

WECS Wardrobe

Spring issue 2015

£5.50: Free to members



www.
wofecostumesociety.org

Calendar

Pittards visit *fully booked*

5 May, 2 June, 4 August 2015
■ Yeovil

Leeds visit

13-17 May 2015
■ Leeds

Janet Arnold Study Day: Practicality or a Flight of Fancy?

3 October 2015
■ Bath Cricket Club

The Story of a Department Store

21 November 2015
■ Bath Bowling Club

AGM

6 February 2016
■ tba

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Jumping through hoops
A fine parcel of Study Day Page 14



Wedded Blitz
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C17th style Page 15



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Royal dressing Page 4



Waxing lyrical
Mannequins Page 17



Tribal loyalties
New World dressing Page 7

WECS events

Janet Arnold Study Day

Practicality or flight of fancy? Beetles, Feathers and Furs.

3 October 2015, 9.30-16.45

■ Bath Cricket Club, North Parade Bridge Road, Bath BA2 4EX

Speakers Zenzie Tinker, Joanna Marschner, Jayne Schrimpton and Caroline Johnson



Before the human species managed to develop the skills of spinning and weaving the most effective way of protecting the body from harm was by appropriating the skins of other animals. However, the body parts of certain animals can be extremely beautiful and it wasn't long before they were used for decorating the human body.

Today if you Google animal products with fashion you realise how much damage can be caused to the animal kingdom by these fashion trends and we hope sustainability now features in the fashion designers' ideas. Earlier fashions of less than one hundred years ago had not really caught up with this idea and consumption of furs and feathers in fashion reached astronomical proportions.

This study day will look at the use of beetle wings in the re-conservation of Ellen Terry's Beetle Wing dress. Zenzie Tinker runs her own conservation studio and specializes in large scale, complex projects and this really was complex. It will be the first time Zenzie has given a presentation on this amazing piece of work since it was completed. Feathers have always played an important part in many forms of decorative clothing and Joanna Marschner from the Royal Palaces will then talk on her recent research into feathers used in court dress.

But not only the wealthy and elite have indulged in feathered ensembles. Jayne Schrimpton is a freelance consultant, writer and speaker dating and analysing family photographs and paintings. With her background in dress history she will tell us about how ordinary working people, as well as more prosperous family members followed prevailing dress trends by wearing feathered millinery, fur garments and accessories.

That will bring us to a fascinating look at furs. Caroline Johnson, who now works with the Tudor Tailor Team, used warrants and account books dating between 1495 and 1520 to research furs worn by the royal servants at the court of Henry VIII to inform the dressing of historical interpreters at Hampton Court.

We're sure this will prove another varied and interesting day which will only begin to touch on a this complex subject through the study of objects.

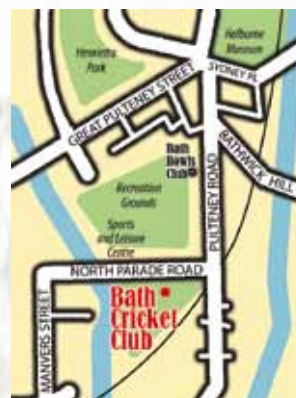
Ellen Terry's portrait in *THE* dress and the full view after conservation and redisplay at The National Trust, Smallhythe Place, Kent. © Zenzie Tinker Conservation Ltd

Sales Table

Please mark items with your name, price required and proportion to go to WECS. Items accepted on a strictly Sale or return' basis. Unsold, uncollected items will be donated to charity.

With this Spring issue of the magazine you should have:

- Booking forms for
- Waterloo Study Day
- Janet Arnold Study Day



The Bath Cricket Club is a new venue for WECS. If you've been to the Bath Bowling Club venue, it's just round the corner on North Parade Road.



Waterloo Study Day

Saturday 9 May 2015 10.00-16.00

■ The Old Theatre, Orchard Street Bath BA1 1JU

200 years on, come and join in this exploration of dress at the time of the Battle of Waterloo.

A Brilliant Affair: Dress and Fashion at the Waterloo Ball.

Rosemary Harden will be looking at some of the dresses worn at the Duchess of Richmond's famous ball held in Brussels on 15 June 1815 just before the Battle of Waterloo. Two of these dresses are in the collection at the Fashion Museum.

Rosemary Harden is Manager of the Fashion Museum, Bath and has lectured widely on the history of dress.

Uniformly Splendid: Dress and Death on the field of Waterloo.

Nigel Arch will be considering the Battle of Waterloo, fought on Sunday 18 June 1815, as the last great encounter between European armies wearing the superb uniforms of the eighteenth century.

Nigel Arch is a military dress historian, Vice Chairman of the Costume Society and the former Director of Kensington Palace.

Uniformly Elegant: After lunch the *Crinoline* group will be dressing two of Bath's Regency residents in 1805 Militia uniform and walking dress from their shifts out. The outfits are based on a uniform in the Salisbury Museum and a dress from Janet Arnold's *Patterns of Fashion*.

People are invited to attend in the costume of the period - quite a few are in the process of making as we go to press, so you won't be alone!

This is a Costume Society event and WECS members are offered the main society's member rate to attend. A buffet lunch is available.

Booking is through www.costumesociety.org.uk/events or there is a booking form with this letter.

Visit: Pittards Factory

Tuesday 5 May 2015, Tuesday 2 June and Tuesday 4 August 2015

■ Pittards plc, Sherborne Road, Yeovil, Somerset BA21 5BA

www.pittards.com

This event is now fully booked. There is a waiting list in case of cancellations.

Visit: Leeds

Wednesday 13 May - Sunday 17 May 2015

■ Leeds

If you would like further information, please contact Sarah Bartlett either by email : sarah@tiramisu.co.uk or send a stamped addressed envelope to 4 Cotley Place, Heytesbury, Warminster, Wilts BA12 0HT.

The Story of a Department Store: Jollys of Bath

Saturday 21 November 2015 14.00-16.30

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

Speaker Lucy Morgan, Archivist

WECS AGM

6 February 2016

■ tba



From the top: 95th Rifles reincarnation, Balldresses courtesy of The Fashion Museum Bath and a map of the venue.



Associated Societies

Costume Society UK

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

Waterloo

9 May 2015 ■ Bath (see item, above)

Symposium: The Power of Gold

3-5 July 2015 ■ London

Annual study Day: Was it all swinging?

Revisiting the 60s

17 October 2015 ■ London College of Fashion



Shoes, Jack Jacobus Ltd c.1930. Britain, gilded leather. Worn and given to the V&A by H.M. Queen Elizabeth the Queen Mother. ©V&A: .

Southern Counties Costume Society

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

The Social whirl of life between the wars

14 July 2015 ■ Red House Museum, Christchurch, Dorset BH23 1BU

Downton Lace collection and cathedral vestments

30 September 2015 ■ Salisbury Museum, The King's House, 65 The Close, Salisbury SP1 2EN

Textile Society

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

Visit to Sarah Campbell's studio

11 and 16 May 2015 ■ Gipsy Hill, London SE19 1SR

London Antique Textile Fair

4 October 2015 ■ Chelsea Old Town Hall, King's Road, London SW3 5EE atlondon@textilesociety.org.uk

Architecture and Textiles

6-7 November 2015 ■ Whitworth Art Gallery, Oxford Road, Manchester M15 6ER



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.



The King has arrived: Elvis at the O2

until 31 August 2015

■ O2, Peninsula Square, London SE10 0DX

customerservices@theo2.co.uk London
www.theo2.co.uk
020 8463 2000

This exhibition is the largest retrospective ever displayed in Europe chronicling the life of Elvis Presley, King of Rock 'n' Roll.

The exhibition showcases over 300 artefacts from the Presley family's Archives, some of which have never been exhibited outside of Graceland in Memphis:

Memorabilia include his gold lamé stage outfit from 1957 and the 1968 Comeback Special black leather suit.



Fashion Rules

until 4 July 2015

■ Kensington Palace
Kensington Gardens, London W8 4PX

www.hrp.org.uk/
KensingtonPalace
0844 482 7777

Dress from the collections of HM The Queen, Princess Margaret and Diana, Princess of Wales.

Joshua Reynolds: Experiments in Paint

until 7 June 2015

■ Wallace Collection,
Hertford House,
Manchester Square,
London W1U 3BN

www.wallacecollection.org
020 7563 9500

Portraits of 18th century celebrities as fashion icons.



Joshua Reynolds, Mrs Mary Robinson, 1783 - 1784.



Revisiting Romania, Dress and Identity

until 6 September 2015

■ Horniman Museum, Forest Hill
www.chertseymuseum.org.uk
www.horniman.ac.uk/visit/exhibitions.

Fashion statements

until September 2015

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

A themed exhibition with garments epitomising romantic, outrageous and classic style - a wonderfully diverse and inspiring range of pieces dating from the C18th to the late 1980s.



Drip Dry

ongoing 2015

■ Sudley House, Mossley Hill Road, Aigburth, Liverpool L18 8BX

www.liverpoolmuseums.org.uk
0151 478 4016

Featuring a 1960s Beatles Dress, this small exhibition looks at synthetic fibres in fashion.



