

WECS Wardrobe

Summer issue 2015

Free to members



www.
wofecostumesociety.org

Calendar

Pittards visit

4 August 2015 *fully booked*
■ Yeovil

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

3 October 2015 *New venue*
■ Bath Cricket Club

Jolly's: 180 Years on Milsom Street

21 November 2015
■ Bath Bowling Club

AGM

6 February 2016
■ tba

Fabrics of Fashion

19 March 2016
■ Bristol - BAWA



Photos:
Lucy Morgan's,
from the store's
archives.



Jolly's: 180 years on Milsom Street

Saturday 21 November 14.00 - 16.30

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

Speaker: Lucy Morgan

The nineteenth century brought a huge change to the way we bought our clothes and accessories from markets to Bazaars to

Emporiums to Department Stores which we still have today.

Jolly's is one of Europe's oldest department stores and has a fascinating history. The prestigious store has recently undergone a multi million pound

MULLED WINE
AND MINCE PIES
INCLUDED IN OUR
SPECIAL CHRISTMAS
OFFER!

restoration to restore it to its former glory. It was opened on Milsom Street in 1831 by James and Thomas Jolly. James had a successful business in Margate and the move to Bath was to establish a higher class of trade. His son Thomas took control in Bath and the new shop had the title 'Bath Emporium'.

In 1943 Queen Mary appointed the store, known by this time as Jolly & Son, as *Silk Mercers to Her Majesty* and a private dressing room was designed exclusively for her use. The ornate fitting room is still there and has been lovingly restored for customers to admire today, along with other original features including stained glass windows, a listed peacock frieze and fireplaces which make Jolly's so unique.

After our traditional mulled wine and mince pies we will learn about Jolly's rich past in this talk with Lucy Morgan, a freelance marketing and design consultant whose project led into researching the store and access to Jolly's extensive archives. Lucy worked with Jolly's for about a year and part of her work involved giving tours and talks at *Bath in Fashion Week*.



The White stuff
Royal School of Needlework Page 3



Jolly day
Christmas meeting Page 1



Definite statement
Chertsey Page 3



Magna-ificent
Jill Hazell Page 4

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

We start the day with

Zenzie Tinker: *Beetle wings and Crochet loops: the re-conservation of Ellen Terry's Beetle Wing dress*

The use of animal products in dress and costume is an enormous subject which can be studied from many different viewpoints. There is probably no culture that has not used skins and feathers for practical reasons or for decorative purposes. Our four speakers approach the subject from very different angles according to their specialism whether conservation, social hierarchy, photographic history or historical interpretation.

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.

Over a three year period the iconic Lady Macbeth Beetle Wing Dress from Smallhythe Place was painstakingly investigated, conserved and re-displayed for the National Trust by the Brighton based studio, Zenzie Tinker Conservation Ltd. Made famous the world over by Singer Sargent's beautiful portrait of the actress Ellen Terry as Lady Macbeth, the unusual crocheted and knitted construction of the theatrical costume gave the conservators many challenges. Zenzie Tinker will present the main issues faced by the conservation team; how they were able to use contemporary photographs and the painting to guide their re-assessment of the much repaired and altered dress, how they repaired and supported the fragile crochet skirt and brittle beetle wings and how they re-constructed and displayed the dress to more accurately echo the Singer Sargent portrait.

Zenzie has been a textile conservator for 30 years, working for the Museum of London, the Victoria & Albert Museum before setting up her own conservation studio in Brighton where she leads a team of six conservators. The studio has developed particular skills in dealing with large scale, complex projects such as state beds and wall hangings as well as costume. Zenzie has a particular interest in working with past adhesive treated textiles and the challenges of conserving and displaying historic costume.

Our next speaker is known to many members

Dr. Joanna Marschner: *A waving field of feathers.* Dressing the head for presentation at the English Court, 1700-1939

'No lady was without her plume, the whole was a waving field of feathers' wrote Richard Rush, Envoy Extraordinary and minister Plenipotentiary from the United States of America in the early eighteenth century. 'Ostrich feathers will be worn on the head' the Lord Chamberlain declared in the 1937 edition of 'Dress and Insignia worn at Court'. This lecture will consider these statements, made almost a century and a half apart and show how a small, even simple accessory, can be lifted out of its fashionable context to become an important symbol of a social system which prevailed in Great Britain between the early eighteenth and mid twentieth centuries.

Joanna is senior curator at The Historic Royal Palaces and she has written extensively on royal wardrobes. Her recent publication in 2014 is *Queen Caroline: Cultural Politics at the Early Eighteenth-century Court*. Previous publications include *Diana: Fashion and Style* and *Royal Wedding Dresses from the Royal Ceremonial Dress Collection at Kensington Palace*. We are privileged to be able to hear about her most recent research on the astonishing feather headdresses of the Royal Court.

