

WECS Wardrobe

£5.50: Free to members



www.wofecostumesociety.org

Calendar

Visit: Priest's House and Fashion Museum

Saturday 7 May 2016
■ Wimborne and Blandford

Visit: Wells Cathedral

Wednesday 6 July 2016
■ Wells Cathedral

Janet Arnold Study Day: Structure and Artifice

Saturday 1 October 2016
■ Bath Cricket Club

Luxury Fashion in Paris

Saturday 19 November 2016
■ Bath Bowls Club

AGM

Saturday 4 February 2017
■ Bath Cricket Club

Main image

Muslin to write home about
Going dotty in 1800 Page 10



100 Objects
Fashion Museum exhibition Page 4



Passing Clancy
Henry on screen Page 8



Dickens of a day
Treats to come Page 18



Down to detail
Mrs Dunch Page 20



Just Sublime
Ornate and beautiful Page 3

WECS events

Visit: Priest's House Museum and Fashion Museum, Blandford

Saturday 7 May 2016

■ Priest's House Museum, Wimborne and Fashion Museum, Blandford

www.priest-house.co.uk

www.theblandfordfashionmuseum.com

Join WECS for a "get yourself there" visit to these two museums in Dorset.

Details of how to get there and the location of pay and display car parking will be sent on booking.



10.00-12.00 The morning will be spent at Wimborne, which has a small costume collection. There will be coffee/tea provided on arrival. We will be given a talk on their clothing and textile collections and a tour of their recently built store, as well as time to explore the museum.

12.00-14.00 Plenty of time to have lunch in town or bring your own. The drive to Blandford takes just 20 minutes.



14.00-16.00 In the afternoon at Blandford we will have a talk

on the collection, which started life at *Mrs Penny's Costume Cavalcade* and is now an accredited museum, followed by time to explore its ten rooms of costume dating from the C18th to the late C20th.

£15.00 for members

£25.00 for non-members

Booking form with this newsletter.

Visit to Wells Cathedral

Wednesday 6 July 2016,

11.00 - 12.30, 14.00 -

■ Wells Cathedral

A get yourself there visit to Wells, starting at the Cathedral at 11 am where you will see all the embroideries in situ and be taken behind the scenes to see embroidered alter frontals, vestments and kneelers. If you want a quiet sit down after that, there will be a FREE lunchtime concert in the Cathedral performed by Wells Cathedral string ensemble. Otherwise it is market day in Wells for some retail therapy and plenty of cafés to find some lunch.

At 2pm we move on to the Bishops Palace where we will get a conducted tour of the embroidery exhibition *The Ornate, The Beautiful* featuring beautiful textiles from the collections of Downside Abbey and Wells Cathedral, many of which have never been on public display. You can then stay on and wander round the wonderful grounds, weather permitting, of the Bishops Palace or take tea in the café beside the croquet lawn!

Only 30 places are available so book early to save disappointment.

Booking forms with this issue of *WECS Wardrobe*.

Costs

Members:
£18 for the day,
non-members,
£23.00.



Christmas Meeting: The Production and Consumption of Luxury Fashion in Paris 1795-1855

Saturday 19 November 2016

9.45 - 16.45

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

Speakers: Fiona Ffoulkes

More detail on the above talks plus booking forms will be in the summer edition of *WECS Wardrobe*.

The Ornate and the Beautiful

15 April - 2 September 2016 10.00 - 18.00

■ The Bishop's Palace, Wells, Somerset, BA5 2PD

01749 988111

www.bishopspalace.org.uk

An exhibition of finely embroidered textiles from the collections of Downside Abbey and Wells Cathedral.

The *Ornate & the Beautiful* will showcase artefacts and archival material charting the rich history of textile design and beautiful artefacts of worship through the history of the Church from 14th Century to modern day. On display will be items from the collections of Downside Abbey, The Bishop's Palace and Wells Cathedral, many of which have never been on public display before. Aside from the historic examples of vestments the exhibition will feature photographs of some of the items in use and smaller items of stunning jewellery and adornment. The focus will be on telling the story of the fine craftsmanship and the awe inspiring beauty of the textiles and will be supplemented

by interpretation contemporary to the creation of these artefacts, as well as contextual interpretation of fashions in church vestments linked to the ever changing history of the church.

The conference room will introduce the main exhibition theme and have a sub theme of Aesthetics and attire. The first item visible when entering the room will be the Berkley Chasuble, a highly ornate, finely embroidered piece. This will be supplemented by three copes and a full vestment set from Downside and Wells Cathedrals Christmas set including one of the two Christmas Altar frontals.

The interpretation will be around the individual items and also the broader sense of aesthetics from the perspective of church fashions, styles of vestment,



when different vestments are worn, why they are worn and a glossary of terms to cover the whole exhibition. The main message to take away will be the beauty and intricacy of the work and why and how the items are worn. The final room will focus more on the real life stories behind the items in the exhibition, who made them, where were they made, how were they made, how much did/do they cost and what is it like to wear them. There will be some smaller articles, croziers, mitres and additional adornment such as jewellery, alongside archival material relating to construction, commission and use.

Structure and Artifice

Saturday 1 October 2016 9.45 - 16.45

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

Speakers: Charlotte Fiell, Sarah Jane Downing, Jenny Tiramani and Althea Mackenzie

'Structure and Artifice' in dress and fashion immediately bring to mind corsets, crinolines and panniers which by their complex structures bring about an artificial body shape. There are however aspects of dressing our bodies which are often forgotten but are essential to the overall fashionable image. A dictionary definition of artifice suggests something contrived, a clever trick or stratagem or a cunning, crafty device and where else do we see such skilful creations aimed to deceive than in hairstyles and make-up.

This study day will focus on what happens from the neck upwards. We begin with **Charlotte Fiell**. Charlotte and her husband Peter Fiell are freelance authors as well as publishing and editorial consultants, who write on all aspects of design from fashion to architecture. From ancient Greece to *'Tony & Guy'*, Charlotte will trace the history of hairstyles and how they evolve alongside fashionable dress. The notion of beauty changes throughout history and both men and women have turned to artificial aids to create the desired effect or disguise the impact of ageing.

Sarah Jane Downing writes on period fashion and beauty and cosmetics (*Beauty and Cosmetics 1550-1950*, *Fashion in the time of Jane Austen* and *Fashion in the time of William Shakespeare*) and will show the remarkable lengths to which people will go to cultivate what society and culture regard as beautiful.

What can be more contrived and elaborately structured than the Elizabethan ruff? We hope **Jenny Tiramani** will be able to tell us about the making and wearing of these extraordinary garments but if she is unable to join us one of her talented assistants at *The School of Historical Dress* will. Evolving from the frilled collar of a shirt it was the use of starch that led to the development of the ruff. A time consuming artifact to construct and therefore expensive, it was a symbol of status and wealth and led William Cecil, chief minister to Elizabeth I to say, *"Is it not a very lamentable thing that we should bestow that upon starch to the setting forth of vanity and pride which would staunch the hunger of many that starve in the streets for want of bread?"*

To complete our day **Althea Mackenzie**, curator at the National Trust/ Herefordshire Council, is a familiar name to us all. An author and co-author of a number of costume books she is also curator of the Snowhill collection created by Charles Paget Wade now held at Berrington Hall. She will speak on the numerous hats and bonnets in this collection with their myriad of shapes, decorative details and embellishments.

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.

Give It Some Welly The History of the Wellington Boot

until Sunday 24 April 2016

■ Northampton Museum and Art Gallery

www.northampton.gov.uk

Explore the wonderful world of the Wellington boot. From its origins (named after the Duke of Wellington), to the practical and fashionable rubber welly of today, discover famous welly wearers and try your hand at welly wanging. The exhibition will include wellingtons from the internationally renowned Shoe Collection.



A Century of Shoes The Rise and Fall of the Georgian Heel

until 26 June 2016

■ Fairfax House, Castlegate, York, YO1 9RN

www.fairfaxhouse.co.uk

A Century of Shoes celebrates the visual splendour and dramatic forms of a century of shoes from the opulent and extravagant Georgian era. From the fanciful footwear of the wealthiest to the functional mules of the down at heel, this new exhibition reveals the fashion and function of Georgian footwear.