Fashion on the Ration: 1940s street style

until 31 August 2015

■ Imperial War Museum
www.iwm.org.uk/exhibitions/iwm-london/fashion-on-the-ration



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

Shoes: Pleasure and Pain

13 June 2015 - 31 January 2016

Sponsored by Clarks

Supported by Agent Provocateur

The transformative power of extreme footwear will be explored in the V&A's summer 2015 fashion exhibition, Shoes: Pleasure and Pain.

More than 200 pairs of historic and contemporary shoes from around the world will be on display, many for the first time. The exhibition will explore the agonizing aspect of wearing shoes as well as the euphoria and obsession they can inspire.

The V&A's shoe collection is unrivalled, spanning the globe and over 2000 years. For Shoes: Pleasure and Pain, curator Helen Persson has delved into this, other international



Freed of London (founded 1929) Red ballet shoes made for Victoria Page (Moira Shearer) in *The Red Shoes* (1948). Silk satin, braid and leather. England 1948. Photo: Northampton Museums and Art Gallery.
Caroline Groves (b.1959) 'Parakeet' shoes, leather silk satin, solid silver talons and heel tips, with feathers. England 2014. Photo: Dan Lowe.
Mens' shoes, gilded and marbled leather, Northamptonshire England c1925 © Victoria and Albert Museum, London

collections and the wardrobes of private individuals to select an exceptional range of shoes from a sandal decorated in pure gold leaf originating from ancient Egypt to futuristic looking shoes created using 3D printing.

Shoes worn by or associated with high profile figures including Marilyn Monroe, Queen Victoria, Sarah Jessica Parker and the Hon Daphne Guinness will be shown as well as famous shoes, such as the ballet slippers designed for Moira Shearer in the 1948 film *The Red Shoes*. Footwear for

men and women by 70 named designers including Manolo Blahnik, Christian Louboutin, Jimmy Choo and Prada will be on display. Historic lotus shoes made for bound feet and 16th-century chopines, silk mules with vertiginous platforms designed to lift skirts above the muddy streets, will also feature.

The Fabric of India

until 10 January 2016

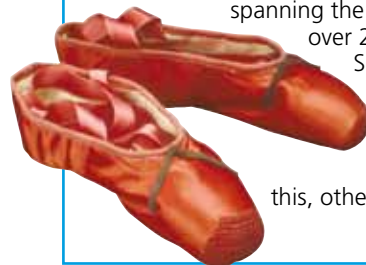
The exhibition explores Indian handmade textiles from the 3rd to the 21st century, including a stunning range of historic costume, highly prized textiles made for trade, and fashion by contemporary Indian designers.

Alexander McQueen: Savage Beauty

Spring 2015

A showcase of McQueen's work spanning his 1992 MA graduate collection to his unfinished A/W 2010 collection.

Fuller description of both these items is in the Autumn Wardrobe, or visit the V&A website.





Fashion Museum

■ Fashion Museum, Assembly Rooms, Bennett Street, Bath BA1 2QH
01225 477789
www.fashionmuseum.co.uk



New
of LOVE magazine, Look 41 is a plastic coat and wrap ensemble, shown at Gareth Pugh's Autumn/Winter 2014 collection.

Great Names of Fashion

until 1 January 2016
Celebrating 50 years of the Fashion Museum, an exhibition featuring C20th evening dresses.

2014 Dress of the Year

Chosen by Katie Grand, Editor-in-Chief



ROYAL COLLECTION TRUST

Waterloo at Windsor 1815-2015

open now
■ Royal Collection, Windsor Castle
www.royalcollection.org.uk/windsor-castle



2015 marks the 200th anniversary of the Battle of Waterloo.

To mark the occasion, Waterloo at Windsor: 1815-2015 combines a themed trail through the State Apartments with a display of drawings, prints and archival material, including Napoleon's letter of surrender.

#waterloo200

Outlaw Artisan and Craft show 2-3 May 2015

■ Passenger Shed, Bristol BS1 6QH
10.00-17.00
www.outlawevents.co.uk
Artisan makers and designers, workshops, demo theatre and Make& Take theatre.
Next to Temple Meads Station. £6.00

Corsets and Crinolines: the shape of Fashion from 1780
from 19 May - 2 October 2015

■ Totnes Fashion & Textiles Museum, (Home of the Devonshire Collection of Period Costume), Bogan House, 43 High Street, Totnes TQ9 5NP
01803 862857
www.totnesfashionandtextilesmuseum.org.uk
info @ totnesfashionandtextilesmuseum.org.uk
Body shape is constantly being changed by both undergarments and the outer layers of clothing.
The exhibition shows these changes and the structures which form them.
Visits for guided tours during the exhibition period and October may be made by appointment outside the above times.
Research visits to the Collection may be made by appointment.

Riviera Style

22 May - 29 August 2015
■ Imperial War Museum
www.ftmlondon.org
Tel: 020 7407 8664
Resort and swimwear since 1900

Celebrating Stitch

10-20 June 2015
■ Bath Central Library, The Podium, Northgate Street, Bath, BA1 5AN
50th Anniversary Exhibition by Bath Guild of Embroiderers
Admission free. Open: Mon 9.30 -18.00, Tue-Thurs 9.30-19.00, Fri-Sat 9.30-17.00, Sun 13.00-16.00



Jean Lanvin

until 23 August 2015
■ Palais Galliera, City of Paris Fashion Museum, 10 Avenue Pierre ler de Serbie 75116 Paris
www.palaisgalliera.paris.fr
The Palais Galliera, in close collaboration with Alber Elbaz, artistic director of Lanvin, is honouring the oldest French fashion house still in business. This first Paris exhibition devoted to Jeanne Lanvin (1867-1946) features over a hundred models from the amazing collections of the Palais Galliera and the Lanvin Heritage.
Closed for French Bank holidays: check website for opening times.

PALAIS GALLIERA
MUSEE DE LA MODE
DE LA VILLE DE PARIS

Out and About continued on next page, first column



Liberating Fashion: Aesthetic Dress in Victorian Portraits

until 7 June 2015
■ Watts Gallery, Guildford
www.wattsgallery.org.uk

Bringing together masterpieces by some of the greatest artists of the Victorian age to explore the Aesthetic Dress Movement – a movement pioneered by artists that rejected Victorian mainstream fashion with its tiny corseted waists and cumbersome bustles, favouring instead flowing, draped styles that enhanced the natural beauty of the female form.

Jane Wildgoose: Beyond All Price

until 25 October 2015
■ Waddesdon Manor, near Aylesbury, Buckinghamshire, HP18 0JH
www.waddesdon.org.uk
01296 653226



Above: Hair-work flowers, © Jane Wildgoose

Old works of art are not...desirable only for their rarity or beauty, but for their associations, for the memories they evoke, the trains of thought to which they lead, and the many ways they stimulate the imagination and realise our ideals.

Ferdinand de Rothschild, Bric-à-Brac, 1897

This installation by artist Jane Wildgoose will reflect upon Ferdinand's words about the associations, memories and stimulus to the imagination that old objects may evoke.

Although Waddesdon was celebrated in Baron Ferdinand's day for the luxury of its house-parties and entertainments, at the heart of his own life was the shadow of the death of his stillborn child, and his wife Evelina, in childbirth, in 1866, just eighteen months after they married.

At the centre of the installation will be a small photograph of Evelina, cut as though to fit within a locket and accompanied by a lock of her hair tied with cotton. Archival material from Waddesdon and mourning jewellery and costume from other public and private collections will be set against the wider context of the cult of mourning during the 19th century, and complemented by new works by Jane Wildgoose using hair as an enduring symbol of loss and mourning, memory and bequest.

For more information about Jane's work see <http://www.janewildgoose.co.uk/index.html>

The theme of black continues in our 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.

Historic Clothing Day

Sunday 27 September 2015

■ Weald & Downland Open Air Museum, Singleton, Cheshire, W Sussex PO18 0EU

01243 811464

courses@wealddown.co.uk

www.wealddown.co.uk/events/historic-clothing-day

The Weald & Downland Open Air Museum will be holding the fourth of its annual series of study days on Sunday 27 September 2015. The theme of this one will be clothing



history from circa 1500 to circa 1900. The subjects that will be covered over the course of the day include Henry VIII's wardrobe; fashion in late 17th century Sussex; 18th and early 19th century dress and accessories from the Olive Matthews Collection, Chertsey Museum; the dress of the 19th century poor; and the museum's own Historic Clothing Project. The specialist speakers are Professor Maria Hayward from the University of Southampton; the museum's social historian, Dr Danae Tankard; Keeper of Costume at the Chertsey Museum, Grace Evans; Dr Vivienne Richmond from Goldsmiths, University of London; and historic clothing designer, Barbara Painter.

The series of talks is pre-ticketed: £50 for adults and £40 for Museum Friends.



The F-word

until December 2015

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

From a 150-year-old crinoline to a 60s mini, garments have shaped not only their owners



but also the face of fashion. *The F-Word* explores how fashion has responded to the latest innovations and made its mark across the centuries.

