black for mass mourning; as the war went on, it became meaningless and there was a desire for more colour.

Nina had us all enthralled with her entertaining quotes and brilliantly sourced images and it was a captivating introduction to a year full of First World War commemorations.

Nina Edwards has written a book: *Dressed for War, Uniform, civilian clothing and trappings, 1914-1918* published by I.B.Taurus RRP £25.00 ISBN 978-1-780767079 www.ibtaurus.com



Dress uniforms for the navy and the Royal Air force followed by working girls from a factory up north in England and a brothel up north in France.

It was of course also the AGM.

Shown left is outgoing Chair Jean Scott after a hectic seven year stint and incoming Chair Tony Cooper formally wresting the gavel from her.

WECS adopts the same strategy as parliament does when a speaker is appointed. No vote and you have to be led, reluctantly to take up the post! Grateful thanks to both: one for a job well done and the other for stepping forward!

We also have a new Editor of Wardrobe: Vibeke Ormerod (right, at the WECS Hats study Day).

Elaine Uttley has found that the day job is interfering with the *Wardrobe* and something had to give. She wasn't able to be at the AGM, but sends her very best wishes.





Above: Dr Jane Malcolm Davies and Ninya Mikhaila
Far left: The slightly unnerving swaddled baby - available for practise after the presentation, plus their reproduction of Lady Mary Feilding's outfit.

Counting Cuffs and Analysing Aprons: A statistical approach to children's dress in the sixteenth century.

Speakers Dr. Jane Malcolm-Davies and Ninya Mikhaila

Report by Heather Gillard

It's always good when you are driving to a venue on a first visit, to see someone in the car park that you recognise, which was how it was when I arrived at the BAWA on the study day morning. It was bright and sunny and I was looking forward to the day.

The meeting room had plenty to look at with regards to children's clothes and I had my coffee whilst awaiting the first talk.

We were

introduced to Dr. Jane Malcolm-Davies and Ninya Mikhaila who have a wide knowledge of this period and were enthusiastic in their presentation of the research that went into producing the book *The Tudor Child*.

The research for this book was led by Jane Huggett and we heard that initial research found only rare extant items from this period but many paintings from the era. The authors decided to keep the research to Northern Europe where they used 1155 representations of images which included statues, brasses and pictures as well as a vast amount of written data. From a statistical analysis of over 15,000 wills, only 357 items related to children and these were predominantly children up to twelve years.

We were then taken through the stages of childhood starting with new-born babies. All babies were swaddled over a shirt and the style was constant but the material differed depending on the status of the family. The child's head was always covered with a cap or a hood and as the child became more mobile the swaddling

would be moved away from the arms to give freedom of movement. A waistcoat would be added which could be knitted or made from material. Pins were always used to secure the swaddling which was met with slight gasps from the audience. Babies could, however, be left more loosely covered if the weather was warm enough!

We looked at how babies and toddlers of both sexes were dressed similarly in skirts and petticoats and how tucks in the hems or at the waist were used for the practical reasons of allowing for growth. Boys would generally have a gown open to the floor whereas a girl's gown would generally be open to the waist. This allows the viewer some means of telling boys from girls in family portraits with numerous children all dressed in gowns often made from the same material. Also the various ages of the children could be identified by the caps and aprons worn by the younger family members and added sashes and swords for boys and more fashionable dress for the older girls.

Boys would be breeched from the age of six or seven and their dress would then match that of the adult male.

We were shown a graph where the colours worn by children in 574 images were analysed. This did not reveal any specific choice in colour regarding gender but was more related to the social or economic status of the family. Black, red and white were used most often, followed by brown, blue, grey and green.

continued on next page

Janet Arnold Study Day

15 March 2014

Dressing the Little Dears

BAWA, Bristol





Early model

The second part of the talk was given by Ninya Mikhaila, who has been making reconstructions of historic dress since 1988. We saw a portrait of Lady Mary Fielding, aged seven, from 1620 alongside a photograph of Ninya's daughter Minnie dressed in a representation of the gown, but Minnie has grown and therefore would no longer fit into this particular outfit. Therefore Ninya dressed Minnie in a kirtle and gown which was based on figures on a monument to Sir Oliver Oglender. Minnie had been patiently waiting dressed in a linen smock with her hair braided into two plaits and bound over her head. A golden yellow kirtle was put over the smock and done up at the centre back using hook and eye fastening. The kirtle bodice was stiffened with canvas to make a firm under garment. The russet coloured gown was placed over the kirtle and this was fastened at the centre front using a ribbon threaded through brass rings on either side of the bodice. A v-shaped back neck allowed the kirtle to show from under the gown.