From the drama of the stage and the Royal Court our next speaker will take us to the dress of the humbler sort.

Jayne Shrimpton: *Following Fashion: Feathers and Furs in Family Photographs, 1860-1950*

Prestigious studio photographs of the wealthy and famous are frequently used to illustrate high-end fashions of the 19th and 20th centuries. In contrast to these elite images, we study a selection of largely-unpublished private photographs portraying individuals and groups from diverse social backgrounds. In particular, we examine how ordinary working people, as well as more prosperous family members followed prevailing dress trends by wearing feathered millinery, fur garments and accessories. The emphasis is on female styles, but men make a brief appearance too!

Following her MA degree in the History of Dress at the Courtauld Institute of Art, Jayne worked as an Archive Assistant at the National Portrait Gallery, London during the 1990s. For around twenty years she has been a freelance consultant, writer and speaker, dating and analysing family photographs and artworks, giving illustrated presentations and running courses for special interest groups and societies, museums, archives and libraries. She also researches photographs for the BBC TV series *Who Do You Think You Are?*, works with the genealogy companies *Findmypast* and *Genes Reunited* and is the author of seven family picture and fashion history books. Website: www.jayneshrimpton.co.uk

Don't forget, in the WECS tradition, to don your furs or feathers - or both!



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

To conclude the day we will hear of the painstaking research which informs the creation of dress for the interpreters at Hampton Court Palace.

Caroline Johnson: *Pampilion, poots and purfles: furs in the Henrician Great Wardrobe accounts.*

This talk will link the records of which furs were used for clothing issued by the Great Wardrobe (ie for the royal family and their servants at court) with contemporary images of various sorts: effigies, brasses, portraits, etc. and with information about the animals which yielded the furs and how the living creatures related to the finished pelts. The Great Wardrobe documents provide a good overview of which furs were assigned to which ranks, how fashions in fur changed over the decades, which furs were teamed together and with what fabrics, and where fur appeared on various garments. The source documents for this talk are warrants and account books dating between 1495 and 1520, from Henry VII and early Henry VIII.

Caroline's researches into the Great Wardrobe documents arose at first from the need to dress the historical interpreters employed by JMD&Co at Hampton Court Palace, and the desire to provide sets of clothing exactly appropriate for the particular servants being represented. The book which arose from this research was *The Queen's Servants: A Tudor Tailor Case Study*. Since JMD&Co left the Palace, she has become part of the *Tudor Tailor* team, which continues to research, reconstruct and publish on 16th century clothing.

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 Statements

until 5 September 2015

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

This exhibition identifies three important fashion themes: *Romantic, Outrageous and Classic Dress* from the 1780s to the 1980s using pieces from the Olive Matthews collection, including a beautifully feminine flounced day dress from 1840s, a new look evening gown from the early 1950s, an iconic corset dress by Jean Paul Gaultier (see image, above) and a 'delphos' gown by Mariano Fortuny.



Salmon pink stretch satin corset dress by Jean Paul Gaultier c1988
Photograph by John Chase.

Silk and Fabric Flowers Workshop

24 September 2015 10.30-17.30

■ Whitchurch Silk Mill, 28 Winchester Street, Whitchurch, Hampshire RG28 7AL
info@whitchurchsilkmill.org.uk
www.whitchurchsilkmill.org.uk
01256 892065

Workshop with Graham King

Chatelaines

Saturday 7 November 2015, 14.00-16.00

■ Norwich Castle Museum, Town Close Auditorium
www.museums.norfolk.gov.uk

A talk by Joy Evitt on these symbols of power within great households of the past.
£7.00 members, £9.00 non members.



Baron Ferdinand de Rothschild's Renaissance Museum: Treasures from the Smoking Room at Waddesdon

until 25 October 2015

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

In the late 1880s Baron Ferdinand de Rothschild ordered the creation of a 'New Smoking Room' in the Bachelors' Wing at Waddesdon. The room would contain the 'Renaissance Museum', Ferdinand's collection of objects made of precious materials in the manner of princely collections of the 16th and 17th centuries.

The Smoking Room, Billiard Room and corridor in between were decorated in the French Renaissance style, in contrast to the 18th-century French character of the rest of the house. The glass cases containing the 'Renaissance Museum' were surrounded by textiles, furniture and other fixtures and furnishings which complemented the richness of Ferdinand's collection of treasures. Many of these objects are still at Waddesdon, although they have been in store for a long time because of the fragility of the textiles, and changes in display and use of the rooms.

On Ferdinand's death in 1898 he bequeathed the bulk of his 'Renaissance Museum' to the British Museum where it remains as the Waddesdon Bequest. To celebrate a new display of the Bequest at the British Museum, this exhibition examines the furnishings that surrounded the precious objects in the 1890s and Ferdinand's very conscious decision to decorate this part of the Bachelors' Wing in Renaissance style. The exhibition includes some of the embroidered textiles and furniture featured in *Sacred Stitches: Ecclesiastical Textiles in the Rothschild Collection* in 2013.