Zips, buttons, elastic – items now taken for granted were revolutionary in their day. They changed what could be worn and also helped people dress faster and with ease. The language of fashion is often bound to the technology and materials used to produce it and the way elements of clothing were named is explored. Whalebone and then steel hoops, elastic, rubber and plastics transformed the way clothing works, and created fortunes for inventors and manufacturers.

Items on display include...

- ◆ Man's coat, made of silk woven with metallic thread in about 1690
- ◆ Jacquard woven silk afternoon dress, about 1860, highlighting advances in silk weaving (the Jacquard looms, with punched cards controlling the pattern weaving, inspired Charles Babbage who came up with the idea for the first computer)
- ◆ Woollen wedding dress, knitted on a domestic knitting machine in 1971, when the trend for home knitting machines was at its peak
- ◆ Mini dress made of Crimplene in a bright psychedelic print. Minis were at their shortest by about 1969
- ◆ Elegant mini and jacket by Emanuel Ungaro, about 1966
- ◆ Gold nylon and lurex ballgown by Maryon, late 1940s. Nylon and lurex were new man-made fibres developed in the 1930s.

The exhibition also highlights methods of pattern-cutting and decorative techniques, fabrics and clothing that were revolutionary in their time. The first water-powered mills, rotary printers and synthetic dyes and materials eased what was a cottage industry into the world of mass production and fashion for all.

This year, the exhibition showcases new work from an open competition for designers, with their garments on display alongside historic pieces from Killerton's renowned fashion collection. Designers of all ages submitted new designs and work on the theme of innovation.



AMERICAN MUSEUM
IN BRITAIN

■ American Museum, Claverton Down, Bath BA2 7BD
www.americanmuseum.org
01225 460 503

Hatched, Matched, Dispatched – & Patched!

until 1 November 2015

Bursting with textile treasures, this exhibition brings together astonishing objects that commemorate family milestones, featuring historic quilts from major collections and superb costumes.

Everyone has his or her own way of perusing the newspaper. Some readers will turn immediately to the sports pages or television listings, while others will choose to look first at the *Births, Marriages and Deaths* section, also known in popular parlance as 'hatched, matched, and dispatched'. Formal naming ceremonies, public pledges of union, and rituals of communal mourning are witnessed and shared by diverse communities throughout the world. This exhibition will showcase a wealth of textile treasures that commemorate these milestones.

Stitched memories on display will include finely detailed quilts made in response to a marriage, birth, or death. Some of the mourning quilts to be displayed date from the American Civil War. Two of these come from New Jersey: a *Darts of Death or Widow's Quilt* (a striking arrangement in black and white) and an Album Quilt Top featuring a formidable Lady Liberty bearing the Union flag.

Another textile treasure on display with a wartime connection is a tablecloth from 1945, embroidered with the names of friends and colleagues of an American soldier who took part in the D-Day landings. His British fiancée stopped embroidering the cloth when she heard that he had died in combat.

The stitched decoration remains unfinished, the needle still pinned to the cloth.

The exhibition will also focus on what was traditionally worn to mark these family milestones. Mourning garments, heavily beaded with jet, will contrast with bridal gowns from the 19th and 20th centuries, as well as christening robes crafted from cascades of handmade *broderie anglaise* lace. One of the costumes to be featured in the exhibition is the wedding dress worn in 1887 by Agnes Lucy Hughes, the first mother-in-law of Wallis Simpson – the American socialite who almost brought down the British monarchy.

The exhibition will be bursting with exquisitely worked textile treasures on loan from major historic collections throughout Britain. Exhibition partners include Beamish Museum, Jersey Museum and Art Gallery, the Quilters' Guild, and the Jen Jones Collection.



Victorian Corsets Workshop

6 and 7 June 2015 10.00-16.00

Join Lisa Keating, bespoke bridal wear designer, and learn to design, cut and make a fully fitted, steel-boned Victorian corset. Based on historic patterns, these beautiful corsets can be worn as outer or under garments.

WECS Reports

Dress of the New World**WECS Christmas meeting**

22 November 2014

■ Bath Bowling Club

Speaker Judi Grant

Report by Angela Adam

Once again WECS Society met for our Christmas Get Together. Mulled wine and mince pies are the norm on these occasions and with an added addition of gingerbread, we were not disappointed. So a big thankyou to Ann, Jean and Pat. Well fed and mellow we settled down for our entertainment. This was provided by Judi Grant, one of our members, who had kindly stepped in at short notice.



Judi gave us a brief history of The American Museum and her work there.

The Museum was founded at Claverton Manor, Bath by John Judkin in 1961. A much travelled man, he spent many years in America where his fascination for all things connected with the early years of the country developed. He was particularly interested in the early settlers and there are many artefacts and examples on show in several rooms of the Manor. Sadly Mr Judkin only lived a further two years but in that short time he had stamped his style on the museum. Judi's interest was in children's clothing of the early period. She gleaned her information from lists drawn up in Jamestown and the Plymouth Plantation. These gave an insight to what was needed to set up a colony.

The Native American tribes in the New England were instrumental in helping these settlers acclimatise to their new surroundings. They lived in wattle and daub houses with windows covered by fabric soaked in linseed oil. Floors were bare mud and candles were the only form of lighting. Their clothes were all brought over on the first boat but due to starvation and disease there was no such luxuries on the next boat. From necessity this had to carry more people.

Clothes at a premium

Clothes were at a premium because it took sixteen months to produce the linen fabric and it was essential that all their energies were concentrated on feeding themselves to ensure their survival. Clothes ceased to be an indication of status but became a necessity of life. There were very few pictures showing the costumes of the time and much of the information was obtained from engravings, wills and letters.

Men wore Venetian style breeches with long baggy shirts tucked in fore and aft. Jackets were woollen

with padding and points and attachable banana shaped sleeves.

Women wore long shifts with gussets; these also doubled up as night wear, with a cap. Their bodices were worn with a basque and a wooden bum roll at the waist. This was also padded to help hold the

weight of at least four petticoats. It was all topped off with a coif. Both sexes wore ruffs and falling bands but very little lace.

The Puritans who settled in Massachusetts Bay in 1620 were a better educated and

The New England Native American Tribes were:
 Massachusetts Bay - Nipmuck,
 Massachusetts and Pennacook
 Connecticut - Mohegan and Pequot
 Rhode Island - Patuxet
 Plimoth Colony - Wampanoag.



THE AMERICAN MUSEUM



skilled group. They brought with them their servants, along with seeds, fruit, nuts, liquorice, hops, cheese and alcohol. But once again, no extra clothes. By 1643 wool and linen were being produced. This was the period when Bristol street children were sent to America.

Education

With all this information in place an educational programme was set up at the Museum to coincide with the National curriculum of the time. By the mid-1990s visiting schools were actively engaged in handling, drawing and discussing the objects and information provided. There were 90 to 120 morning school children four times a week.

When the curriculum was altered, a new approach was needed to capture the children's imagination. Sometime later Judi decided to set up a section where children could dress up in replica costumes representative of the early young settlers, all the time being mindful that these would be used and abused on a daily basis and for ease of getting in and out of the clothes lots and lots of Velcro was necessary!

After studying the dress of the period Judi was able to downsize the garments as children at the time were dressed like miniature adults. The visiting children enjoyed this new experience and work submitted by the schools was used to produce a book for use by visiting young students. Eventually Judi expanded her replica costume collection to include more adult articles.

The talk finished with Judi showing us several of the costumes from her museum working collection and as they were only replicas we were able to handle them and I for one saw the necessity for much appreciated VELCRO.



Judi brought along a selection of the clothes made for smaller visitors to the American Museum



Beautiful Freaks; Blitz Magazine 1980-91

Speaker Iain R. Webb

Report by Stephen Shoebridge



This year's AGM presentation was given by Iain R. Webb

Currently professor of fashion at the Royal College of Art and Central Saint Martins, London, previously fashion editor at *Elle*, *Harpers & Queen* and the *Times*, Iain is well known and highly regarded in his field

Photos this page: Iain R Webb now... and then.