For the wealthiest in society shoes were the ultimate fashion statement and accessory. Often luxurious and flamboyant in design, they showcased exquisite materials and craftsmanship which transformed them from being mere functional items into aesthetic objects of desire. Shoes, then as they do today, reflected the style, personality, gender and class of the individual who wore them. Spanning a century of fashion with over a hundred shoes on display, A Century of Shoes: The Rise and Fall of the Georgian Heel celebrates the Georgians' love affair with 'heels'; charting the evolutions which took place in their design, the monumental shifts which took place in their manufacture and sale, and the crucial role they played amongst Britain's shoe-obsessed elite as symbols of the wearer's exquisite tastes and superior social rank.



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

01225 477789

www.fashionmuseum.co.uk

A History of Fashion in 100 Objects

until 6 January 2017

One of the earliest fashion garments to go on display is an intricately embroidered woman's jacket - known at the time as a waistcoat - worked in coloured silks and glittering metal thread and dating from the time of Shakespeare. Fast forward over 300 years, and visitors to the exhibition will also be able to see another embroidered jacket, this time from 1948, by Paris couturier Lucien Lelong and worn by major film star Gone with the Wind actress, Vivien Leigh.

Vogue 100: A Century of Style

until 22 May 2016

■ National Portrait Gallery, London

www.npg.org.uk

Showcasing the remarkable range of photography that has been commissioned by British Vogue since it was founded in 1916, with over 280 prints from the Condé Nast archive and international collections being shown together for the first time to tell the story of one of the most influential fashion magazines in the world.

This exhibition has been organised by the National Portrait Gallery in collaboration with British Vogue as part of the magazine's centenary celebrations.



This exhibition has been organised by the National Portrait Gallery in collaboration with British Vogue as part of the magazine's centenary celebrations.

Unforgettable

The flannel quilts of Wales

until 5 November 2016 Tue-Sat

■ Town Hall, Lampeter, Ceredigion SA48 7BB

www.welshquilts.com

01570 422088/480610

Welsh costume and historic quilts from the collection of Ron Simpson and Jen Jones.

New work by Sandie Lush

The Festival of Quilts

11-14 August 2016

■ NEC Birmingham

www.thefestivalofquilts.co.uk

0844 581 1289

300 companies, 1000s of quilts and lots of textile-related interest.



50 Years of Fashion

until 3 September 2016

■ Chertsey Museum, 33 Windsor Street, Chertsey, Surrey KT16 8AT

www.chertseymuseum.org.uk

01932 565764

Exhibition celebrating 50 years of Chertsey Museum. Fuller details in the Autumn 2015 issue of Wardrobe, or on the website.



Evening gown of purple and green shot silk by Jean-Louis Scherrer, mid 1980s. Photograph: John Chase.

The Tudor Child

until 2 July 2016

■ Gloucester Museum, Brunswick Rd, Gloucester, GL1 1 HP

www.tudortailor.com/events/the-tudor-child-exhibition-gloucester-uk

01452 396131

An exhibition offering detailed insight into sixteenth century clothing for infants, young children and youths. Beautiful handmade costumes and replica fabrics are displayed alongside the portraits which inspired them. Visitors are invited to try 'swaddling' and learn how boys in skirts and young girls in stiffened bodices were the norm of the day.



Fashion Week

18-24 April 2016

■ Bath - various venues around the city

www.bathinfashion.co.uk



Marian Clayden Art Textiles

until 17 April 2016

■ Fashion and Textile Museum, 83 Bermondsey Street, London SE1 3XF

www.ftmlondon.org/ftm-exhibitions/liberty-in-fashion/



Part of the festival of textiles, a retrospective of luxurious art textiles in silk, velvet, cotton and felted wool by internationally collected designer Marian Clayden. The exhibition celebrates the influence of a British-born artist (1937-2015) who transformed psychedelic tie-dyed

fabrics into a million-dollar fashion business in the United States. Curated by Mary Schoeser, the globally respected historian, Art Textiles takes a close look at the shibori dyeing techniques used by Clayden, revealing how simple methods can create complex, sumptuous effects.





Missoni Art Colour Exhibition

6 May - 4 September 2016

■ Fashion and Textile Museum, London
www.ftmlondon.org
Tel 02074078664
Explore the creative

process of Italian fashion house Missoni and the textiles of Ottavio and Rosita Missoni in the context of 20th century fine art. One of the most respected exponents of the 'Made in Italy' concept, the work of Ottavio and Rosita Missoni is deeply rooted in modern art making the Missoni brand distinctive in the world of international fashion.

MISSONI ART COLOUR showcases over 60 years of fashion alongside paintings by leading 20th century European artists, and previously unseen textile studies, paintings and Arazzi by Ottavio Missoni. The personal artwork of Missoni is mixed with modernist masterpieces, including the work of Sonia Delaunay, Lucio Fontana and Gino Severini, that have influenced Ottavio and Rosita in the development of their signature graphic style. These works are drawn from the MA*GA Art Museum, Gallarate and from private collections in Italy, and the majority have never been exhibited in the UK. The selection of fashion looks, designed by Angela Missoni since 1997, is drawn from the company's archive, starting in 1953 to the present day.

Organised by the MA*GA Art Museum in collaboration with Missoni, the exhibition celebrates a family firm that has become an international success by combining craft expertise, materials and the latest design trends. Merino wool is featured in many of the garments on display, showcasing the heritage and cultural history of the Missoni family's association with wool.

Fifty Shades of Red
Pink through burgundy to scarlet
C18th-C21st

17 May - 30 September 2016

■ Totnes Fashion & Textiles Museum
Bogan House, 43 High Street, Totnes TQ9 5NP
www.totnesfashionandtextilesmuseum.org.uk

01803 862857

The museum is celebrating the Fiftieth Anniversary of the Devonshire Collection of Period Costume.



Sik Textiles

Saturday 9 April 2016, 14.00

■ Whitworth Art Gallery, Oxford Road, Manchester M15 6ER
www.whitworth.manchester.ac.uk/visit
Frances Pritchard (curator) talks on the collection of historic silk textiles.
To book www.medats.org.uk



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

A Stitch in Time Home Sewing before 1900

until May 2016

This display examines some of the tools used in domestic sewing, which could be highly decorative in their own right. Often the only things that women could legally call their own, these tools reflected female status and accomplishment.



Corset, 1890-1895
© Victoria and Albert Museum, London



Opus Anglicanum
Masterpieces of English Mediaeval embroidery

3 September 2016 - 8 January 2017

From the 12th to the 15th centuries, England was internationally famous mainly for one type of artistic product – elaborate luxury embroideries. These objects, were sought after by Kings, Popes and Cardinals, and often bear elaborate imagery. This exhibition aims to bring together an outstanding range of the surviving examples of this celebrated period in England's artistic production to both highlight the exquisite craftsmanship and to explore the world in which they were created. Alongside the magnificent embroideries, many from the V&A's own collection, will be related material in other media such as paintings, manuscripts, metalwork and sculpture.

Curtain Up
Celebrating 40 years of theatre in London and New York

until 31 August 2016

Part of the 40th anniversary of the Olivier Awards, *Curtain Up* invites you to explore the extraordinary story of the world's two greatest theatrical cities, London's West End and New York's Broadway.



Undressed A brief history of underwear

16 April 2016- 5 February 2017

This exhibition will address the practicalities of underwear and its role in the fashionable wardrobe whilst highlighting its sensual, sexual appeal. One of underwear's primary roles is to support, firm and shape the body to create the ideal body shape and substructure for the latest fashions. The exhibition will explore dress reformers and designers such as Paul Poiret, who argued for the beauty of the natural body, as well as entrepreneurs, inventors and innovators who have played a critical role in the development of increasingly more effective and comfortable underwear. On display will be around 140 garments and accessories for men and women together with fashion plates, photographs and film, advertisements and packaging to introduce changing concepts of the ideal body.

Apparel for an alb with Scenes from The Life of The Virgin (detail), c.1330 - 40



Threads in Time

until 29 May 2016

■ Radstock Museum, Radstock BA3 3EP
www.radstockmuseum.co.uk
This exhibition by local workers and groups includes a wide range of West country vintage and contemporary embroidery and lace. Also featuring modern and World War 1 embroidered cards illustrating 'Remembrance'.

Fashion to Dye For

until the end of 2016

■ Killerton House, Broadclyst, Exeter, Devon, EX5 3LE
www.nationaltrust.org.uk/killerton
Follow the development of colours and dyes through pieces from the National Trust's largest fashion collection. Featuring Exeter student designs inspired by the changing colour palette of the Killerton estate.