Liberty in Fashion

9 October 2015 - 28 February 2016 2015

■ Fashion and Textile Museum, 83 Bermondsey Street, London SE1 3XF
020 7407 8664
www.ftmlondon.org
Exhibition showing Liberty's impact on British fashion.



Whitework Exhibition

until December 2015

■ Royal School of Needlework
www.royal-needlework.org.uk

Delicate antique collars, sleeves and cuffs; christening robes and baby caps, fine underwear and Sunday-best table linen and handkerchiefs exemplify some of the most intricate pieces of Whitework embroideries to form part of this exhibition from the RSN Collection.

Co-curator Dr Clare Rose, RSN Degree Contextual Studies Lecturer, said of stunning christening robe *This is an example of a top quality Whitework christening robe with the Prince of Wales feathers and motto 'Ich Dien'. It was probably made by a commercial workshop specialising in Ayrshire Whitework as an exhibition piece and in honour of the Prince of Wales' (later to become King Edward VII) birth in 1841.*



Shoes

until 28 February 2016

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



Explore the transformative power of footwear from around the world as the V&A presents over 200 pairs of the most extreme shoes from the last 2000 years.

This exhibition highlights the euphoria and obsession shoes can inspire and brings together exceptional footwear for men and women from key designers, famous wearers and collectors alongside the latest innovations and a dazzling range of historic shoes, many displayed for the first time.

Sponsored by Clarks

Supported by Agent Provocateur; with additional thanks to The Worshipful Company of Cordwainers

Image: 'InvisibleNakedVersion' Andreia Chaves, 2011, 6 Photo by Andrew Bradley

Associated Societies

Costume Society UK

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



Was it all swinging? Revisiting the 60s

17 October 2015

■ London College of Fashion.

Revisiting the era the Costume Society was founded and whisking you back to the swinging scene in London - and the not quite so swinging suburbs. Keynote speakers include Martin Pel, curator of Brighton Museum on *Unseen Biba*, Robert Orbach (Manager: *I was Lord Kitchener's Valet*) in conversation with Shaun Cole, *Revisiting Carnaby Street*.

Southern Counties Costume Society

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

Downton Lace

30 September 2015 10.00-16.30

■ Salisbury Museum, 65 The Close, Salisbury SP1 2EN and cathedral. Museum in the morning with Pompey Parry to discuss the Downton Lace collection and the cathedral in the afternoon to see some of their superb embroidered vestments.

The Well-dressed Man

22 October 2015, 14.00-16.00

■ Museum of London
Costume store visit with Tim Long, the museum's menswear curator.

Textile Society

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



London Antique Textile Fair

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

Architecture and Textiles

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





WECS fliers

With this issue of *Wardrobe*, we've included a couple of our new publicity fliers. Please pass on to someone who might benefit! There will be supplies available at the Christmas meeting too. If you'd like more in the meantime, email fiona@bathdesigncentre.com



Copy for the next newsletter to Vibeke Ormerod by 12 October, please

Apology Dress of the New World

Speaker: Judi Grant

The report on Judi Grant's Christmas talk that appeared in our spring issue contained some serious inaccuracies. We apologise for this and to Judi for anything that could have been seen to impugn her knowledge and expertise in the subject.

A corrected report follows:

The (American) Museum, opened in 1961, was founded by Dallas Pratt, a wealthy American doctor, and his English partner, John Judkyn. They were both well travelled and spent many years in America where their fascination with all things connected with the early years of the country meant that they developed a particular interest in the early settlers, and their collection dates from the C17th, the date of the first period room. Sadly Mr Judkyn only lived a further two years but in that short time he had stamped his style on the museum and in particular a successful Education Department and Programme which was pioneering in its concept.

By the mid-1990s visiting schools were engaged in handling, drawing and discussing objects, enjoying tours of the period rooms and a costumed session with a choice of either Native American or mid C18th Colonial costume. We accommodated school groups of 90 to 120 pupils of varying ages up to four times a week. Towards the year 2000, the National Curriculum was changing radically and was introducing the Literacy Hour. Our inspirational Education Officer applied for a South West Museum Grant which would enable the American Museum to develop a new package for schools which not only covered Early Settlement but incorporated a professional storyteller to stimulate creative writing and poetry using our C17th room and handling collection. We now needed Early Settlers costume and Judi was asked to produce it.