Minnie did a great job of modelling the complete outfit which was finished with a cream cap with a stiffened front which was attached to her plaits. She then walked up and down to allow everyone to get a good view.

Ninya explained that fabric was usually woven 22" wide and therefore even small skirts would have seams to add necessary width to the skirts. Gowns were normally lined with silk and then trimmed with velvet and lace.

Finally we concluded with a time for questions which were asked about seasons and colours. Whereas the wealthy could have different wardrobes of light or heavier weight garments, poorer families would have to add layers to get extra warmth. Colours could relate to your profession or rank. Hunting would require colours that would camouflage; therefore browns, greens and autumnal shades would be used. Anyone participating would need garments in these colours.

Servants could be given an allowance of fabric which is called a livery. This is now the word we associate with a uniform.

This was a very interesting start to the day and I was very pleased to be able to purchase the book 'The Tudor Child' which I am sure I will be using in the future.



What will Baby wear?

Speaker Noreen Marshall

Report by Vivien Isbister

In the second talk of the day we were given an insight into garments worn by babies through the centuries. Noreen Marshall's talk took us up to the present day.



We know from biblical times that babies were swaddled, a common practise which continued for centuries, performed by all ranks of society. For contentment and warmth a baby wore a nappy or binder and a shirt followed by the swaddling bands. The bindings were narrow strips of fabric held together with handmade expensive open ended pins.

Swaddling kept babies immobile, thought at the time to help keep the limbs straight. As the baby became more active the arms and hands would be kept free from the bindings.

Better off families from the 18th and 19th centuries had their swaddling bands embellished with embroidery and lace. A contemporary form of swaddling is the sleep sack thought by opponents to affect hip development. Moss was frequently used to line the baby's cot.

At baptism or christening, a baby would have a Chrisom or linen facecloth placed over its head. An innocent child buried under one month old, known as a Chrisom Child would be wrapped in its Chrisom Cloth or veil. Due to the low survival rate of babies in the 16th, 17th and early 18th centuries this was a regular occurrence. Research has found that no Chrisom Cloths now exist.

En route to church for baptism a swaddled baby would be wrapped in a Bearing Cloth, an heirloom, ornately decorated just like the christening robe, which replaced it at the end of the 17th century.

A pincushion included in a layette gift for the baby during the 18th and 19th centuries had a rhyme or prayer stitched onto it with the family coat of arms also part of the decoration.

Baby christening robes were made of silk or satin, until cotton became available during the Victorian era, and were generally elaborately decorated and many would be passed on to second, third and fourth generations. During the 19th century "Christening Sets" became popular, these comprised of a long gown, bib, bonnet and booties. Highly embellished garments could weigh several pounds.

The introduction of cotton fabric was a boom for infant clothing. Bibs, caps and slip gowns were made using cotton. The four styles of slip gown in the 19th century all had drawstrings at the neck, which could be a choking hazard.

Everything changed when the Clothes Reform came about towards the end of the 19th century which



warmth. During the 19th and 20th centuries a barracoota was a popular under garment, later replaced by the Liberty bodice in about 1925.

During the 1920s a greater variety of functional baby clothes came onto the market, for instance the romper suit, like a dress but with elastic and buttons at the hem to fasten. In the 1930s Pram Sets were popular.

In 1974 the baby stretch suit, the forerunner of the baby grow came onto the market. Some commented it could still be worn by a baby who had outgrown it!

Identifying the sex of the baby wasn't easy until coloured clothing became available. Since WWII we in the UK have adopted the colours of pink and blue.

Through the centuries babies have had their bottoms covered initially with binders made from linen or softer fabric, then the terry nappy and now the disposable nappy. From 1909 fabric overdraws or pilch was used to cover the nappy for modesty. Much more practical was the availability of plastic pants during the middle of the 20th century. In 2002 a nappy holder made of hemp cloth in the design of the Union Jack in celebration of the Queen's Silver Jubilee, was produced.

Noreen Marshall took us on a most interesting journey following babies and their clothing through the ages.



Above: Babygrow for boys (blue) c1984 and girls (pink) c1980 *inset:* Romper suit 1950 photos by Vivien Isbister
Far left: Liberty bodice c 1925
Below, left to right: Baby set c1650, yoked gown 1902, Union flag nappy holder and contemporary swaddling. Photographs Noreen Marshall

meant the mass production of children's clothing, available to all. Also for the first time manufactured paper patterns for the home dressmaker became available. Before this time the mother would make the clothes for the forthcoming child, using squares or rectangles of cloth joined together to form the required garment, this method reduced wastage. Fabric width was narrower at that time.