Opposite page:

We're not here to sell clothes boys -

photo Mark Lewis

Girl in Wedding Dress, dark glasses

photo Ronald Diltoer

Girl with eyes closed; safety pin

photo Iain R Webb

Girl with astronaut helmet with candles

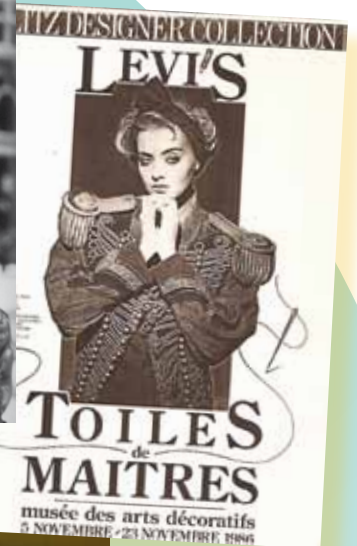
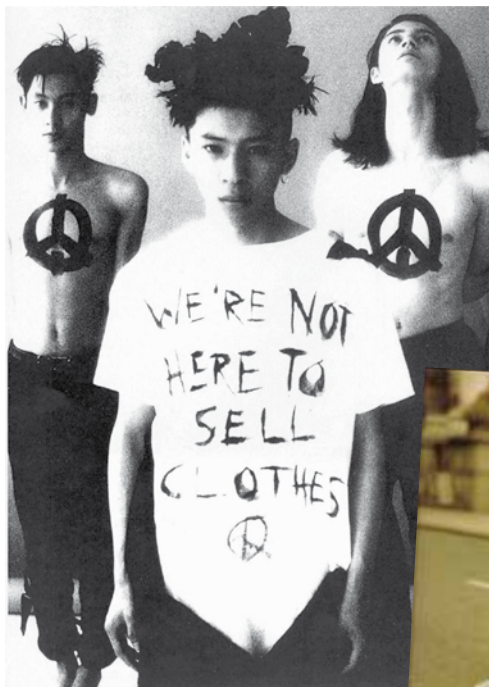
photo Mark Lewis

Girl with coke can crushed earrings

photo David LaChapelle

Blitz Designer Collection flyer

photo Mark Lewis



and is author of the book: Blitz: Fashioning 80's Style.

Blitz magazine, where he was fashion director and editor, was launched by two graduates of Saint Martins art school in 1980. Alongside *The Face* and *I.D* it both documented and created the style and spirit of that period.

This very enjoyable and good humoured talk reminded us how ventures like *Blitz* magazine were courageously launched on a shoestring budget with models and designers featured in it, often being friends of the staff and part of the same social crowd. As Iain explained, the scene centered on the emerging nightclubs hosted by Steve Strange and Rusty Egan whose self generated exclusivity had them literally queuing round the block. *Blitz* was an alternative magazine at the time but as was pointed out, 'redefining beauty' was never a conscious plan. *Blitz* was just putting the existing nightclub world out onto the printed page.

Image and reality

Iain showed images from the magazine which all seemed to aim at an imaginary world of impossible glamour with its creators and cast often on the dole and living in grotty London flats. The 'fabulous nobodies' from the suburbs clamoured to get into clubs run by ultra precocious and fashion snooty kids really not that different from themselves. But looking back over thirty years, huge credit must be given to this clique of originals who somehow raised themselves up with homemade smoke and mirrors to a position where they became the self declared style cognoscenti and who in fashion and music became the creators of "the 80s". Iain wryly commented that such entrepreneurial souls might have got Mrs.T's approval had she

been able to see past the slap and theatricality, and it is well known that the today arts and media industries contain many of these ex so-called 'Blitz kids' (.. thank you *Daily Mirror*, *Daily Mail* et al). Probably the most memorable of the magazines features was blagging a load of jackets from Levi and getting twenty two designers (including Hermes, Jean Muir, Leigh Bowry and Pam Hogg) to customise - sometimes out of recognition - a wardrobe staple which everyone could see to what degree it had been bent out of shape. This simple but brilliant idea then grew to become a full blown fashion show put on by the magazine. As a 24 year old suburbanite just learning to thread a needle, it certainly grabbed me.

Blitz magazine may have come after the genuine social revolution of punk but it worshiped Bowie, Roxy Music and the high glamour of old Hollywood. Like many crucibles of ideas and energy, those who were there at the time tell us that it ran on a good deal of making it all up as you went along.

Just a few days after this talk, Steve Strange died, aged 55. His own life resembled the ones sung about by another great 80s figure, Marc Almond. His voice and songs always contained a hedonism, but one with an anguished heart; the

absurd contrast of the nightclub glamour and the bins out the back. Gary Kemp of Spandau Ballet wrote of Strange "he allowed us to believe we could be characters greater than we imagined we were."

So *Blitz* magazine really was part of the engine that pulled the fashion, music and style train. But of course as with

punk, the homemade garb of its creators was eventually swallowed up and watered down by the mainstream to flog on.

For me the best thing about this presentation was that the speaker was there at the time and played a significant part in shaping the look and spirit of the age. "Thank you" from an appreciative WECS.



March Study Day

21 March 2015

The Georgians

□ The Pavilion, Harbourside, Bristol

Georgian Dress for Polite Society: a Georgian Case Study

Speaker Rosemary Harden

Report by Susan Fortune

Rosemary Harden is curator of the Fashion Museum in Bath. The current exhibition of thirty original Georgian costumes has been extended until 03/01/2016. The Fashion Museum is of world importance, housing 100,000 items. Mrs. Doris Langley Moore donated her entire collection to the museum in 1963. The museum is located in the Assembly Rooms, which opened 1771. The Georgian

city of Bath continues to attract tourists to take the waters, enjoy the architecture, to see and to be seen, and maybe to gain some insight into how Bath was experienced by fashionable Georgian society. The Assembly Rooms were



Above: Rosemary Harden pictured at the Bath Fashion Museum by the Bath Magazine. TheBathMag.co.uk
Right: Fashion doll mantua with boned bodice, skirt and separate train known together as 'le grand habit'. These were the fashion at the court of King Louis XVI (1754-1793) the last Bourbon king of France.



a handsome gentleman, immaculately dressed. However, Captain Wade was dismissed in 1777 to be replaced by William Dawson whose portrait by Thomas Hickey, Victoria Art Gallery, shows an equally well dressed and handsome man.

Rosemary's talk concentrated on dress worn at the Georgian court, a particular style of dress, which was honed around the monarch, a style to reinforce the power of the monarchy. By 1750 the mantua was viewed as 'fossilised' as daywear as the style was based on 17th century fashion but during the reign of George III and Queen Charlotte 1738-1820 it became the formal court dress.

1762-1765

The first of three dresses was from 1762-65, a mantua and 'uniform' for women at court. It was composed of a boned bodice, elbow length sleeves, a separate over skirt with petticoat underneath. The dress was pinned in place over a large hooped pannier, producing a distinctive shape. The material was brocaded silk, highly embroidered with coloured silk threads usually of botanic design, silver threads were also incorporated into the fabric. In addition the hair would be dressed, jewels and a fan plus shoes would be added to enhance a public display of wealth. The process of getting dressed took several hours and once dressed women might be expected to remain still for long periods. The object was to enhance social standing in court circles and maybe influence political ambitions. The wearer of such a dress would have required sponsorship from a husband or brother as the outlay would have been considerable but if you were waiting on the King you needed to look good.

1755-1760

Rosemary's continued her talk showing us a mantua which was smaller in size, again brocaded silk ca 1755-60... was this a dress for a teenager? Did this dress have some hidden secrets? Would the wearer of this dress be revealed?

Elizabeth Ann Linley, 1754-1792, second child of Thomas Linley, composer, inherited

presided over by a Master of Ceremonies. Captain William Wade became one such from 1769-1777. He was known for his elegance of attire and manners. It was his duty to oversee the behaviour and protocol of the people attending the balls. His portrait by Thomas Gainsborough shows

Seventeenth and Eighteenth Century Fashion in Detail

Avril Hart and Susan North

V&A Publication ISBN 978-1-85177-567-5

List price £19.99 www.vam.ac.uk

This is a lavishly illustrated book with very detailed close up photographs of items in the V&A collection, including this mantua petticoat of ivory ribbed silk embroidered with coloured silks and silver thread. English, between 1740-1745 it fits snugly into the period discussed by Rosie Taylor Davies in her Study Day talk.



her parents' musical talents. The family lived in Bath. Elizabeth was both beautiful and musically talented and in her teens was performing at Covent Garden. Thomas Gainsborough painted several portraits of her. She became a celebrity in Covent Garden and Drury Lane attracting large audiences and male admirers. She attracted further notoriety when she eloped to Paris with the playwright Richard Sheridan. The *Maid of Bath* was a parody of her performed for a short period at The Haymarket theatre. Sheridan was the author of *The School for Scandal* and *The Rivals*. (Sheridan called her 'his nightingale' and was bereft when she died of TB in Bristol 1792. Elizabeth is buried in Wells Cathedral.)

King George and Queen Charlotte both patronised the arts and supported The Royal Academy of Arts. It is known that Mozart and Bach performed at the royal court. In 1774 Elizabeth became dangerously ill and was awarded £200 per annum for life by Queen Charlotte so that she could give private concerts. In June 1776 Elizabeth gave a private performance for Queen Charlotte. Is it possible that Elizabeth was presented to them wearing that dress? The dress which was donated in 1952 by Mary Linley Taylor had been remodelled in the 1850s. The style is similar to the 1760s mantua but the fabric is not the costly silk and the size is small. There is a direct line from source to donation but further clues are needed to add to the narrative of the dress.

Scaling down

The third dress in Rosemary's talk was doll sized. Unfortunately the doll had not survived. These dolls represented the latest Paris fashion for the mantua maker to discuss with her client. The French silk was imported by the mantua maker to be made up into the dress. The material would pass through many skilled hands before the dress was complete. The whole process was costly and the dress was only worn once. During the reign of George III there had been numerous hostilities between France and Britain, however, there was an almost monthly free passage of these fashion items between Paris and London. This dress was different and in three parts, bodice, petticoat and train, a *robe de court*.