1950s Fashion

Horrockses and the Royal Tour

14 April 2016, 18.00-20.00

■ Fashion & Textiles Museum London www.ftmlondon.org
Talk by Dr Christine Boydell Tickets £9.00 adults, £7 concs/£6 students



Block printed cotton border, 1780-89, French. From the Whitworth Gallery, Manchester, venue for the Costume Society conference in July.

Associated Societies



Costume Society UK

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

Annual Conference: Fashion and Democracy?

8 - 10 July 2016 ■ Whitworth Art Gallery, Manchester M15 6ER
Keynote speakers are **Professor John Styles**, Senior Research Fellow at the V&A on *Fashion to a Timetable: re-scheduling European Fashion in an era of expanding markets, 1500-1800*, **Dr Philip Sykas** from Manchester University on *Maintaining a distance: fashion in the wake of Manchester's calicos* and **Lucy Worsley**, Chief curator of the Historic Royal Palaces.

With visits to the Gallery of Costume, Platt Hall, Elizabeth Gaskell's House and the Textile Conservation Centre and new *Soapbox Sessions*: your chance to share experience and learn from other members.

There is a student bursary for this event. Details on the website.

Southern Counties Costume Society

www.scccostumesociety.org.uk for more details and booking

The Finishing Touches with Marion May and Carolyn Last 21 May 2016, 11.00-15.30 ■ Shamley Green, Nr Guildford, Surrey GU5 0UA

SCCS members Marion and Carolyn have, independently spent a lifetime collecting costume and still do. Both will be exhibiting new acquisitions.

Norfolk Textile and Costume visit 21 - 22 July 2016, ■ Norwich Museum, Blickling Hall, Textile Conservation Studio

Waisted Efforts 12 November 2016 ■ Chertsey Museum, 33 Windsor Street, Chertsey, Surrey KT16 8AT

www.chertseymuseum.org

Grace Evans, Keeper of Costume, will explore the changing fashionable waistline from the 18th century through to the New Look. This study day is offered in association with SCCS (reduced rates for SCCS members apply)

Textile Society

www.textilesociety.org.uk, events@textilesociety.org.uk

Visit to Glasgow and Paisley 26 May - 28 May 2016

Venues around Glasgow and Paisley. Graham Hunter shows highlights from his menswear collection 1740-1940. events@textilesociety.org.uk

Kew's Economic Botany Collection 13 July 2016

■ Royal Botanic Gardens, Kew, Richmond, Surrey, TW9 3AB
Clothing and textiles produced by plants: **Dr. Mark Nesbit** materials and techniques used on world textiles and **Dr. Jenny Balfour Paul** textiles collected on the indigo travels and pieces from Bhutan and Mali.

www.kew.org/science-conservation/collections/

London Antique Fair 2 October 2016 10.30 - 16.30

Antique and vintage textile and dress fair. rbkc.gov.uk/venueschelsea

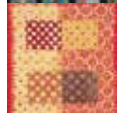
Talks by Diana Harrison and Linda Brassington

23 September 2016 11.00 for 11.00-12.00 and 12.00-12.30

■ University for the Creative Arts, Faulkner Road, Farnham, Surrey GU9 7DS

Diana Harrison responds to the visual and physical changes of print and stitch within the cloth. **Linda Brassington** discusses innovations in block, screen and resist printing through examples in the CSC collection.

www.csc.ucreative.ac.uk



WECS Reports



Jolly's: 184 years on Milsom Street

21 November 2015 ■ Bath Bowling Club.

Speaker: Lucy Morgan

Report by: Jean Scott

Christmas starts early in Bath and already the streets were heaving with people and traffic but the Bowls Club proved to be a quiet haven for another WECS mince pies and mulled wine event. To a packed house Lucy Morgan, a freelance marketing and design consultant, revealed her discoveries in the archives of Jolly's, Bath's well-known department store. Lucy's research revealed the store continues to survive because of its ability to respond to customer needs and the new makeover reflects this. It has shed the multiple departments of the past and now concentrates almost exclusively on fashion, both men's and women's.

Favourable times for Department stores

The nineteenth century brought about many economic and social changes that provided the environment for department stores to flourish. The industrial revolution brought entrepreneurs and mass manufacture, which in turn led to the expansion of the urban population. A middle class emerged with money to spend and together with social mobility a retailing revolution took place. Women could now shop safely in a department store unaccompanied and have their purchases delivered. However, department stores of the nineteenth century cultivated exclusivity with a doorman keeping out any undesirables and an army of staff offering personal service. Goods were brought to the customer and as there was no fixed pricing, staff would assess what they thought the customer could afford. Working conditions were exploitative with female staff working 7am - 11pm six days a week. They had to stand all day and live on the premises for which pay deductions were made. In-house dressmakers and milliners worked in cramped, poorly lit conditions and many apprentices under 18 were paid no wages at all.

Jolly's has traded on Milsom Street for 184 years starting in 1831. It has held three royal warrants, Queen Elizabeth II, Queen Mary and Queen Victoria and two of the Jolly family have been mayors of Bath, Thomas 1860-68 and William 1894. It was a family business founded in 1775 by James Jolly, a linen draper, with shops in Deal then Margate and





in the 1820s in Bath. His son Thomas and grandson William expanded the Jolly's empire on Milsom Street and a member of the Jolly family continued to serve on the board until the 1960s.

Thomas Jolly could possibly lay claim to being the founder of modern retail pricing. At the opening of the Milsom Street store he took out advertising space in the local papers announcing the arrival of 'The Bath Emporium' offering economy, fashion and variety and was revolutionary in the introduction of fixed pricing. There was to be no more bartering.

"There will be no abatement from the price asked, the profit on each article being too small to admit of any reduction"

Improving working conditions

The family also championed initiatives to improve the working conditions of employees. In 1830 they introduced early closing to allow staff time for recreation and self-improvement and the archives hold examples of notices informing customers of store closure for staff annual holidays. In 1860 a lending library was set up and in 1924 they participated in the National Scheme for the Employment of Disabled Men. They politely asked customers to question how things were made and the effects of cheap labour and they introduced workrooms that were heated in winter and had adequate lighting. In the nineteenth century and into the early twentieth century seamstresses worked on the premises making up the current fashions for customers in the fabrics chosen from the stores stock. At Jolly's in 1851 there were 16 male and 42 female staff 26 of whom lived above the shop. Lucy showed photographs of the upper floor levels, now used for storage, that have changed little from these early days.

Mail order

In 1840 flat postal rates were introduced (note the Postal Museum is in Bath) and so orders could be fulfilled reliably by mail. The archive revealed many letters and catalogues promoting mail order not just locally but nationally and overseas and mail shots enabled regular advertising of the latest products and services available. These beautifully designed promotional materials might be accompanied by letters noting that the store had *"not been honoured with your esteemed orders for some time and venture to send Patterns of Material for your present need, and hope to be favoured with your renewed patronage"*. How lovely it would be if the mail shots we receive today were so phrased. The store also held Fashion Shows in Birmingham and Swansea and then fulfilled the orders by mail and in 1905 they sent a letter with a voucher for a First class rail fare for the customer to come to the store in Bath.

Black mourning silk and warrants

Jolly's archives have many fabric samples with prices, and as silk mercers the store would have been expected to cater for the complex needs of nineteenth century mourning. Prince Albert's death in 1861 sent Queen Victoria into deepest mourning and reinforced the wearing of black silk. In 1873 Jolly's received an award at the International Exhibition in London for 'Guaranteed Black Silks' and the fabric samples in the archive have retained that depth of black colour which had been guaranteed over one hundred years ago. In 1888 an entire department was given over to mourning wear.

The link with royalty continued into the twentieth century and Queen Mary, who spent time at Badmington House was a regular patron and granted the store the Queen's Royal Warrant as silk mercer, on 25th January 1934. She had her own dressing room, which is still preserved and currently houses the Jaegar shop. With archways on all sides and decorated in neo-classical style the Jaegar staff are not allowed to damage the walls of the room when they display their clothes. Lucy showed examples of the regular correspondence that

took place between 1941 and 1949 and was asked by the audience if there was evidence that Queen Mary paid her bills. She replied that there was no documentation to that effect but Jolly's would probably have not been greatly concerned as she brought the prestige that would have attracted wealthy patrons.

Lucy showed photographs of the interior of the store from the end of the nineteenth century and the first part of the twentieth century which they were unable to date exactly, and a mirror and



two crescent tables still exist seen in a number of photos, together with a pair of drapery scissors which were used by Jane Asher to cut the ribbon for the opening of the refurbished store in the 1980s. As the twentieth century progressed Jolly's negotiated a deal for the exclusive right to sell *Vogue* patterns, the documentation for which is in the archive, dated 1923. A flyer from the Fashion Museum in Bath shows how Jolly's made suggestions for which patterns could be made up in their materials and also sold the magazine advertising the latest patterns from *Vogue* (see illustration courtesy Fashion Museum, Bath).