Shortening or cutting down the baby gown was done when the child started to walk. This could be done by putting in tucks.

The invention of manmade lighter weight fabric from about 1910 onward meant a great change in style, cost and laundering of infant wear. Previously used fabrics made from natural fibres and elaborately embellished were very awkward to launder.

Before central heating babies and young children wore more layers for added





Suitable Dress for Boys

Two hundred years of the suit 1760 to 1960

Speaker Alasdair Peebles

Report by Sarah Bartlett

Alasdair started his talk with a photograph of himself aged 6 dressed in a military uniform, lovingly made for him by his mother, and this started his passion for collecting boys' clothing.

He discovered an area that was a rather neglected and an almost invisible field with a lack of boys' wear in many collections. This may have been because culturally it was not considered appropriate to draw attention to young boys; babies and youths yes, but not boys. Alasdair's collection occupies one room in his house and when it gets too big because he has bought another piece, something has to go. He is determined that his collection will not take over him and his house!

Early start

The first suit Alasdair showed was a photograph of a silk jacket with matching beige trousers, dating from around 1760, which had come from the de-accessioned collection of the Brooklyn Museum in New York. Alasdair managed to buy this suit as it had been turned down by the Metropolitan Museum, probably because the silk was shattering. Also the breeches had been 'adapted' at some point with an area filled in with brown large check cotton.

The next suit, about the same date, was a photograph of a figured brocaded silk coat, typical of court dress, and probably French (shown in last *Wardrobe*). It would have fitted a boy aged about eight.

The 1780s were represented by the skeleton suit. Alasdair brought one from his collection made of unbleached cotton (see below), thereby making it extremely durable

and fully washable and highly suitable for children. It is thought they were called 'skeleton' suits either because they were a figure-hugging style or because of the buttons which joined all the pieces together in the same way that the bones of a skeleton are attached one to another. The trousers buttoned to the shirt very high up on the chest. These suits were in continuous use until around the 1820s and were usually worn with a green or blue over jacket. This clothing was definitely made for children who were between the 'petticoats' and the 'three piece suit' stage. In portraits it was fashionable to portray children wearing these suits with large open necked collars and sashes, but in reality they had close fitting high collars and no sashes.

The Tunic suit

Then came the tunic suit. The one Alasdair showed us probably belonged to a boy aged about five and dated from the 1820s. Beige striped cotton with a high neckline and long sleeves and mulberry-coloured frogging across the front of the jacket. The trousers had a series of tucks in the legs so they could be let down as the child grew taller. The coat was very full at the back and had two fake pockets edged in red/mulberry to match the front frogging. Later suits had wider neck lines and short sleeves. Military details, such as frogging, were extremely popular around this time and these suits were very much in demand

Above, left to right School uniforms and a Riding habit.

Below, left to right Alasdair Peebles, 1820s Military style frogging, Skeleton suit, Kilt and jacket with black rosettes, the Tunic suit and the ubiquitous sailor suit.





during the 1830's.

The 1830s saw the arrival of the shawl collar cut on the same lines as the sailor collar and this would eventually lead to the famous stiffened Eton collar. Trousers for men also became popular at this time; previously they had only been worn by fishermen, now men were wearing pantaloons.

A photo of a young boy wearing a red hunting jacket brought us to the 1840/1850. It was very smooth fitting with tiny buttons and narrow tight fitting sleeves. The sleeves were very long giving an almost ape-like appearance to the wearer. Neat slit pockets completed the tight-fitting look.

Zouave Suit



The Zouave suit, named after the French army regiment formed from members of the Algerian tribe Zouave was another interesting influence on the style of boys' clothes. Alasdair's example was a short brown wool twill jacket, rounded at the front and fastened with a single button at the neck. Worn with knickerbocker-type trousers, these were the beginning of shorts for boys. These suits became very popular and were made in many different types of material.

The Sailor Suit

The Sailor suit became fashionable when Prince Albert Edward was dressed in one especially made for him by the sailors on the Royal Yacht in 1846. Until the 1880s the Royal Navy did not have a proper uniform. Alasdair showed an 1870 suit which had borrowed features from the original uniform such as braiding, buttons and collar plus a belt. These were older boy's suits, not for pre-school-age boys. Most sailor suits that survive today date from the 1920s and are made of white cotton. A genuine sailor suit, made by sailors on board ship, has unique features such as decorative needlework where the areas of reinforcements are used, especially around the neck, and are made of white material. A photo of Stanley Coote's 1852 suit, made on board his father's ship, showed this needlework and helped to prove that it was a genuine suit from that time. When sailor suits became very popular,

they were usually made of blue material and followed a mid-shipman's uniform. These were mostly worn by teenage boys and became known as 'midi suits'.