Each image is accompanied by an outline drawing and a thumbnail description of the item and its place in the period. The book has plenty more embroidery, including sections on stomachers, buttons, trimmings, pockets and applied decoration, which makes it a treat even if you only look at the pictures.

There's a reading list at the back for those wanting to get further into the subject.

Gentlemen

Lastly Rosemary discussed a dark green silk velvet jacket with gold braiding. This item was worn by William Beauclerk, 8th Duke of St Albans (1766-1825), at the coronation of George IV in 1821. George IV took much time and care over his appearance and had a great knowledge on fashion. His wife said he would make an excellent tailor, shoemaker or hairdresser but nothing else! His coronation was visually splendid with many of his courtiers dressed in Tudor or Stuart style. William Beauclerk held the hereditary title of Grand Falconer of England. There is a portrait of the Duke as Grand Falconer by George Rowney. Beauclerk was a key figure.

The last exhibit is a woollen tartan kilt and velvet jacket, hat and silk socks all worn in 1822 at a pageantry organised by Sir Walter Scott. George IV became the first Hanoverian monarch to visit Scotland and there is a portrait of him in full highland costume very like the exhibit in the fashion museum. Sir Walter Scott was influential in bringing back the wearing of tartan amongst the Scottish nobility. He had been present at the coronation and had been instrumental in finding the Scottish crown jewels. Sir Walter Scott helped organise King George's visit to Scotland the first monarch to visit since 1650. He convinced the King that 'he was a genuine Jacobite Highland King'. The visit by King George and his adoption of the Royal Stuart tartan brought the kilt back into being the national dress of Scotland.

A fascinating talk. It was intriguing looking up Elizabeth Linley's life. It would be wonderful to have some answers about these items.



It's all in the detail: narratives discovered through the study of 18th century embroidery

Speaker Rosie Taylor Davies

Report by Alison Lawrence (member of Costume Society and Southern Counties Costume Society)

Rosie Taylor-Davies has a particular interest in the embroidery of historical garments, and has studied embroidery and conservation at the Royal School of Needlework, Hampton Court Palace, and is undertaking doctoral studies of the 18th century embroidery trade in England.

She gave a fascinating glimpse into the creation of the richly embroidered court garment of the 18th century. From the production of the silk fabric and preparation of the fabric ready for embroidering, to the production of the silk thread and the many processes and trades involved in creating the gold and silver decoration used on garments of the period.

Much of Rosie's research was undertaken using the Doddershall court petticoat and mantua (over-gown), as well as close study of other silk gowns, stomachers, court waistcoats and coats.

The silk was

This court mantua is currently on display in the British Galleries at the V&A.

made from thrown silk from the cocoon, with 8-12 single filaments used to make a thread. Then the silk would have been passed to the silk dyer. Various substances were used to fix the dyes such as alum, blue vitriol, cream of tartar and Glauber's salt. Even stale urine, known as sig was used. Tin was also used – and in some cases was used to add weight to the silk. Unfortunately, over time silk impregnated with tin would become brittle and break.

The silk was then woven – the width being approximately 21" in England, much of it

continued on next page



made in Spitalfields, and approximately 23" in France.

In order to prepare the silk fabric for embroidery, the Pattern Drawer would draw outlines (often referring to either botanical drawings or plants grown specifically for the purpose) for the decoration, on parchment or vellum and then punch tiny holes in the paper design onto the fabric and then sprinkle powder from a pounce pad which would end up on the fabric below.

They would have constant work all year round to allow for the customer to plan in advance for their next outfit.

The main trader, called the Lace Man, would employ other traders to produce various supplies for the metal embroidery, including gold and silver threads, spangles, metal lace used for military dress uniforms, and buttons. The spangles would be made by punching them out with a hammer. There were a variety of types of metal threads which were made by the Wire Drawer who would use a spindle to pull the metal through holes in a flat plate to make a thread – they were required to have dry hands, otherwise the metal could be damaged if the person had damp hands.

In order to work the embroidery the fabric would be stretched over a large frame with several people embroidering at the same time. The embroiderer was required to be creative, and also be able to stitch both right- and left-handed if they were working next to each other, and depending on the direction of the light source. They would sometimes "sign" their work with their own motif. They would work through the embroidery in a set pattern. As might be expected, there would be slight differences in the embroidery of different workers on one particular piece of fabric.

Much of the work was done in satin stitch, but couch work was used in some cases which could involve stitching over a piece of string to make a wavy line, and in some cases vellum was used underneath the stitches.

The process of making needles included cutting the metal to length, flattening the head, making a hole for the eye, and sharpening the end. In order to make the needle smooth, they would roll the needle with their foot – often doing this task in their own homes during the evening.

It could often take up to 300 days (working 14 hours per day) for an embroiderer to complete the work, depending on the amount of fabric for the garment. The embroiderer would often carry on working until their death.

After all the hard work of the various manufacturers, traders and embroiders of the garments, once it was no longer required by the wearer they would often unpick the gold and silver to be melted down, and sold for extra money. This process was known as parfilage, ravelling or drizzling. It is fortunate that this practice was not carried out on all garments, allowing us today to view the intricacies of the work and the overall beautiful results.

Thomas Coutts: a Georgian Case Study

Speaker David Wilcox

Report by

Vibeke Ormerod

David Wilcox is a lecturer on the Performance Costume course at Edinburgh College of Arts, where his specialist subject area is historical pattern cutting. He was inspired by Janet Arnold and has worked in theatre, opera and film as a costume maker and designer and became aware of a

gap in the pattern record for men, the lack of detailed information on the cut and construction of men's clothing from earlier centuries so he started to research the history of European men's clothing, from 1600 to 1850.

David came across some of the banker Thomas Coutts' wardrobe at the V&A and learnt that the whole wardrobe had been offered to the museum in 1907 by Thomas Coutts' great grandson, Francis. At that time it was not customary for museums to accept gifts like that, and the wardrobe was consequently dispersed to many other museums and collections around the UK and abroad:

- V&A 1907 Coutts and Co 1908
- The Metropolitan Museum, New York 1908
- Bootle and Ipswich Museums 1908
- Royal Ontario, Toronto 1910
- National Museum of Scotland and Salisbury Museum 1915
- Bristol Museum 1915
- Cheltenham, Leicester and Bankfield Museums 1934

So when David had the chance to work on some of the clothes from the collection he wanted to bring together all of Coutts' wardrobe, so he obtained catalogue details from museums around the world, Ipswich took some years. This was a unique opportunity to map a set of clothes that showed how to decently dress a man of the early C19.

David decided to publish his findings relating them to the biography of Coutts and to the historic account of Coutts Bank, which would give a detailed social picture of the man and his circumstances and a rare understanding of his life through his clothing.

Thomas Coutts was born in Edinburgh in 1735. His father John was a merchant banker and provost. Thomas followed in his father's footsteps and went to London to join his brother James in banking. In 1775 Thomas bought his brother's share and the bank became Coutts Bank in 1778. Thomas' discretion and reliability earned him many customers. He had a love of theatre and Shakespeare and he was supporting friends and artists, amongst others the Swiss painter Henry Fuseli and Thomas Lawrence

Thomas married Susannah and had three daughters, who all married into aristocracy.

Susannah became ill and had periods of bad depression. When the last of the daughters married in 1800 Thomas found life at home quite lonely and he lived above the bank while Susannah was ill. He was then 65 and later, on a trip to Cheltenham, he met Harriot, 28, daughter of Mrs. Entwisle, a wardrobe mistress at the theatre, and the two women became a comfort to Thomas who had lacked attention for some time, living alone, looking a bit like a vagrant with threadbare, ill-fitting clothes. He complained about numbness in his arm and pain of walking and Mrs. Entwisle took him under her wing. Thomas brought her one of his waistcoats and a pair of stockings and she saw how desperately he needed help and made him new flannel waistcoats and stockings. Thomas Coutts was a slight figure, perhaps a hypochondriac, a pale man.



Above: Thomas Coutts himself, possibly wearing a 'Brutus' hairpiece

Left: Coutts' flamboyant dressing gown of flannel imitating ermine, 1815-1822. The image is from the *Nineteenth Century Fashion in Detail*, by Lucy Johnston. A V&A publication.



Left: These two items from the Coutts wardrobe are in the Metropolitan Museum, New York. The shirt shows the generous underarm and the hairpiece is styled as the 'Brutus'. Fans of Georgette Heyer will recognise the name from early reading.

Susannah died in 1815 and Thomas and Harriot married in secret and then again later the same year. His daughters were not so keen on the alliance. Thomas was still active but no longer working at the bank. Before he died at home in 1822, 86 years old, he had made provision for Harriot, who now became one of the richest women in the land. She gave generously to his daughters and five years later she remarried and became Duchess of St Albans. She kept Thomas' wardrobe in trunks, preserved in camphor.