Sold to Dingles and House of Fraser

With the inter war years the working class gradually acquired greater disposable income and so the store became more socially inclusive. Non-assisted sales emerged but the department store was valued as a store that sold quality goods. In 1970, the business was purchased by E J Dingles and Co, which in turn was purchased by House of Fraser. The recent refurbishment has seen a return to higher end retailing and almost exclusively dress and beauty. In conjunction with Bath Heritage the Grade II listed building has been sympathetically restored revealing the Art Nouveau style Peacock Frieze and other peacock decorations in the mosaic lobby floor and plaster detail below the stained glass window. It is said that peacocks roamed Milsom Street in the mid 1700s and this was why William Jolly adopted the peacock as Jolly's trading emblem in the 1880s. I doubt he would recognize the street today but he may still recognize the interior if not the trading techniques.

Designing Costume for Stage and Screen

6 February 2016

■ Bath Cricket Club

Speaker Deirdre Clancy

Report by Billie Brown

Deirdre Clancy introduced The History of Performance Costume to us as a "patchy overview". Actually, she gave a fascinating introduction to its development set within Western theatre history. Thorough research, informative illustrations and personal theories were augmented with a side display of wonderful designs by this internationally acclaimed designer for performing arts.



Recurrent influences were dominant beliefs and morality; performers' status; legality of women participants; longevity of 'stock' characters; current art and fashions; conventions of style and interest in authenticity.

Ancient Cretan and Greek pagan celebrations probably included women but not so the later scripted classical dramas, when large stylised masks helped to project character over the vast auditoria and conventions grew such as the "sock and (high-raised) buskin" for tragedians and a two-foot long leather phallus for comedians. The Romans introduced slave-girls but joyously sexual themes scandalised the early Christian Church into banning theatre.

Gradually, the Church dramatised biblical stories illustrating its ritual calendar, sometimes using lay actors. These mediaeval 'mystery cycles' eventually were moved outdoors, becoming the province of local trade guilds with elaborate scenic pieces such as an enormous 'Hell's Mouth'. Clothes were broadly contemporary, the grander ones probably based on gorgeous ecclesiastical vestments. Secular and coarse themes crept in and the Devil and Herod treated comically - perhaps the fore-runner of the Pantomime Dame. The Moorish King in voluminous trousers became another 'regular'.

By the sixteenth century, the phenomenon of Commedia dell' Arte emerged from Italian troupes of varied entertainers, soon including women. It spread through Europe with echoes traceable in French court ballet and theatre, Shakespearean drama, Mozart opera, British pantomime, and Punch and Judy, even perhaps modern 'soaps'. Recognisable stock characters (e.g. Pantalone, Columbine and Harlequin) improvising different storylines, largely retained the pagan tradition of character masks for men with smaller ones for women. Stylised conventions evolved defining specific characters, such as Harlequin's patches into the all-over coloured diamonds and Columbine's shorter full skirts. Some costumes, shown in a charming group of figurines, Deirdre Clancy suggested could be a basis of folk costume.

There still was little consistent "historical consciousness", a "mind-set sometimes explored by modern designers". In Shakespeare's time, theatre company wardrobes might benefit from cast-off aristocratic clothes illegal for commoners in everyday life. The tiny Titus Andronicus drawing by Henry Peacham showed a mixture of ideas including bits of real armour, the sole female in a crown and flowing robe with full patterned sleeves and Titus himself in a wreath, a sort of knotted "toga" and possibly buskins on bare legs. Females were still played by boys, who might grow up to play male parts or possibly in 'drag' for laughs.

Renaissance royal circles enjoyed spectacular entertainments indoors and out but the court masques actually began to include ladies among their noble dancers portraying the Muses, abstract concepts and mythological or exotic beings.



Some wonderful Inigo Jones designs for the early Stuarts showed phantasy garments loaded with a wealth of labour-intensive decoration, including symbolic emblems. References to classical dress and armour included tiered over-tunics, floating scarves and scalloped basques to smooth doublets with pendant strip 'kilts'. Heroic characters acquired male conventional styles lasting into the C18th of stiff, flared, thigh-length skirts, and tall ostrich plumes. Civil war and regicide banished British theatrical activities but similar elements continued in Italy, including Baroque opera - "red velvet, gilt embroidery and lace" and France, with 'ballet de cour' including a costumed horse ballet and the Sun King's (wide skirted) Apollo costume with sunburst motifs and headdress.

These evolving continental forms moved into the public domain and our own Restoration public stage at last employed professional actresses. Cross-dressing now could go both ways – real women in breeches parts as youths.

Attempts at historical authenticity in drama, ballet and opera grew popular from roughly mid-C18th, apparently as Tudor and Van Dyke styling. John Kemble, for example, was shown as Richard III in 1788 wearing black and gold 'paned', loose, red breeches, and matching short gown sleeves over a tawny-gold doublet. In time, mediaeval and dark age designs appeared too. Amalia Materna was photographed as the first Brunnhilde in 1876, statuesque in tall winged helmet, dark cloak from her shoulders, bracelets, and sleeveless, hip-length corselet of applied metal rings above a trailing draped pale skirt.

The first to attempt realism, Charles Macklin, in the C18th had sensationally played Shylock as a serious person rather than comic; his dramatic portrait from mid-career showed a sombre Jewish long coat (contemporary gabardine?) buttoned over the chest; long loose breeches and hose; open turned-back cuffs pale shirt cuffs and, the sole highlight by his face, a large, white disarranged collar.

One mid-C18th painting by Zoffany showed a pioneer of historical dressing, David Garrick, this time in contemporary female disguise for the comedy, *The Provok'd Wife*. Swinging a stave high so that lace ruffles fall back revealing black coat sleeves, his immense, hooped, 'closed sack' of golden brocade swirls up exposing his black breeches leg, gartered in cherry, matching his cap ribbons. (Note to self:

must read this play!)

Other examples included Sarah Siddons semi-classically clad in 1787 and as a tragic Regency-style heroine in dark green with white undersleeves; Dorothy Jordan as Hypolita in 1791, in mannish riding coat and hat, and as Rosalind in 1801 wearing boy's clothes (perhaps a hint of contemporary military - the Hussar-like cap?); Madame Catalan as Semiramis, 1806 in a 'stagey' Regency-classical costume and Giudetta Pasta as Medea in 1827, in a wide-necked almost sleeveless gown, girdled fairly high, sash ends hanging down the flowing, trained skirt.

Neo-classical simple lines and rising waists increasing ballet girls' freedom of movement was mocked in the 1807 cartoon where a mitred, cassocked, bishop storms on stage confronting laughing dancers, high-kicks baring legs well above their knees.



Mr. Elton c.1830, as Sir Kenneth, a Scot disguised as a Nubian slave wore a fanciful breastplate, voluminous short white breeches, gauntlets and crescent-topped turban.

The Romantic 1830s saw fitted, pointed, waists back at normal levels with bell-shaped skirts above the ankles. Jenny Lind was pictured in a simple white version with narrow frill at waist and neck for *La Sonnambula* in 1845. Peasants and Gypsies in opera, light opera and ballet repertoires followed similar lines, exemplified in an 1870s coloured print and 1889 photograph of Adelina Patti as *Esmeralda*. Golden trimming outlined large red and green diamond shapes on her skirt while the old-gold bodice, with deep V neckline and very short sleeves, was trimmed with gold chains and pendant coins as used for her necklace and top-knot wreath. Dainty heeled boots, bracelets and a tambourine completed the effect.

Dedicated historical researcher and actor Henry Irving, Benedick to Ellen Terry's Beatrice, seemed completely



Elizabethan albeit late nineteenth century curves for her in *Much Ado* 1887. A monochrome photograph beside the wonderful Sargent painting of Terry in the beetlewing *Macbeth* dress, for me epitomised interpreting a period role. Sarah Bernhardt appeared as Hamlet in tights and a short, fur-edged, tunic. On a lighter note, Louise Mante in 1900, was an exotic dancer

in imaginatively oriental costume and Adeline Genee, as Patty in 'The Pretty Prentice', 1916, wore tall many-coloured plumes and one central feather, a dark bodice and unusual fluted skirt of coloured panels, each with a stylised plume outlined in black.