From the collection we were now shown a kilt suit, which Alasdair admits he is prejudiced against as he was made to wear kilts when young. This one had three black rosettes on the front, though no reason could be found for having these and also the number of rosettes often differed. It was worn with a tight velvet waistcoat and short jacket.

Norfolk suits

Norfolk suits dating from 1900/1910 are very rarely found. In fact no collections has one, probably because they were older boys' wear and would not have been kept by mothers who seemed to save their younger children's clothing, hence no examples survive. The 1920s was represented by the Buster suit in apple green, similar to the skeleton suit but with short trousers. Eton suits were worn up until the 1930s but do not appear before 1914. These had the famous stiffened collar and black tie, black waistcoat and coat, 'salt and pepper' trousers and a top hat completed the outfit. A photo of a boy wearing a classic blue blazer from the 1940s rounded off Alasdair's talk. It was a fascinating journey through the clothing of boys who were no longer toddlers, but not yet considered ready for the adult world.



Dr Kaori O'Connor, pleased owner of her own Ladybird dressing gown. Caroline Ensby whose generous gift it was. The Ladybird figures and the Ladybird range of robust children's clothing.



The Ladybird, the Dressing Gown and a "Golden Age" of British Childhood.

Speaker Dr Kaori O'Connor

Report by Annabel Ayres



"Before the little black dress, there's the black hole . . ." With this statement, Dr Kaori O'Connor began her fascinating talk which rounded off the Study Day. Her expertise as an anthropologist means that she's more interested in the symbolism of certain styles of clothes, rather than specifics. As a result we were given an overview of children's wear from 1914 -1960 and what it tells us about childhood.

Kaori pointed out that from the early years of the C20th, through two World Wars and after, was a time of Kinderkultur. Children were precious and had to be kept safe. Accompanying this general aspiration was the importance of learning and reading, which was not only supported by the children's books appearing at the time, but also by the role played by broadcasting. The radio was very much the focus of entertainment and information within the home and programmes like Uncle Mac's Children's Hour, which began in 1922, were both comforting and improving.



Kaori thought the best garment to illustrate this care of children was the dressing gown - the middle classes

had them and others aspired to have them, but not many fabrics were suitable - they were stiff and heavy. Britain had not kept up with developments on the continent but the Pasold Brothers from the Bohemian Egerland had developed new fabrics in the 1920s, which led to a substantial trade with Great Britain. This is where Ladybird comes into the picture.

The Pasold factory in Langley opened in the '30s and with their high-tech knitting machines, the company made underwear for men, women and children, which they sold direct to Marks & Spencer, and then to Woolworths. It was Eric Pasold who thought up the brand name Ladybird. He had noted the success of the Disney characters and the value of advertising that appealed to children. He made the Ladybird image irresistible, with full-size posters of action-packed ladybird

scenes, and by booking regular pages in children's magazines like Swift for action-packed stories that featured the clothes and promoted The Ladybird Club.

Gradually the children's night and underwear range lead to dresses, T-shirts and shorts as outerwear, and with their circular knitting machines Pasold developed clothes where the shape was designed into the cloth - all based on tubes and knitted welts - they made stretchy, washable, colourful clothes, the sort we take for granted today.

By the clever use of technical innovation and imaginative advertising the Ladybird name became an icon of C20th retailing but the trend in the 1960s for dressing children in styles copied from adult fashions marked the demise of the distinctive Ladybird brand and the end of "innocent" childhood.



We all enjoyed Kaori's enthusiasm for her subject - she loves the Ladybird story - and by way of thanks her talk was given a great conclusion when Caroline Ensby gave her a child's red and white Ladybird dressing gown of her own!



Elizabeth and her people



Report by

Vibeke Ormerod and Liz Booty

Photographs: Vibeke Ormerod

Late Shift extra

The Elizabethans Undressed at the National Portrait Gallery on Friday 25th October 18.00-22.00

*Wow - what
an evening!*

This fantastic event at the National Portrait Gallery was one night only, held in partnership with The School of Historical Dress to complement the current exhibition of Elizabeth I & Her People, a free, magical evening with a myriad of events on offer in the various galleries.