Looking at the list of Thomas' clothes (see right) we see Thomas dressed conservatively, he was habitually dressed in a plain black suit with a double breasted waistcoat and breeches to match. Shirts with deep collar and deep cuffs that showed beneath the coat sleeve. Thomas continued to wear breeches in the daytime although that had long gone out of fashion with younger men, who took to wearing trousers or pantaloons in the 1810s. Thomas also wore knee warmers and wrist warmers as he easily felt the cold and had various aches and pains. His wardrobe was equally suited for business and mourning, there was no specific eveningwear. He conformed to the general trend with his simple unadorned style. Perhaps because of his advanced age did he not wear the new more tailored style, which with new tailoring techniques yielded figure flattering results.

I particularly enjoyed David's talk as he gave such a thorough insight into the world of men's clothing and also especially because it was daily wear which is rare. Shame we could not get into the cut and construction more....perhaps another time!

36 plain linen Shirts, 10 with frills – only a dozen survive. They were made of fine linen and had Dorset buttons. It was customary to have 24 shirts for the less well off, 50-60 for the better off and 100 for the rich. Thomas Coutts was the middling sort.

10 Stocks/pleated neck cloths of which there are 7 left

Nightshirts. These had been adapted to accommodate Thomas' bad arm so they were easy to get on and off. Tapes held them together at the back. Thomas had fallen more than once and had broken his arm.

Of Suits there were 14 tailcoats, black, typical office wear, double breasted.

13 Waistcoats and 12 Underwaistcoats. The under waistcoats were made in cream flannel with a black silk collar. They were only partly visible when worn. The waistcoats were black, double breasted and with a stand collar.

18 pairs of Breeches, more than there were coats. They had a small front fall and buckles at the knee.

25 pairs of flannel Drawers, not usually worn by all at this time but mainly in professional circles and by the aristocracy. They were cut similarly to 18th breeches.

3 Flannel Dressing Jackets, 2 Flannel Plain dressing gowns and 4 Spotted Tufted Dressing Gowns, all of which survive.

10 Wigs, 'Brutus' wigs with brown hair and short curls. 7 survive.

No Overcoat, Cape or Shawl was listed.



A curious fine parcel of hoops: the hooped petticoat in Georgian England

Speaker Ian Chipperfield
Report by Marian Banks

Ian Chipperfield – the 'stay maker' introduced his talk by saying that he originally trained as a modern dressmaker and pattern cutter. However, as he was not 'interested in the theatrical approach to historic costume, he started to visit museum reserve collections to try and learn authentic period techniques'. Most of his work is based on museum originals researched in a variety of museums over the last 22 years and his current research on the hoop petticoat is based upon the last few surviving hoop petticoats in museum collections. Ian regularly undertakes teaching, gallery sessions, lectures as well as making stays and whilst he said he was 'the comedy end to the day', he provided an entertaining look at this aspect of underwear.

Ian said that he chose his title with care using 'curious' to reflect something well made or well wrought.

continued on next page

Hooped petticoats were fashionable for most of the 18th century from about 1710 til the 1780s; in England they were retained for Court wear till 1820. 'Hoop' was the term usually used in England during the 18th/ early 19th century, regardless of the size or shape. Whilst the French term 'pannier' is often used in books of costume history, it does not seem to have been used in England until the mid 19th century, when it became part of dressmakers' fashionable French terminology.

Ian said that, at last count, there were eighteen hoop petticoats in the UK, noting that he has researched thirteen of these.

From going through old newspapers Ian was able to find a few

references to hoop petticoats with only three people saying they sold hoop petticoats and only one saying how much hoop petticoats cost. At the 'Stay and Petty-Coat Warehouse' in Norwich in 1743, Thomas Millner was selling: '*long Hoops with five rounds at 4s and 6d, 'short Hoops with three Rounds at 2s and short Hoops with two Rounds at 20d'*'. In addition Thomas Millner was also making hoops,

this was noted to be a job for a man or a woman.

Ian shared his classification of Hoops (see box item, below left).

The hoops in hoop petticoats were made from various materials for example whalebone or 'boiled cane', and following questions from the floor it appears that further research is required.

The fabric varied but linen was the most commonly used, although not exclusively. Ian mentioned the delightfully named 'hooping holland' and glazed and unglazed linen being used. Mrs. Delaney writing in 1738 mentions expensive silk hoop petticoats trimmed with gold and silver lace as being fashionable. Surprisingly not all petticoats were white with only half of the examples in UK museums being white; several of the surviving hoops are made of pink and cream stripes

or checks; one of the petticoats at the V&A Museum has a beige and blue striped linen petticoat and the petticoat at St Fagan's has a blue silk yoke.

In 1745 William Millner of Norwich offered for sale, '*a large Parcel of Pink-colour'd-Hoops'*'. Ian used a number of illustrations and the painting of David Garrick as Sir John Brute in Vanbrugh's '*The Provoked Wife*' by Johann Zoffany clearly showed a hoop petticoat with pink and whites stripes.

The hoops could be attached either to the inside or the outside of the petticoat using various methods.

Ian used further illustrations both text and quotations to show that

hoop petticoats were worn by many women throughout the period when they were fashionable; Mrs. Delaney noted 'dairy maids wear hoops'; the illustration Greenwich Hill/Holyday Gambols shows a surprising number of women from all walks of life in hoops, and apparently Queen Caroline of Ausbach purchased two hoop petticoats a year: one short for informal dress and one long for formal wear.

Hoop petticoats gradually went out of fashion for the majority of women but continued to be worn by older women and formed the basis of the Court dress that we often think of when hoop petticoats are mentioned.

Ian concluded by requesting that we do not think of hoop petticoats as a 'curious' fashion but one that was affordable and at its best one that could be majestic.

However my abiding memory will be Swift's observation in a letter to his friend in Ireland: 'have you got the whale-bone petticoat amongst you yet? I hate them. A woman here may hide a moderate gallant under them'.



Short hoop petticoat, classic construction

Ian's classification of Hoops:

- 1 A 'single round construction hoop', of which there are only about four surviving in UK museum collections, although there are some in Williamsburg. These can be about one and a half yards round and comprise a yoke, a drawstring and a hoop.
- 2 A 'petticoat construction hoop', of which there is a nice example in St Fagan's from 1720s. These have the hoops in front and to the side and can be padded on top with pleated, stiffened sections at the side.
- 3 A 'classic construction hoop', of which there are examples at the Victoria and Albert (V&A) Museum. These can be up to four and a half feet wide and can be either short or long hoops depending upon the shape required

Patterns of Fashion Day

31 January 2015

■ The Art Workers Guild, London

Speaker The School of Historical Dress

Report by Liz Booty

To celebrate the 50th anniversary since Janet Arnold published her first *Patterns of Fashion* book, the School of Historical Dress held a day looking at the legacy left by her work to the way historical costume is studied. We had an international group of wonderful speakers looking at such varied aspects.

Melanie Braun began by tracing what was available for a tailor from C16th up to *Simplicity* patterns. Initially it was the tailors private notebooks held in a workroom that were then presented along with the apprentice tailor's work to a board of examiners in order to call himself a 'master' tailor. Through these books evidence can be found of the search to develop a method of pattern making that produced a pattern to fit everyone.

Johannes Pietsch spoke about patterns of historic garments and dress research. Interpreting old fashion garments is not easy and the original shape and volume are not always recognised. Careful sketching and pattern making can play an important part - the appreciation of proportion, volume and the subtle development of silhouettes – a real benefit to mounting costumes better for display as well as for interpretation.

Thesy Schoenholzer Nichols spoke about how the costume historian is now often part of a multi-functional team when there is a funeral exhumation. Careful observation, note taking and drawing can be done without disturbing the objects. If the contents are moved, Janet set the standards by which the painstaking investigation of the often-fragmented garments is studied being mindful to not inadvertently disturb evidence. Often this process can be supported by a recreation.

During lunchtime, two different pattern drafting systems were demonstrated – one using a C17th proportional system using a compass and the other, C20th using a grid system as shown in the photograph – all in search of the perfectly fitting pattern.

The afternoon looked at the development of X-raying garments and textiles. With **Mary Brooks** and **Sonia O'Connor**. This has revolutionised object biographies revealing under layers, alterations, repairs and techniques without disturbing the garment or textile, revealing the 'secret things'

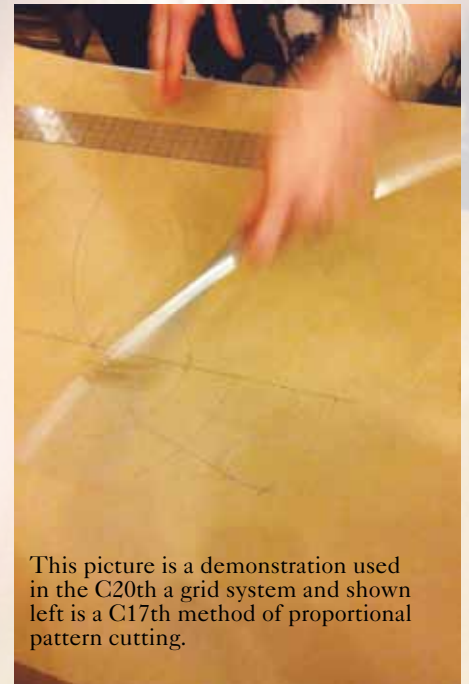
The other exciting tool for the researcher is macro photography with **Cristina Carr** showing us the extraordinary degrees of magnification now possible revealing yet more details about techniques and construction details – even the stitch direction but also being able to see any potential insect damage. Degradation and repair are all mapped. Again this is a non-destructive method if the object is handled correctly.