So many different theatrical forms and techniques were (and are) leaving a growing legacy of visual evidence. Revolutionary new ideas might dominate for a time alongside traditions and

revivals; design choices range between styles – period or contemporary, fantasy, pastiche, national, lush to austere, in fashion or defying it.

A look at early 20th century ballet included Bakst costumes for *Firebird* 1910, with Tamara Karsavina, all phantasy/barbaric/oriental with feather wings over the hips and gauzy short skirt scattered with 'peacock' eyes; Mikhail Fokine and Vera Fokina in *Scheherazade* 1910, wearing 'oriental' trousers draped in strings of pearls, bare midriff and patterned breast-band (he), long bodice (she) with curious white puffing at hip level; Nijinski in 1912, *L'après-midi d'un Faune*, dark shapes dappling tights and bare torso. *Le Bleu Dieu* 1912 appeared to apply geometric patterns on Indian dance-looking garments with a hint of C17th male masque skirt. How different were Isadora Duncan's free-flowing Grecian draperies for her equally free dance techniques.

Finally, we saw a 1915 modern dress 'Hamlet' with Colin Keith-Johnstone in tweed plus-fours at Birmingham Repertory in 1925.

Questioned about authenticity, our speaker said some pieces demand it but not all; consistency is important. She looks for the "spirit of an era". Can't say fairer than that.

Cross-checking notes and spelling I found all too seductive. The vast subject really repays study, not least for pure pleasure. Deirdre Clancy is owed our gratitude and congratulations for describing so much of it so well.

Fabrics of Fashion Study Day

Saturday 19 March 2016 ■ BAWA, Bristol



Muslin: shadow of a commodity

Speaker Dr Sonia Ashmore
Report by Pat Poppy

The title of the talk comes from a 1696 pamphlet which speaks of “30s a yard for muslins, and only a shadow of a commodity when procured.”

Dr Ashmore began her talk with a real cotton boll, which she had brought back with her from Bangladesh. She described how the best muslins came mainly from Bengal, and were made with either *Gossypium arboreum* (tree cotton) or *Gossypium herbaceum* (Levant cotton), of which there were two crops a year. The weaving was traditionally done in a pit loom, where the weaver had their legs in a hollow beneath the loom. The Bengal muslins had a looser weave than muslins made in Hyderabad, and this can be seen in the weight, Dacca muslins weighed 4 ounces for 12 yards, while Chanderi muslins were over 5 ounces for 7.5 yards.



She described the different types of muslin that were made.

Jamdani, a figured muslin brocaded in the loom. Chikan, is a white on white form of muslin, some worked in surface embroidery and some in drawn thread work. For really fine work it could take 10 to 30 days to weave or make 20 yards, the very finest could take 6 months.

Muslin is usually associated with women’s wear, but in India muslin was used for men’s wear as well and Dr Ashmore used both an illustration of a man’s *jama* (long coat-like garment) in the Victoria and Albert Museum, which has 177 panels of fabric in the skirt, and the portrait of Captain John Foote by Sir Joshua Reynolds (1761) which is in the York Museum together with the costume worn by the sitter, to show muslin used as a man’s garment.

Muslin was known in Europe as far back as the Romans but it wasn’t until the 17th century that large quantities started to be imported. The fashion for entirely muslin dresses she considers to be first shown in Agostino Brunias’s (ca. 1730-1796) painting *Free Women of Colour with Their Children and Servants*. Later you have Elisabeth Vigée Le Brun’s portrait of Marie Antoinette in a “chemise” dress in 1783. The fashion continued for decades; in 1809 the Empress Josephine had 93 muslin dresses.

Its popularity in this country led to it being made here: one of the first Englishmen to do so was Samuel Oldknow. Oldknow utilized the new machinery that was available in the 1780s. These undercut the Indian hand woven material, and as a result English muslins were exported to India. Pattern and dye books for these early British muslins still survive, there are pattern books from the 1780s in Paisley Museum and from the 1820s in the Bolton Museum.



Muslin dresses from the collection at the Fashion Museum, Bath.



Branding the Global Body: Tartan and Beyond

Speaker Jonathan Faiers
Report by Jean Scott

What is tartan – a pattern, a fabric or both or is it more than this?

Jonathan introduced his talk by explaining that his research lies in the interface between popular culture, textiles and dress and so his interest in tartan is in how this cloth, which developed as a highland craft and is integral to ‘traditional’ Scottish dress has now become a global brand. The ‘branded body’ is one marked and identified by what we wear and today the management of brands is an essential part of modern retail. However tartan cloth, with its instantly recognizable pattern and historically a symbol of Scottishness, sends out multiple messages from the identification of nationhood and family or clan to rebellion and nonconformity.

Wearing tartan can be a means of defining ancestry and worn with pride. It can be used as ceremonial dress such as in Highland Regiments and today is frequently worn in formal male wedding attire. Royalty representing unity and tradition love it, but groups who want to separate themselves out and express rebellion have also worn it. Historically this stems from the Jacobite rebellions after which the wearing of tartan was banned for forty years and in modern



times has been taken up by the punks as expressed by the 1976 clothing designs of Maclaren and Westwood selling tartan bondage wear. Then in 1995 Alexander McQueen presented his Autumn/Winter collection 'Highland Rape' inspired by the 'Highland Clearances' of the 1760s. This appropriation of the tartan fabric by the fashion industry to express defiance and to shock has also been used in the American reality TV show RuPaul's Drag Race where Sutan Amrull won the third series wearing an all-encompassing red tartan ensemble. Jonathan explained that no matter what you do to it tartan is a brand that resists assault. It can be diluted but comes back stronger when adapted and subverted. It was particularly popular in America in the 1950s and it appeared in Pierre Cardin's 'Men in Skirts' in the 1960s. The 1990s saw it used for surrealist interior design.

Tartan or plaid?

The term tartan can often be confused with plaid (used in the USA) but the plaid or in Gaelic the fhéilidh-Mor is a length of cloth pleated and belted around the waist and the end then tossed over the shoulder. It can then be unfolded and used as a blanket. This is one original form of highland dress and much to the annoyance of some, Thomas Rawlinson, a Quaker industrialist from Lancashire, invented the fhéilidh-beag or 'little kilt' which replaced it. For the safety and comfort of his Scottish workers the lower half was separated from the top half, and with the help of a regimental tailor the skirt shortened, a flat apron front created and pleats stitched at the back. By the 1740s the 'little kilt' was gradually adopted by the Highland regiments, Lowlanders and Englishmen with Scottish connections. The 1790s saw another modification in the form of stitched box pleats making it neater and hiding some of the coloured stripes, showing only the full sett or pattern when the kilt moves during wear.

But to return to tartan and where it started. The woven tartan pattern is basically bands of coloured yarns and the number of yarns of each colour to produce a sequence is

known as a sett. The repetition of the sett vertically (warp) and then horizontally (weft) is the basis of all tartans. The MacGregor or Rob Roy is a simple tartan made up of equal bands of red and black creating a uniform chequered pattern whilst the Ogilvie of Airlie tartan has 182 colour changes. The sett can be repeated in reverse order producing a symmetrical pattern (most modern tartans) or if repeated from the beginning it produces an asymmetrical tartan. Some of the earliest surviving tartans and those in portraiture are asymmetrical. The 2/2-twill weave is usually used not only because of its durability but because where two colours interlace it causes diagonal shading. From just six colours twenty-one shades can be produced and this complexity of colour can produce very subtle effects which is part of tartans appeal.

The earliest surviving fragment of cloth known as the Falkirk Tartan was discovered in 1934 sealing a container holding Roman silver coins. Textile historians have dated it at about AD 3. It is a simple twill weave in two shades of natural wool, possibly dyed with natural dyes and has recently been given the name Shepherd's Plaid. However this simple, chequered twill construction is found in many early cultures as in the 'Madras handkerchief' and other early fabrics and the desire to lay claim to tartan as uniquely Gaelic is suspect

Jonathan argued that it is not the construction but the history bound up in tartan that is intriguing. If all the fragments of Bonnie Prince Charlie's fabled suit that turn up all over the world were brought together we would have a wardrobe not just a suit. Many current fashion designers such as Jurgi Persson, Watanabe for Comme des Garçon and Stella McCartney have used this idea of tartan fragments.

Then we come to *clans* and we have a whole industry. Tartan as a means of identification has been taken up in the most astonishing way. Originally woven by itinerant weavers travelling around the country using the family's spun, dyed yarn and their particular pattern, each tartan became linked with a clan or area but today we have a tartan for the Sikh Community, one for the The Federal Bureau of Investigation (FBI) and every American state has its own tartan. Worn as a livery it is to be found from corporate organizations to school uniforms as a means of identification.