Six actors, four men and two women were being dressed in the most sumptuous costumes, made by Jenny Tiramani and her team. Elizabethan poetry was recited by strolling players, there was opportunity to draw Elizabethan fashion and costume from life. The art of Elizabethan calligraphy was performed by two scribes writing visitors' initials, a herbalist revealed the ingredients and techniques of making Elizabethan cosmetics, there was a writer in residence and a workshop to create Elizabethan accessories supported by two costume designers. Musicians performing on Elizabethan instruments in the main hall and bookshop bar completed the event.

For us the highlights were the dressings, starting from simple smock to captivating court dress, taking place in different galleries, expertly carried out by the dressers, who answered audience questions.

It was fantastic and full of illuminating aspects about dress and life for the privileged noblemen and women of the time. The costumes were exquisite from the shoes right through to the kid leather gauntlet gloves.

The farthingale fashion changed over the period but the common ground was the way in which the skirts were being pinned to the farthingale frame, creating the wonderful top 'folds'. Waists were shown off by chains or strings of pearls fastened under the stomacher, emphasising the V line and small waist. Corsets were heavily boned; one early one being so long that it was impossible to sit down unlike a shorter one from 1600-1610.

Seeing the stomachers being pinned in place with pearl headed pins, forming part of the design, was fascinating. We were told that this, over time, distressed the fabric so that the stomacher often had to be renewed on its extremities.

Jenny Tiramani and her team pulled out all the stops to make this an illuminating, inspirational and entertaining evening.





Textile Fair 2014

Sunday 11 May 2014

■ Warner Textile Archive, Silks Way, Braintree, Essex, CM7 3GB

www.warnertextilearchive.co.uk

The Warner Textile Archive's annual Textile Fair brings together a diverse group of specialists, designers and craft people to celebrate all things 'textiles'. **Stalls** offering vintage pieces, ethnic fabrics and haberdashery, plus African fabrics, beads and baskets, along with Indian and Chinese textiles.

There will be hand-made ceramic buttons and beaded objects, jewellery and clothing.

Free Talks 'Writing with Threads' A talk by Martin Conlan, an expert on Chinese tribal textile arts and crafts. 'Textile Challenge 2013, Art Deco – Spirit of the Age' Caroline McNamara will speak about the journey from the Warner Textile Archive Collection through to the CAMAC Textile Challenge - on display in the Archive Gallery.

Demonstrations Sara Impey will show her technique of stitching lettering onto quilts, following the publication of *Text in Textile Art* last year. **Norfolk Yarn** will be on hand to answer any questions as they demonstrate spinning with their locally-sourced and hand-spun yarns and wool. Alongside her stall Angela Massey will be working on her beautiful beaded objects and showing visitors how she achieves such intricate and unique items. **Archive Store Tours** A behind-the-scenes look at textiles and documents to celebrate the Archive's 10th anniversary, guided by former Warner & Sons employee Jan Weavers.

Advance tickets are now available. £5.50 in advance £7.00 on the day. Keep checking our website for updates and further details.



The Vintage Bazaar

21 June 2014

■ The Vintage Bazaar Antique and Vintage Textiles and Costume, The Cheese and Grain in Frome

the.vintagebazaar.blogspot

Over 30 stalls of vintage textile and costume. There are still spaces available. If you're interested in taking a stall, please contact jlgt40@aol.com

The First Georgians Art and the Monarchy 1740-1760

17 April - 25 June 2014

■ The Queens Gallery, Buckingham Palace, London

www.theroyalcollection.org.uk

Explore the Georgian era in more detail with a combined visit to The First Georgians: Art & Monarchy 1714-1760 at The Queen's Gallery, Buckingham Palace and Meet the Georges at Kensington Palace. At Kensington Palace, the King's Apartments have been re-presented in the style of the Hanoverian period, and The King's Presence Chamber has been beautifully restored with crimson damask silk and gilded paintwork.

Adult £20.00, Over 60/Student (with valid ID) £18.00, Under 17 £18.00

Price includes a group visit to both The Queen's Gallery, Buckingham Palace and Kensington Palace.

A visit will last a minimum of 3 hours, plus travel between venues.

To book, please telephone +44 (0)20 7766 7322

Please note that this tour is for pre-booked groups only.



Spirit of the Cloth

World Textile Day West

Saturday 1 November 2014 10.00-17.00

■ Saltford Hall, Wedmore Road, Saltford, Bristol BS31 3BY

www.worldtextileday.co.uk

Textile Traders: enquiries@textiletraders.co.uk 01588 638712

Exhibition of stitched, printed, embroidered and woven textiles, costumes and artefacts from around the world. Meet specialist world textile traders, including John Gillow, Martin Conlan, Susan Briscoe.