Claire Thornton talked about the different historic pattern making methods – some proportional, some scale, some geometric. To maximize the use of fabric, whatever the width, was of prime importance.

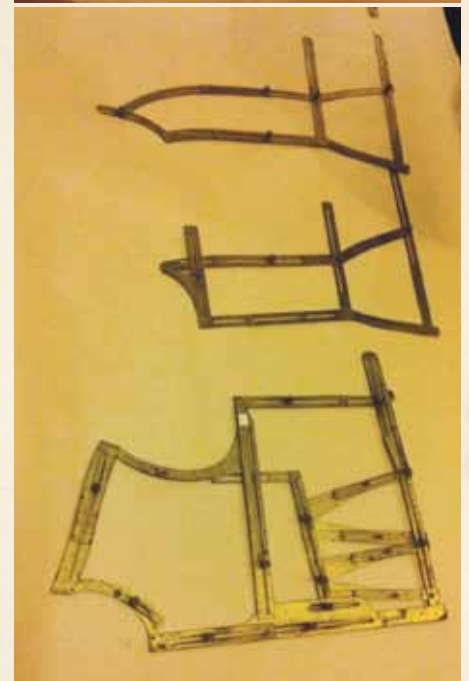
The problems involved in the creation of historical garments for film and theatre, were explored by **Luca Castigliolo**. The need to fit the actor yet maintain the balance, line and 'look' are the costume makers key concerns. The positioning of seams/armholes is particularly important in a garment's success or apparent authenticity.

Our wild card of the day called *Dead Men's patterns* – the artist, **Harmazad Narielwalla** uses redundant Saville Row card patterns to create art installations by folding, cutting, reshaping them!

Finally the day was wrapped up by **Jenny Tiramani** tempting us with the prospect of probably at least two more books of Janet's unpublished work appearing before too long– how wonderful.



This picture is a demonstration used in the C20th a grid system and shown left is a C17th method of proportional pattern cutting.



www.thehistoricaldress.org.uk

THE HISTORICAL
SCHOOL OF DRESS

More information on courses at the school
on the back page *Pinboard*.



This talk was part of *Bath in Fashion Week* and was a collaboration with The Royal High School in Bath.



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www.royal-needlework.org.uk

Dr. Susan Kay-Williams is author of *The Colour of Dye in Textiles*.

www.bloomsbury.com



Embellishing Fashion with the Royal School of Needlework

21-29 March 2015

■ Bath Fashion Week

Speaker: Dr Susan Kay-Williams

Report by: Margaret Holden

Dr. Susan Kay-Williams, Chief Executive of The Royal School of Needlework [RSN] divided her power-point presentation into three parts.

History

Number one was a history of RSN and how it developed and changed through the years. It was founded in 1872 with a unique role: to teach the techniques of hand embroidery and to keep this traditional art-form alive. Its work is dependent on commissions from royalty, individuals, fashion designers,

interior designers and organisations such as English Heritage, cathedrals and many others.

The members of the audience, particularly those from the Royal High were told that if they wished to be trained at the RSN they should concentrate on art and design work and the RSN would teach them how to stitch. Last year there were twenty places for forty two applicants.

Embellishment

Part two of the talk was about the type of work and embellishment that is done by the RSN. We were shown a whole trousseau, quilted bed cover with matching cushions, fashion outfits, beaded garments, gold work and wedding dresses: one was the wedding dress by Sarah Burton for the Duchess of Cambridge. Two intriguing pictures were of tiny motifs, one for a button and one for a pair of gloves.

Detail

The last section was looking at three outfits with more detail on the process of production. The first was a wedding dress with a train and a large veil. The design was a wisteria and leaf design using two weights of thread, white on white. The stitch was a two-way double one, giving a padded effect so the light reflections brought it alive as the wearer moved.

The next was a green dress that was yellow. This was, of course, green in the eco sense. It was designed by an American designer for a red-carpet event. The material was organic silk which was then dyed with natural dyes. This had to be carried out three times before the designer was satisfied. Next the many pattern pieces for the garment were drawn on the material with the placements for the embellishments. The designer wished the dress to resemble molten lava with beadwork to the hem but after doing some himself it was decided to end the beads at about peplum level.

The design was cleverly a-symmetrical on each side of the bodice but still with the same "look" or "weight."

The pebble shapes were first outlined with gold thread and couched with darker ones. These shapes were then beaded with a graduation in colour from gold through to dark brown as in cooling lava. It was decided that as well as beads there should be larger, flatter areas of plain gold and for these the RSN were instructed to use flattened Ferrero Rocher wrappers. The finished dress was impressive but what a lot of work.

The third outfit was a man's jacket and vest decorated with applied motifs; owls, writing, leaves. These small designs were embroidered on small circular frames on double fabric to give the embroidery some stability and on completion the backing material was cut away. I was delighted to see Patrick Grant from the *Great British Sewing Bee* in one of the photos with the students working on this jacket.



Naomi Harris beadwork

Silent partners:

Artist and Mannequin from Function to Fetish

14 October 2014- 25 January 2015

■ Exhibition at The Fitzwilliam, Cambridge

Report by: Jean Scott

In 1939 Salvador Dali was commissioned to design window displays for Bonwitt-Tellers in New York. The mannequins were adorned in dirt, insects and dried blood and were lounging beside fur-lined bathtubs. You can imagine the display did not go down well with customers.

From the tailor's dummy to works of art the mannequin has the capacity to fascinate and disturb, not something to simply hang clothes on but a figure that stands between fantasy and reality. This exhibition was essentially about the use of mannequins in art but mannequins have become a controversial part of the fashion world. Fabricated human figures have not only been used by artists when painting or sculpting to give respite to their models when studying the costume and drapery, but have also appeared in the paintings as themselves.

All manner of materials have been used to make mannequins or 'lay figures' as they are sometimes called, from wax, clay, fabric and wood with articulated limbs and joints. From the sixteenth century small figures were used by painters to help with perspective but also they appeared as dressmaker's mannequins to promote French fashions throughout Europe. On display in this exhibition was an exquisite doll with a set of both male and female clothes including wigs and shoes. Clearly the one doll sufficed to promote the fashions for both sexes.

From the end of the eighteenth century Paris was the leading centre for mannequin making and there was much competition to produce life-like figures with the fluidity of movement of the human body. However they were extremely expensive and impoverished artists often borrowed, inherited or improvised.

By the nineteenth century the lay figure had infiltrated all public, commercial and cultural aspects of society. This was the golden age of the 'doll' and the 'mechanized automaton'. In waxwork exhibitions and shop window display mannequins proliferated as did the production of extremely expensive dolls, supposedly for children. By 1880 the French led the field and 40,000 workers were employed in the industry generating 25 million francs for the economy. These dolls were luxury items and the most popular was 'The Parisienne', which had the shape of a mature woman and a swiveling head. It came with a complete wardrobe of fashionable clothes and accessories. This was followed by 'the Bébé', a doll representing a young child, with a biscuit porcelain head, glass doe eyes and luxurious clothes manufactured by the company Jumeau.

Paris had established itself as the centre for high quality artist's lay figures and with the growth of a consumer economy particularly the 'ready-to-wear' clothing industry the mass produced fashion mannequin was born. Alexis Lavigne, couturier to Empress Eugénie, is reputed to have made the first display mannequin. This limbless torso was called the 'buste' and was made by taking a plaster cast of a living model. It could then be customized to the bust measurement of the individual but it was also possible to create a generic body shape that was suitable for display. Frédéric Stockman, trained as an artist and influenced by the Parisian lay figures, adapted Lavigne's method to produce mannequins more adaptable to window display with detachable painted heads, which showed gender, age and ethnicity. These mannequins had to draw the consumer into the fantasy world of fashion and encourage them to buy.

The window displays of the 'Department Store' became an essential part of drawing the potential customer into the store and the mannequins were made in the image of a fashionable Parisian woman. Not only did they promote desire for the clothes they displayed but became a fetishized body in their own right.

Pierre Imans and Victor-Napoléon Siégel were two leading mannequin makers who produced extremely elegant, high quality figures. Two wax busts by Imans, belonging to the Bath Fashion Museum, featured in the exhibition and despite the lack of hair they are very life-like and capture the refined delicacy of the Parisian lady. Siégel's figures aimed to capture realism and movement but he created a more abstract female-form, which he claimed by distancing itself from nature was more modern and stylish. This abstract form of mannequin is what we see today and the idealized body shape, real but not quite, now as then, draws criticism and comment whether in the shop window displays or the museum environment. Are they an art form or perhaps just on the point of being one?