Royal progress

The change of tartan weaving as a craft to a mass-produced commodity paradoxically begins with the banning of tartan in the Highlands in 1746. Its status changed from lowly cloth into a fashionable, aristocratic textile. In 1822 in an attempt to unify Britain George IV made a 'triumphant' tour of Scotland, which was highly stage-managed by Sir Walter Scott, who designed a spectacular pageant including George in full tartan regalia. Portraits of the period show that many different tartans were worn together suggesting no real clan affiliation. The raising of Highland Regiments at this

time (e.g. The Black Watch) brought a demand for tartan that could now only be met by mechanized looms and factory production, and the new commercial dyes introduced the bright colours. This demand continued throughout the nineteenth century when Queen Victoria and Albert embraced Scottishness. Up until 1822 tartans had been identified by numbers but by giving them names or identities they became more commercially viable.

The dissemination of Scottish people throughout the world starting with the Highland Clearances has fed the passion of nostalgia for the lost homeland that can be focused on tartan, which now grew from clan association into a global 'super brand'. In America there is now a 'Tartan Day' on April 6th. Tartan transcends borders and cultures and the fascination of other cultures with tartan began with the French when kilted Highland regiments appeared in Paris after the Napoleonic wars. The first of many French Anglomanias, tartan was incorporated into fashionable dress but at the same time the defeated French saw the kilt as suspect (men in skirts?) and the speculation as to what the Scotsman wore under his kilt led to the publication of etchings such as *Le*



Prétexte in 1815. The innuendo has led to a source of entertainment ever since and the inseparability of tartan and the kilt has resulted in its adoption by entertainers from Marie Lloyd to Eddie Murphy. Many arenas of the entertainment world have embraced tartan and for different reasons whether protest, entertainment, identity or nostalgia. Popular singers such as Bill Hayley (1950s), Bay City Rollers (1970s), David Bowie and current rap singer Pharrell Williams are but a few and fashion designer Tommy Nutter designed tartan suits for the pop group Slade. The Broadway musical *Brigadoon* in 1947, made into a film in 1954, fed into the nostalgia of Scottishness and the ballet *La Sylphide* (1832) reinterpreted by Matthew Bourne in 1994 as *Highland Fling* used tartan extensively in the set and costume design.

Fashionable forever

To return to the world of fashion this distinctively patterned cloth with its historical baggage has been part of fashionable dress since the eighteenth century where it was donned by the aristocracy for effect, and in the nineteenth century endorsed by royalty appearing in loud, flashy silk dresses as well as tartan waistcoats and trousers. In the twentieth century starting with Poiret's exquisite silk day dress from 1925 (in the V&A collection) just about every fashion designer has used

continued on next page



some variation of tartan – Jacques Fath 1949, Pierre Cardin 1960s, Bill Gibb 1970s, Vivienne Westwood, 'Anglomaniya', A/W 1993-4 (plus many of her other collections), John Galiano, menswear A/W 2005-6, sometimes inventing their own variation and adapting it to the current fashion shapes and those more inventive designers using the history of tartan to inform their work. Just google any of the following fashion designers Dior, Gaultier, Balenciago, Yves St Laurent and as recently as 2013 Celine, followed by the word tartan, to see the range.

As to global branding, the Basingstoke company Burberry established in 1856 and specialising in outdoor wear designed the trench coat with its distinctive red, camel, black and white check lining. A practical waterproof garment used by the military and taken up by the aristocracy it represented English heritage just as tartan and the kilt represented Scottish heritage. Re-invention was necessary to keep its market and in 1997 rebranding of the Burberry tartan made it a highly desirable pattern appearing on a wide range of clothing and accessories and with 'clan appeal' to groups ranging from the Japanese, A-list celebrities to football supporters and, 'chavs' but at the same time retaining its appeal to the traditionalists.

So what is tartan – a cloth of the poor, a cloth of identity, a cloth of rebellion, cloth of nostalgia or a marketing tool? If we consider all the endless tartan decorated tourist memorabilia available today and the fact that you can have a tartan designed for you personally you would think it would gradually lose its appeal. We just have to look at the Burberry brand to realise that the appeal is global but with its power to unite perhaps it has the potential to be a catalyst of Scottish Independence but we hope not.



Bernat Klein: An Eye for Colour

Speaker Helen Taylor
Report by Christie Binmore

Wow! What an experience the Study Day turned out to be!

Why am I so excited – after all I was only agreeing to write a report on Bernat Klein, whom I had never heard of but I do love colour, so at least I was intrigued. So much so that I did what most 21st century people do – I googled him; and that is when the "duty" turned into something more – the beginning of a "bubble of excitement" and, having read (in The Scotman's 2014 obituary for him) that "Bernat Klein lived a life so infused with the joy of colour, it was utterly infectious", I was hooked and looked forward to hearing Helen's talk.



From the top: Helen Taylor, Bernat Klein wool box, Liz Prest with her stunning dress and the Sales Table find.



I was inspired to learn more, and I was very surprised to find out how much Bernat Klein's philosophy on colour and design had crept into my life without me realising it. I clearly remember my mother buying a box of tweed fabric with matching wool, which she had had made into a skirt and waistcoat, while she knitted a top – she was very pleased with the effect (just wish I had a photo of her in this). This would have been in the late 1960s/early 70s, when Bernat started his packs.

Several years ago I went along to "have my colours done", ie discover which colours would suit me. I thought this was a relatively new thing; however, I discovered from Helen's talk that back in 1965, Bernat had created **Personal Colour Guides**, based on a person's eye colour, so you can imagine how pleased I was to find, on the National Museum of Scotland's website, an article, by Núria Ruiz: blog.nms.ac.uk/2015/07/31/getting-your-colours-done-bernat-klein-and-the-personal-colour-guide/



Arriving at BAWA I went over to explore the sales tables (as one does) and my eye was immediately caught by a flash of bright blues and greens on the clothes rail. Can you believe how I felt when having pulled the package out, I saw that it was a complete outfit by Bernat Klein! It was not simply "green and blue" but so many different hues that merged, like liquid, into one another. I found it amazing and returned to it again and again throughout the day. In the 1970s, Bernat produced a ready-to-wear collection that featured patterns, which were blown-up photographs of his paintings. Then to top this, I met a member who had brought along her own Bernat Klein dress from the 1970s – which, although a different fabric ('Diolen' - printed jersey) was a "sister" to the outfit on the rail.

Helen started her talk by explaining the type of textile industry in existence in the border country – mainly rough ground, only suitable for grazing sheep, with plenty of rivers to provide the water to turn the resulting fleeces into spun

wool, creating the indigenous circumstances for a simple home-woven – mainly undyed "Shepherd's Check or Plaid" cloth. This hard land, with its ancient history of a traditional fabric industry was a far cry from the exotic childhood that Bernat had had, as Helen took us next to Senta in Yugoslavia (now Serbia), where as a young boy, Bernat found himself in his father's workshop, surrounded by jewel-bright colourful rolls of fabric, his father being a textiles importer, dealing in ladies fashion fabrics.

He had a **traditional** Jewish religious education but then, in a moment when one decision changes a life for ever, at 15yrs old, his family recognised his artistic talent and sent him away to Jerusalem in 1937, where he studied at the Bezalel Academy of Arts and Design; this was lucky for him as he escaped the holocaust.

At the Academy, he studied art initially before learning to weave at its newly-established textile department. By another twist of fate, his tutor was German and had probably come from the Bauhaus movement and thus influenced the young Bernat.

"Fortune" next brought Bernat to Leeds in 1945 to study the technology of weaving. Later he was asked what he thought about coming from the warmth of the Middle East to Leeds and his response was that he liked being somewhere with seasons – more significantly, Leeds is where he met his future wife, Margaret. Leaving with a Diploma in Textiles, in 1948, Bernat spent a little time working for Tootals Mill in Manchester before moving north to Edinburgh to join Munrospun, relocating with its Design Department to Galashiels, among the Scottish borders, in 1950.

But he was not content to just be a designer of ladies' coat and skirt fabrics for someone else; his holistic approach to colour, textiles and interior design meant that, two years later (now with his new wife), Bernat set up his own company, **Colourcraft**, in Galashiels, making Scandinavian-inspired rugs.