This involved research using sources both sides of the Atlantic, information mainly obtained from engravings, wills and letters. There were suggested lists of clothing for emigration, the earliest remarkably vague but the more informative, sensible and demanding would in any case be beyond the resources of the poorer migrants. The Pilgrim Fathers who went to Massachusetts in 1620 were mainly lowly agricultural workers who might have only one set of clothes perhaps with a spare shift or shirt. The Puritans who followed from 1629 were from a different middle-class, mostly better equipped and educated, some professionals, yeoman farmers and businessmen who set up the Massachusetts Bay Trading Co. They often took indentured servants to the New World. Major cities such as Bristol also unloaded their unwanted street children to be used as servants in America.

Clothes were at a premium because it took sixteen months to produce linen fabric and it was essential that all their energies were concentrated on feeding themselves to ensure their survival. Some following ships brought more people but

What an achievement!

British Library, 96 Euston Road, London NW1 2DB

www.bl.uk
WECS member Jill Hazell is also a member of the Embroiderers Guild, and when the chance came to be part of a large project



embroidering the Magna Carta she was keen to be part of it. We're saving the full report and more photos for the Autumn issue of *Wardrobe*. In the meantime, here's a taster! Jill says: *It seemed an age to wait before seeing the completed work, but in May I was invited to the launch of the artwork at the British Library. It was great to meet Cornelia Parker and some of the other stitchers and seeing the full 13 metre length stretched out on a huge table with my bit back in its original place.*



The British Library exhibition finishes on 24 July but will be going on show at the Bodleian Library, Oxford in the autumn and then in several cathedrals round Britain.

no extra clothes. The 1629 Puritan ship had an extensive list of cargo for the journey and the return of the crew besides the passengers and includes supplies of food for the colony, soap and candles but no mention of extra clothes or fabric. Unlike the Pilgrim Fathers, the Puritans were allowed to import a few sheep for 'each family's use'. From this small supply they were able to breed for wool production so that by 1643 both wool and linen cloth weaving was possible, thus making the colony slightly less dependent on expensive imports from England.

The Early Settlers Clothing Project

An appeal was launched amongst the Museum volunteers to supply natural fabrics, linen and wool, buttons (wooden and horn), threads, tapes and trimmings which might be useful for the Early Settlers Clothing Project. Judi used modern dyes applied in a washing machine for durability and speed. Historic patterns, mainly thanks to Janet Arnold, were recut and sized to fit today's children over their school uniforms.

For the man a linen shirt, worn night and day, was made, with 'Venetian' woollen breeches and a padded woollen doublet with detachable sleeves worn on top. These were attached by points and eyelets and 'fastened' with horn buttons which were backed by Velcro for speed of use. Hose or stockings were modern, over-the-knee variety for hygiene reasons, tied with garters of plain tape. The shoes were supplied by a specialist company who make reproduction footwear for re-enactment. The gentleman's hat was bought in Plimoth Plantation.

The woman had similar hose, garters and shoes. Her linen shift was longer than the man's with side gussets. A 'pair of bodys' (bodice) were made from linen stiffened with boning which originally would have been made from bunches of rushes, and eyelets and laces which pulled to fit. The centre was stiffened with a wooden busk (flat rod). A padded crescent shaped bum-roll was attached to the bodys, to accentuate the wearer's bottom (very fashionable), with points and eyelets. This supports the weight of several woollen petticoats and a top skirt of linen in this case. A close-fitting jacket with detachable sleeves, also of linen, completed the outfit, topped with a linen coif (cap) to cover her hair.

Separate white linen falling bands (collars) and cuffs were made for formal wear and church attendance for both men and women. These were edged with very narrow and simple patterned lace to comply with the 1634 Massachusetts Sumptuary Laws. Judi explained that historical accuracy is very important but practical and hygiene issues have to be observed when catering for students and school demands. Some garments such as the skirt had to be adjustable to fit varying waist sizes and so were made on a drawstring at the waist rather than fitted with a band and button. Velcro was used to avoid spending time buttoning and unbuttoning garments where necessary. The number of points and eyelets were limited to the minimum possible for the same reason.

The construction and fabrication of all garments was explained and the replica garments were laid out for members to handle and inspect.

WECS Contacts

Chairman and webmeister

Tony Cooper 01225 782711
tony@cooperta.plus.com

Secretary

Pat Poppy 01202 622115
patpoppy@aol.com

Treasurer

Sarah Bartlett 01985 840624
sarah@tiramisu.co.uk

Membership Secretary

Linda Watts 01225 763920
membership@wofecostumesociety.org

Booking Secretary

Ann Brown 01761 232227
anniebrown45@supanet.com

Programme Secretary

Jean Scott 01380 870964
jeanscott30@btinternet.com

Wardrobe Editor

Vibeke Ormerod
vibekeormerod@hotmail.com

Graphics

Fiona Starkey 01225 445800
fiona@bathdesigncentre.com

Co-opted members

Sarah Kenyon
textileanddresshistorian@gmail.com
Angela Adam 01985215331
adambr4@blueyonder.co.uk

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