Free entry to the exhibition.

Lectures throughout the day are £2; tickets at the door

Corsets and cami-knickers

until 8 June 2014

■ Northampton Museum and Art Gallery

Guildhall Road, Northampton NN1 1DP

www.northampton.gov.uk/museums

01604 838111

Discover the history of underwear in 50 objects. This exhibition examines how underwear has affected the lives of people through the ages, and how fashion has dictated ideas of body image.

Admission free.



Ossie Clark: A British Fashion Genius 1967-77

until 29 June 2014

■ Gallery of Costume, Manchester

www.manchestergalleries.org/our-other-venues/platt-hall-gallery-of-costume

Sunday Times, 1968
© Peter Knapp for the Sunday Times

A retrospective for one of the most influential of British designers of the later 1960s and 1970s. Renowned for his fluid lines and unsurpassed cut, Ossie Clark also used the creative and cutting edge prints of his wife, Celia Birtwell. The Gallery will showcase 25 outfits from the height of his career, many acquired very recently.



WECS Book reviews

The Cheapside Hoard - Exhibition and Book review

Report by: Pat Poppy

London's Lost Jewels: The Cheapside Hoard by Hazel Forsyth.

Philip Wilson Publishers Ltd

ISBN 13: 9781781300206 ISBN 10: 1781300208 £19.95

This exhibition is on at the Museum of London until 27th April 2014, so if you can get to it, go.

If you can't get to it, buy the book.

Having said that getting into the exhibition is interesting, no cameras, no bags, no coats (lockers are available), past security guards and through a full height turnstile, it's like getting into a bank vault, but then this is serious jewellery.

In 1912 some workmen discovered a large cache of late sixteenth-early seventeenth century jewellery in a cellar in Cheapside and this is the first time all 400 pieces have been brought together. The exhibition covers the discovery with photographs, contemporary illustrations, maps, and some wonderful early shop signs. It then goes on to set the scene of London in the first half of the 17th century, the work of goldsmiths and jewellers, and their shops.

There is a discussion of where the jewels themselves come from which gives an idea of how wide the trade routes were. There are sapphires from Burma, India and Sri Lanka, some amethysts from India others from Ethiopia, Bohemia, Albania and Brazil. Rubies and garnets from Burma, India and Sri Lanka, turquoise from Persia, and emeralds were from Colombia, including a spectacular watch in an emerald case.

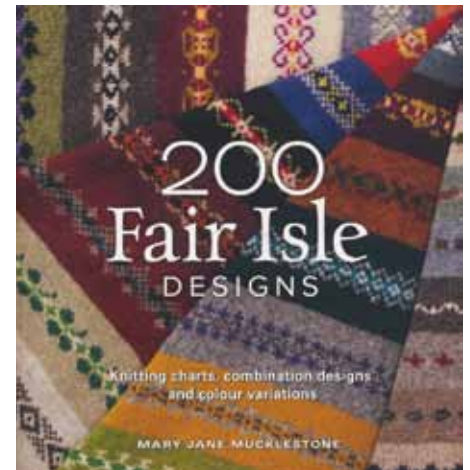
The exhibition and the book match jewellery in paintings with examples in the collection. There are chains meant to be worn in loops, beautiful pendant earrings, and plenty of rings. Interestingly, there are not many pearls, though this may be because they have not survived the conditions in which they were hidden, however, there is a lovely tiny pin, topped with a ship, the hull made from a baroque pearl and the rigging of gold.

A BBC4 programme on the Cheapside Hoard, made to coincide with the exhibition is not currently available via the BBC website, but it is available online in two parts from YouTube:

Part 1. <http://www.youtube.com/watch?v=dk6GYHxop6I>

Part 2. <http://www.youtube.com/watch?v=1lbEg3-nBO0#t=148>

Opinions in the book reviews are the individual reviewer's; WECS takes no responsibility for your ultimate enjoyment! If you've come across any books you think other members might appreciate, do please let the editor know. They don't have to be newly published, or even current.



200 Fair Isle Designs - Knitting Charts, combination designs and colour variations

Author: Mary Jane Mucklestone

Report by: Fiona Starkey

Search Press ISBN 978-1-84448-692-2
£14.99

Fair Isle knitting always looks so rich and varied, but if you've been put off starting, this book should demystify the whole process.

The patterns were originally to use up any spare scraps of wool left over from other knitting: hence the amazing variety of colours in any one item. However, the real joy is discovering that there are usually only two colours in any one row of knitting, however chewy the pattern looks. Put like that, it seems downright approachable.