From the top:

'Moulage sur nature', Léon Riotor, Le Mannequin, 1900 Frédéric Front. Private Collection

Two Wax busts by Pierre Imans 1910-20s in the Fashion Museum, Bath & North East Somerset Council

Bébé doll advert for Jumeau

This exhibition was very thought provoking and showed yet again this link between fashion, display and art.

(Thanks to Jane Munro's booklet accompanying the exhibition for the content of this article – Jean Scott)



Printed satin court shoes; Clarks, c.1953

Clarks Playsa "Tinkerbell", 1957



Alfred Gillett Trust

Launch of new website

By Dr Charlotte Berry, RMARA,
Head of Collections, Alfred Gillett Trust

The Alfred Gillett Trust is responsible for the heritage collections of the Clark family and C&J Clark, a Quaker company established in Somerset in 1825 and now a major global shoe firm.

The Trust has done substantial new work on updating its website, so do please take a look at it. Please note the new URL and update any of your bookmarks as the address has changed.

There are several pages now available about the Trust and our facilities for readers:

<https://alfredgilletttrust.wordpress.com/about/>

There is also a series of pages about the Trust's diverse collections, including the family archives:

<https://alfredgilletttrust.wordpress.com/collections/family-archives/>

The collection overviews from last year have been updated where appropriate, and are now all available on this page. There are also new overviews for collections recently arrived or catalogued, particularly the Clothier papers.

Of course, there are also pages about the Trust's large shoe collection:

<https://alfredgilletttrust.wordpress.com/collections/shoes-and-costume/>

Of all the collection pages recently created, the shoe section will change substantially over time as the shoe digitisation project progresses (1940s done, now well into the 1950s!). So please keep an eye on this in the weeks to come. We hope that a more detailed overview of our holdings will be added very shortly. The pages are aimed at a generalist audience, so I hope you agree that they offer an attractive and very visual introduction to our holdings.

The Trust learned recently that our funding from Clarks to digitise the entire shoe collection (Clarks and non Clarks), the Clarks Point of Sale, Clarks shoe catalogues and Clarks in-house publications has been significantly extended. The project will now run until early 2020, with the in-house photographic studio carrying on its work on the shoes in Street and the other collections being digitised off-site. We are already reaping the benefits of having catalogued the Clarks POS collection and digitised the film collection as part of the early stages of the project, so watch this space!

For further details, please contact:

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Arboriculture Hits Town

Report by Tony Cooper

Melksham was yarn-bombed late in 2014! Somebody obviously thought the plain old plane tree outside the town hall needed a bit of sprucing up for the winter.

But banish notions of bands of guerrilla knitters in knobbly balaclavas descending on the town under cover of darkness and swathing the tree as a woolly raspberry to the local authority.

The project was organised by a lady from the local community school and was intended to rekindle the art of knitting and to knit the community together. Pupils, teachers, parents and other members of community searched out their needles and balls of wool and produced yard upon yard of colourful tree-scarf.

The organisers thought that they would have disrobed the tree but it has been such a success that a second tree has now been decorated to welcome the South West in Bloom committee to the town. You never know, this could be the start of new national competition!

WECS Book reviews

Vivienne Westwood

Authors: Vivienne Westwood and Ian Kelly

Published by Picador, price £25 (hardback)

Review by Sarah Bartlett

When I was given the biography of Vivienne Westwood as a Christmas present by a friend, I can't say that I was very enthusiastic. I have never been a Vivienne

Westwood fan and wasn't in the least bit interested in her. However, knowing that if I was ever asked what I thought of the book, "very interesting" was not going to get me far, so I decided to do my bit and read it, all 460 odd pages of it.

As it turned out, it is a really interesting and fascinating book, very well-written by Ian Kelly with loads of input from Vivienne Westwood, her family members and friends. It starts with her childhood in Derbyshire, then how she ended up in London and started making clothes, right up to the present day, (Did you know one of her sons started and owns *Agent Provocateur*?) She certainly has led an amazing life and come through several tough periods in her private life. I found that it explained and accounted for many of her creations and, in a way, made sense of what she was producing at certain times and produces now.

I am still not a Vivienne Westwood fan, but the book is well-worth a read and gives a fascinating insight into her life and fashion business and I thoroughly recommend it.

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.

Invitation Strictly Personal Exhibition and book

Author: Iain R. Webb

Review by Jean Scott

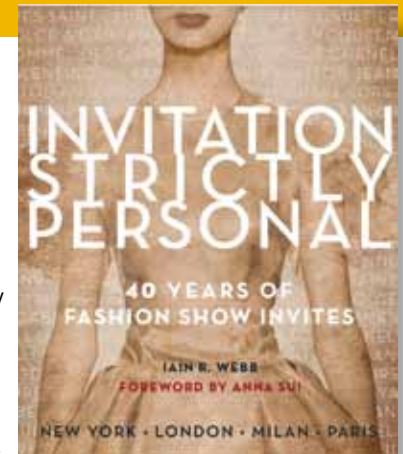
ISBN 9781847960849 Hardback £30.00

Fashion collections hit the catwalk, or runway as it is now called, twice a year in the Spring and Autumn heralding the latest ideas for the following season. The first people to see these designs are those invited to these shows and they fall into two main categories. Those with the money to buy the fashions on display, so today it will be the extremely rich, and then those who will promote the designers' ideas. Pop stars and film stars will agree to wear designers' outfits at prestigious red-carpet events where they will be photographed and appear in the numerous fashion magazines and newspapers but it is the fashion commentator/journalist with their finger on the pulse of the latest trends who write about the success or failure of the various collections who will have the greatest influence.

Iain R. Webb is such a fashion journalist and writer and his latest book 'Invitation Strictly Personal' has just been published by Goodman Books. Iain came to talk to WECS at the AGM in February and held his audience enthralled as he told us of his life in the world of fashion from his days at St. Martins School of Art (now Central Saint Martins) in 1980 and his work as fashion editor of *Blitz* and winning fashion journalist awards in 1995 and 1996. His career has spanned an extraordinary time in the world of fashion and how it will be interpreted by the fashion historians of the future still remains to be seen. In today's world of rapid communication fashion commentary frequently comes in the form of blogs and tweets and Iain is still there at the cutting edge, as well as passing on his wealth of experience to his students at the Royal College of Art and Saint Martins and curating exhibitions.

However, in the pre-digital age the invitation to the fashion show was essential and in Somerset House, during London Fashion Week in February, Iain exhibited his collection which forms the basis of his book. Just like the runway fashions they come in all colours, shapes and sizes and make use of photography, graphic design, collage and actual objects often expressing the aesthetic of the particular fashion designer. Iain's collection of invitations from 1961 to 2015 forms an amazing journey, a taster of this exotic world that most of us simply view through the eyes of the fashion journalist and fashion photographer.

The display also included the rough sketches Iain made while attending the fashion shows, some of which were held in spectacular venues and were a spectacle in themselves.



Images by the reviewer from the exhibition.

WECS Pinboard



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Congratulations to the WECS Care and Access Team

The Friday Ladies/ Chairman's Community Awards

The Friday Ladies Volunteer Group at the Bath Fashion Museum was recently nominated for a Bath and North East Somerset Council Chairman's Community Award in recognition of their long standing service to the Fashion Museum. The group – all members of the West of England Costume Society – have volunteered at the Fashion Museum every Friday morning since 2001 to assist with the specialist care of and access to the Fashion Museum's world-renowned collection of fashionable dress; most recently the group has undertaken dedicated work storing and cataloguing the museum's vast collection of fashion magazines and periodicals.



Despite missing out on the night in the Volunteer Team of the Year category, everyone at the Fashion Museum is thrilled and delighted that The Friday Ladies have been recognised for their hard work and unwavering support of the museum and its visitors over the past fifteen years.

Information from the Fashion Museum newsletter www.fashionmuseum.co.uk

The School of Historical Dress has just released its summer programme of courses.

info@theschoolofhistoricaldress.org.uk
47 Charles Square, London N1 6HT

You're interested in the detail of tailoring stitches (1400-1900), or the art of draping? Perhaps the cut and construction of corsets (1880-1890)? Or the art of the seamstress (1500-1900) or pattern drafting, ruff making, pockets, felting for hats ... you get the idea.

We've plundered the School's web page for images of some of the goodies on offer:

Prices start at £60.00 for a day course, in the range £120-£180. for two day courses.

Visit the website for details.
http://theschoolofhistoricaldress.org.uk/?page_id=98



Websites worth a look:

V&A's online study guide
<http://www.vam.ac.uk/page/f/fashion>

<http://www.earlymoderndressandtextiles.ac.uk/resources/online%20databases.html>

research through the Courtauld Institute of Art
<http://www.courtauld.ac.uk/research/sections/historyofdress.shtml>

<http://exhibitions.europeana.eu>

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Copy for the next newsletter to Vibeke Ormerod by 30 June please