Bernat's final influence came, in 1954, from a visit to an impressionist art exhibition at the Tate Gallery, where he was inspired by Seurat's pointillist work – he said *"That's what I want to create!"* - cloth that, by combining many different colours so *"the eye could either add them all up together and enjoy the fun of their varied subtlety amounting to a clear hard fact or it could see them merging in their multitude to remain an amorphous, cloudy hint of tints, of softness and endless possibilities"*.

He took something from nature, such as a green apple, then, using the pointillist style, he broke down the colours into dots showing that what was green was actually made up of different shades of green, yellows, some blue, even grey, a little pink and so, in this manner, he drew out the separate colours to give him a palette to work from, which he then in turn changed into the colours of the woven fabric to create, most famously, his mohair tweeds (which were lightweight, sumptuous and had a shimmering quality). His business was booming and in 1956 he achieved a childhood dream and bought High Mill (bought by Heriot Watt University in 1993 and still a base for its school of textiles and design).

It was also at this time, that he invited Peter Womersley, a modernistic architect, to design his new house, based on a Scandinavian design – very modern, with open plan and lots of glass. It was called 'High Sunderland' and he and Margaret lived there until her death in 2008, after which Bernat remained with one of his daughters for the rest of his life.

Bernat thought wider than what had been traditionally accepted in the Borders textile industry and he had access to a totally different range of contacts and clientele. Sometimes, this led to him not having such a good relationship with others in the textile industry. He had a strong innate sense of the use of texture and colour balance, inspired by his surroundings and the rich colours of nature; he believed that rather than just being fashionably dressed, it was important

that everyone should be well-dressed, wearing clothes that were well-made but equally that they should be of a style and in colours that suited the individual person. He was very sure of himself and was extremely good at self-publicity and marketing his products. And so he secured large orders for lambs' wool scarves for Littlewoods, British Home Stores and other chain-stores that brought his designs and approach to colour out to the everyday person.

Oil painting he was also serious about and he was becoming more abstract as he sought the essence of the item in its colours rather than trying to capture its image. Helen showed us several of his paintings and the fabrics that had been influenced by the art-work. He started incorporating textiles in his paintings, including oil on top of his tweeds and using other fabrics within. He continued painting right up to a week or so before his death, at 91yrs, in 2014. 1962 saw Imperial Tobacco become a majority shareholder boosting the firm's reach; and a break-through into haute couture came in 1963 when Coco Chanel took up his check mohair tweed that had been influenced by a rose, for her **Spring Collection**, bringing even greater exposure across Europe and USA. Suddenly, fashion magazines, such as *Vogue* and *The Tatler*, were full of Bernat Klein; Balenciago, Christian Dior, Hardy Amies and Nina Ricci all wanted his colours, his fabrics and people like Princess Margaret and Lord Snowden were often seen in Bernat Klein fabrics.

He disliked regular patterns and would never have used them in his creations; herringbone tweed was the nearest to regularity; as such, he created **Bubble tweed** – a mix of slubby yarn/mohair/ twisted yarn – in irregular patterns. It was his suiting materials that he sold the most of, usually with a Hopsack weave. Then, having been inspired by a tie in Norway, he created **Velvet Tweed**, which incorporated pure velvet ribbons from France into the bubble tweed; these were incredibly expensive and quickly taken up by all the couture houses and a special favourite of Dior.

These were his high days where Bernat continued to use High Mill as a Design base and test centre, with trial lengths being produced by Bernat and his designers, including Jeremy Hooker; the large production runs were carried out at two newly-acquired Selkirk mills and they also had a show-room in Paris and shop in London as well as Edinburgh. Outfits, using his fabrics, were sold by the various couture houses for £15,000-£20,000 (in today's money).

To help women choose a wardrobe best suited to their colouring Bernat, as one of the first, used artificial eyes to identify the many colours contained within the blues, greens and hazels of different coloured irises and developed a suitable colour chart that resulted in his book **'Eye for Colour'**.



From the top:

Festival wool tweed sample 1967.

Double cloth twill fabric, woven in wool slub yarns and polyester and worsted yarns in purple, grey, yellow, green, blue, orange, pink and brown,

Trefoil velvet tweed samme, 1965.

Double cloth hop sack fabric, woven in space-dyed brushed mohair, gimped wool, velour ribbon and polyester yarns in pink, orange, yellow, light brown and green.

Classic Bernat Klein suit 1980.

Wool and mohair tweed in yellow, green, blue-grey, dark blue, orange, red and medium and dark brown.

Images courtesy of the National Museum of Scotland.

However, he was finding his artistic vision being compromised as a Design Team and Marketing Agent were appointed to work alongside him but with a view to making the company more money. Eventually in 1966, following "creative differences", Bernat sold his shares in his company and walked away from it all.

He experimented with knitted synthetics, such as Jersey and Diolen, and created his own clothing collections, making ready-to-wear Diolen fabrics available for mail order. He also produced a range of hand-knitted jumpers, which were all outsourced at home. In 1971/72, he worked with Dovecot Tapestry Studios, Edinburgh to turn some of his oil paintings into a suite of ten tapestries and set himself up as a design and colour consultant, run from High Sunderland, producing designs for rugs, carpets and fabrics – both furnishing as well as clothing.

continued on next page

He did a lot of work in Scandinavia, eg for Western Carpets in Denmark. Unfortunately, his range of shops in Edinburgh and London went out of business during the 1980 recession.

Helen also talked about how, in 1969, Bernat was commissioned by the **Department of the Environment** to create a standardised range of fabrics for everything from government offices to army accommodation, coordinated plain colour with accessories picked out in various patterns for carpets, chairs and rugs. Designs were very 1970s with strong, bold colours. I still remember starting work for the civil service in new offices that used his ideas of the key carpet design, matched with co-ordinating colours for the reception and office chairs and patterned curtains.

I was therefore delighted to discover that some of Bernat Klein's beautiful swatches, patterns and designs will feature in the NMS's new *Fashion and Style* gallery, which will be opening (along with another nine new galleries) on Friday 8 July 2016. These galleries will be showcasing the very best of their internationally important collections in decorative art, design, fashion, science and technology, from Alexander Graham Bell to Zandra Rhodes, with more than 3,500 objects; many of which have not been on

display in a generation. It is going to be one of the biggest showcases of style in the UK and I hope to be there!

Bernat was awarded a **CBE** in 1973, and the design medal by the Textile Institute in 1977; honorary fellow of the Royal Incorporation of Architects in Scotland and commissioner on the Royal Fine Arts Commission in Edinburgh (1980) and in 2003 he was awarded an honorary degree from Heriot-Watt University (where Helen is the Archivist, managing the archive collection at both Edinburgh and Scottish Border campuses).

Finally, Helen advised that, despite there being some strained relations between Bernat and the college in the later years, they do hold a large Research Collection of his items, many had been left behind by Bernat when he walked away from High Mill, while others have been donated or purchased, so they now have more than six pattern books, fabrics, including the Velvet Tweed, knitting patterns, wool and publicity patterns, as well as over fifty examples of garments, some hand-made, while others are from his shops; they are accessible (by appointment) for all to see.

Thank you WECS for an inspiring study day!



Speaker Dr Christine Boydell

Report by Vibeke Ormerod

There was a buzz of excitement in the room after three excellent speakers and then last but certainly not least came Dr Christine Boydell, senior lecturer at de Montford University, to tell us about Horrockses Fashions and cotton ready-to-wear 1946-60.

Horrockses transformed the fortunes of cotton in the promotion of cotton ready-to-wear. Horrockses Fashions (HF) was launched in 1946 and became one of the most successful ready-to-wear fashion manufacturers after the war.



Jacqueline de Ribes: The Art of Style



Costume Institution exhibition at the Metropolitan Museum, New York.

This exhibition focused on internationally renowned style icon Countess Jacqueline de Ribes, whose originality and elegance established her as one of the most celebrated fashion personas of the twentieth century. The show featured about sixty ensembles of haute couture and ready-to-wear primarily from de Ribes's personal archive, dating from 1962 to the present.

It ran until February 2016, so this is an excuse for a picture gallery and a suggestion that the accompanying catalogue is well worth a look.

Captions and comments on the photos are from my notes taken at the time. Any errors are mine, not the Met's.