There is an introduction to put you in the picture which covers yarn types, dyes, early examples, needles and equipment and some almost idiot-proof instructions (starting with casting on...)

if you've never held a knitting needle before. There follows info on tension, how to hold the wool and how to correct mistakes. Finishing, colour theory, classic design principles and project planning follow - and then you get to the real meat of the book: page after page of glorious patterns, shown as knitted samples, colour charts (with variations) and suggestions for repeats and ways of using the pattern shown.

It's a visual treat, even if you don't knit. And yes, there are 200.



Clothworkers' Centre

open now

■ The Clothworkers' Centre for the Study and Conservation of Textiles and Fashion Blythe House, 23 Blythe Road, London W14 0QX

■ vam.ac.uk

The Centre is open by appointment to visitors and groups who would like to study and research objects in the Textiles and Fashion Study Collections. Search 'Clothworkers' centre' for a direct link.

Fashion Rules

until June 2014

■ Kensington Palace, Kensington Gardens, London W8 4PX

www.hrp.org.uk

A nipped-in waist in the 50s. Diaphanous fabrics and short hemlines in the 60s and 70s. Sparkles and shoulder pads in the 80s. These are the fashion rules we all dressed by - even members of the Royal Family. Dress from the collections of HM The Queen, Princess Margaret and Diana, Princess of Wales.



A Queer History of Fashion - From the closet to the Catwalk

Edited by: Valerie Steele

Yale University Press in association with The Fashion Institute of Technology, New York ISBN 978-0-300-19670-2 £30.00

This book is billed by the publisher as an unprecedented in-depth exploration of the complex interrelationship between high fashion and queer history and culture.

From Christian Dior to Yves Saint Laurent and Alexander McQueen, many of the greatest fashion designers of the past century have been gay. This book examines high fashion as a site of gay cultural production from as early as the C18th and explores the aesthetic sensibilities and unconventional dress of LGBTQ people, especially since the 1950s.

Sumptuous illustrations include both fashion photography and archival imagery.



WECS Pinboard

Practical recycling

From time to time WECS is offered the thinnings or legacies from a lifetime's collecting... or occasionally is just the beneficiary of a good clear out!

There is a charity called **Tools for Self Reliance** based in Bristol which is looking to give practical help to practical people overseas.

They're looking for haberdashery items to make up kits to accompany sewing machines. For example:

Fabrics, cotton threads, zips, embroidery threads, buttons, crochet hooks, marking chalks, buckles safety pins dress making pins, needles, thimbles, wool, stitch holders row counters, knitting needles, wool, velcro elastic press studs, hooks and eyes, tape measures, bias binding scissors ... you get the idea.

Contact Dee Weekes 0117 9603017 or Mary Bishop on 0117 9676807

Request to all Quilters

Can you make a quilt for the neonatal intensive care unit at Bath Royal United Hospital? New quilts at the unit are always welcome: they brighten up the cots and give a great deal of pleasure.

Small enough to do quite quickly, they're a brilliant idea to fill in your time between projects! Please make with these guidelines:

- ~ Finished size 20"x16"
- ~ Rounded corners (nothing to poke tiny eyes)
- ~ Bright or nursery colours (but go easy on green)
- ~ Batting that will wash at 60 degrees (pure cotton is best)
- ~ Nothing for tiny fingers to catch in
- ~ Nothing that can come off!
- ~ Either write indelibly or embroider on a length of cotton tape the name of the maker and sew on firmly.

All quilts initially be delivered to the *Forever Friends* Appeal Office at the RUH, Bath. Thanks!

Seventeenth century France

This contact came through the website. Name: Katia Boudier
Email: evenements@vaux-le-vicomte.com

We are organizing a big event on Sunday, 25 May, which aims to reproduce the atmosphere of the 17th century through different events such as horse shows, baroque dances, falconry demonstrations. This event brings together nearly 5,000 people each year and the idea is for visitors to come dressed from the 17th century. To celebrate the 10th anniversary of the event's founding, we are looking for groups of people based abroad to come dressed in 17th century clothes. Each group will be able to parade in the French Formal Garden of Vaux le Vicomte representing its country. This event will allow you to discover a 17th century masterpiece of French cultural heritage and enjoy one of the most stunning events of the year. Our price for associations is set at 13 euros per person and one free entrance per 20 people (normally 17.50 euros per person). For reservations, contact Erika Dubois at erika.dubois@vaux-le-vicomte.com or Muirgen Rio at commercial@vaux-le-vicomte.com. Best Regards, Katia Boudier



Rug making tools

Remember this item? One half slides up to (apparently) cut or push the contents of the needle and we were intrigued to know exactly what it was supposed to do/be.

Member Eileen Redding replies: "... with reference to the *For sale* article on the back page of the autumn edition of *Wardrobe*. Alongside the heading "Rug making tools" there is a photo of "a rather arcane looking implement". I can tell you (see Molly Proctor's book *Needlework Tools and Accessories*, page 111) that your implement is a "Home Rug Making Machine" c.1900 which then cost one shilling and threepence. It was "used on burlap or flannel stretched over a square frame; a continuous length of wool was threaded into the needle and pushed through the fabric forming a loop on the underside". Molly describes it as "less successful" than other gadgets." So there. Thanks to Eileen for the information.

Huddersfield University jobs

There are three exciting positions being advertised by the Department of Fashion and Textiles, at University of Huddersfield.

Professor in Fashion <http://www.jobs.ac.uk/job/AIL610/professor-in-fashion>

Reader in Fashion Design <http://www.jobs.ac.uk/job/AIL756/reader-in-fashion-design>

Reader in Costume <http://www.jobs.ac.uk/job/AIL758/reader-in-costume>

The reader post in costume is a re-advertisement so if you know anyone appropriate with a passion for pioneering research in this area please pass on. Dr Kevin Almond, Head of Department Fashion and Textiles, University of Huddersfield
01484 473112
k.almond@hud.ac.uk

Interesting websites:



www.folkwear.com

Since the 1970s, Folkwear patterns have been used by theatre and dance costumers, historic reenactors, art-to-wear aficionados, and anyone who enjoys dressing with a bit more flair.



Steed Bespoke Savile Row

<http://www.steed.co.uk/en/history-of-steed/>
<http://www.steed.co.uk/en/videos/>

History of the firm, with pattern cutting shown in real time by a Savile Row tailor. Educational at the very least. Anyway, their website is interesting and they do seem to have a sense of humour!

From Carol Bell

Hi - I found this link to some amazing old patterns...crochet, knitting, tatting, cross stitch from ca 1900... All free. Of interest to sewing nerds like us!
<http://www.antiquepatternlibrary.org/html/warm/priscil.htm>

Talent for Textiles Program for 2014

Wed 7 May Textile Fair	Deans Court, Wimborne BH21 1EE 10.00 - 17.00 Café £5 per person includes National Gardens Scheme Open Day at Deans Court
Sun 15 June Rag Market	Masonic Hall and Wine Vaults at 29 Church Street Bradford on Avon BA15 1LN 9.00 - 15.00 Free entry
Thurs 10 July Textile Fair	Brownsword Hall, Poundbury Dorset DT1 3GN 9.30 - 16.00 Free entry
Sat 6 Sept Textile Fair	Masonic Hall, Church Street, Bradford on Avon BA15 1LN 10.00 - 16.00 Free entry
Wed 22 Oct Textile Fair	Meeting House Arts Centre, Ilminster TA19 0AN 9.30 - 16.00 Café Free entry.

Please note there is NO early entry.
www.talentfortextiles.com
Caroline Bushell <tygandco@btinternet.com>
or Linda Clift <textile@lindaclift.co.uk>



The School of Historical Dress is offering a wide and varied number of courses for the spring/summer term 2014 in their workshop in Charles Square, London, from Tailoring stitch techniques 1400-1800, through wig-making to Early C17th underpinnings and Victorian Dress decorations. There will be more courses in the Autumn as well as several public events including one to celebrate 50 years of Janet Arnold's *Patterns of Fashion* series. For full details, see their website:

www.theschoolofhistoricaldress.org.uk
info@theschoolofhistoricaldress.org.uk

Copy for the next newsletter to Vibeke Ormerod by 30 June please
Contact details for WECS committee on Page 2

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EXCITING INDIAN JOURNEYS FOR THE WINTER SEASON 2014-15

Cultural tour of West Bhutan to include the Thimphu Festival
October 2014

A short tour of Rajasthan including the Pushkar Camel Fair with visits to Ranthambore Wildlife reserve and Bharatpur Bird Sanctuary
November 2014

The fabulous textile and craft tour of Rajasthan and Gujarat including a visit to the Surajkund Craft Mela with an optional extension to Khanha Wildlife Reserve
February 2015

Cultural tour of West Bhutan to include the Punakha Festival
February/March 2015

For brochure and further information please contact Pie Chambers
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