Fiona Starkey

1 Yves St Laurent Evening jacket, 2002.

Originally designed spring/summer of 1983. Black silk crêpe embroidered with silver, grey, brown, black, blue and opalescent paillettes. Black and silver beads, and black and clear crystals. The trousers (difficult to see in the photo) are black silk crêpe embroidered with black silk lace and beads. A Saint Laurent design, embellished with Lesage embroidered fish scales was shown on the runway as a body-hugging sheath dress. De Ribes re-imagined it as a jacket and the couture house accommodated her wish. While it may not be unusual to change a detail of a garment to suit a particular client, the radical transformation from cocktail dress into jacket is something rarer. She paired it with subtly embroidered Ungaro trousers.

2 Yves St Laurent evening ensemble

autumn/winter 1977-78. Tunic and trousers of blue silk damask, belt of quilted black crepe. This orientalist ensemble from Laurent's Opium collection is unusual in subscribing completely

to the designer's original idea. Like many of de Ribes' own designs, it falls fluidly over the body without disclosing its true outlines. As someone who has 'the luck of a good figure' and who was once described as the a living 'fashion drawing', she has been free to play with the proportions and volume of her clothes. Here, she favours a low-slung hip and in styling these tunic pajamas she underscored the importance of the placing of the cummerbund sash.

3 Jacqueline de Ribes evening dress spring/summer 1990.

White pleated silk crêpe. A feature of de Ribes' work is the juxtaposition of a structured technique - here the pleating more often seen in a man's cummerbund, applied on the diagonal - with the feminine details of a plunging decolleté, a centre-front opening to the knee and a body-defining silhouette. Jewelled buttons, especially as accents on a placket or shoulder strap, are also a signature of the Countess's.

Conception of the brand.

John Horrockses founded a spinning factory in 1791 and within 10 years he owned 7 large mills. Horrockses, Crewdson & Company Ltd manufactured bleached cotton or grey cloth and spun yarn and later also quality sheets and towels. In order to increase sales and expand the company they had the idea of promoting cotton wares and HF was born.

The grey cloth was sold on and the better quality cotton kept for themselves; emphasis was on exclusivity, fabric design and quality of cloth. Luckily they already had some experience in garment making through RH Reynolds Bros Ltd, a subsidiary making cheaper women's wear. By making up the fashions themselves they gained control over garment design, pattern design, they cut out all middle men and could sell straight to the stores of their choice.

Fashion and fabric design.

The first collection was cotton beach wear, hostess gowns and dresses, all in modern designs and bright colours to which the Evening Standard wrote: "Styling apart, the most interesting features were the modern designs and colourings both equal to those usually associated with printed silks and rayons!" Cotton had earlier been associated with cheap, practical clothing but HF aided



the acceptance of the cotton fibre as upmarket and a rayon garment was twice the price.

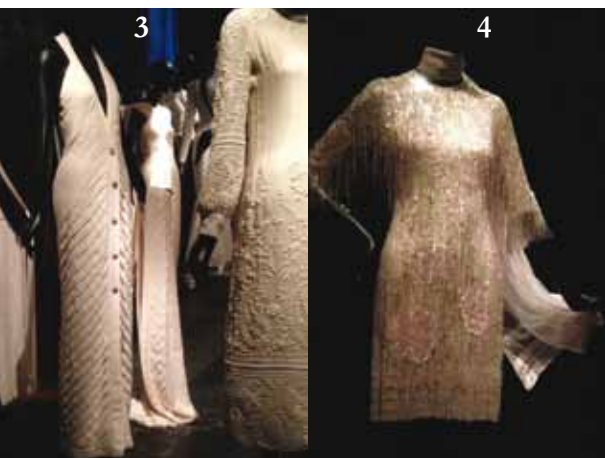
The parent company was based in Preston and the manufacture of garments took place mainly in Manchester but it was important to have a subsidiary in London so they established their HQ in St George St, Hanover Square which was home to 2 fashion designers plus a machinist and marketing and research staff. In 1950 they took on a 3rd designer, John Tullis, with a background in couture, who expertly led the design team.

In organising their own printing and sourcing the cotton fabric from the parent company HF was able to be ready for the seasons with new trends and styling. 80% of the fabrics used were cotton but silk jersey and nylon were also used and they were bought in.

Cotton after the war.

The launch of HF for the benefit of the parent company happily coincided with an interest in promoting cotton from other quarters. The Cotton Board was established by an Act of Parliament in 1940 mainly to represent the cotton industry and after the

continued on page 16



4 Yves St Laurent dress spring/summer 1969. *White silk organza and crepe embroidered and fringed with pink-purple silk, sequins, beads and pearls.*

This St Laurent summer evening dress has not been modified by de Ribes. However, her pairing of it with a motoring veil once worn by her grandmother shows the individual touch. As in most instances where she has collaged together periods and sources, the end effect is not easily dateable.

5 Jacqueline de Ribes evening dress spring/summer 1985. *Ivory silk charmeuse.*

A masterpiece of construction, this evening dress exploits the fluid drape of luxurious silk charmeuse. While expressing the shapely outlines of the body, the voluminous back drapery 'cut-in-one' with the crisscrossing front bodice alludes to classical volumes. The final effect is sensual but with a vestal like purity.

6 Costume de Bal Oriental 1969.

Coat of pink silk chiffon and polychrome silk ikat brocaded with gold metal thread with passementerie of gold silk and metal thread, gold metal flowers and clear crystals trimmed with brown sable fur; waistcoat of pink silk satin with overlay of white silk tulle embroidered with silver metal thread, silver sequins and clear crystals and passementerie of gold silk and metal with clear crystals; trousers of white silk and gold metallic organza fil-coupé and white silk net; hat polychrome silk and metallic jacquard and matching pink and polychrome silk ikat brocaded with gold metal thread, trimmed with brown mink, crystals, beads, pearls and gold silk tassels; turban of pink silk chiffon, fan of gilt metal and pink ostrich and beron feathers encrusted with pink, red, and clear stones and crystals; Gripoix jewellery of glass and gilt metal. Copobianco Bottier slippers, 1969. Pink gold and silver silk, metal brocade.

Completely over the top, but what a wow factor! Among the most ambitious design



The catalogue to accompany the exhibition is available from www.metmuseum.org/exhibitions/listings/2015/jacqueline-de-ribes



projects undertaken by the Countess is the costume she created for and wore to Alexis de Rede's Bal Oriental. From the outset, when she first learned the ball's theme, de Ribes was determined to avoid the obvious: "I knew there would be a lot of bare tummies with jewels, so I decided that I would wear fur!" The result was described in *Vogue* as "a Napoleon III version of *Turquerie*." In fact, the Countess based her design on an old etching. She then cannibalized several examples of her archival couture (best use of old clothes), including an embroidered tulle Dior gown, a Guy Laroche evening coat and a Jean Dessès dress. In addition, yards of Bianchini-Férier silk accented with sable from a vintage cape given to her by the Marquis de Cuevas contributed to the final, stunning effect. She notes "There's not a button of my costume that I did not design myself. Imagine how a Victorian would picture a Mongol princess. That's my costume."

Horrocks continued from previous page

war they worked towards a reestablishment of the same in peacetime. Its director was James Cleveland Belle, who became the design director of HF. The Board funded many exhibitions and wanted to bring together manufacturers and designers, backing mainly British based couturiers, advising on suitable fabrics, undertaking research and liaising with converters, all with a view to promote cotton, in which they succeeded.

Quality of cloth and finish.

HF's clever marketing and high quality cloth meant they were able to gloss over the mass production aspect of the business. The high quality sheeting most commonly used was "DGS503", exclusive to HF. The sheeting was robust, draped well, was soft to the touch and did not shrink but HF could not rest on their laurels as other fabrics emerged such as easy-care nylon. In order to compete, HF had to make sure their garments were easy to look after and crease resistant and in 1951 Kurt Lowit, technical adviser, managed to get a finish called "Quintafix", which required no ironing.

Fabric designs.

For a collection it was common to have 70-80 fabric designs for 150-160 dresses. The use of the design was clever in two ways, 1- to limit the quantities of a particular style by using each design twice but in two different styles of dress (ladies did not want to be seen in identical dresses) and 2- to minimise wastage. The designs were delivered by in-house designers, contracted-in designers, bought in from design studios or from artists. One such well known artist was Alastair Morton who from 1947 was paid a retainer to produce 40 designs a year. James Cleveland Belle also brought several designers to HF, amongst others Margaret Meades, a new promising textile artist, Joyce Badrocke, in-house designer 1950-57 (the Queen chose her pink dress) and Pat Albeck who was working for HF while still at college. (In looking up the spelling of her name I found a rather nice article about her with lots of her designs and the story of when she was asked to design a lobster, expensive to buy, but she couldn't eat it as it took her 3 days to draw!

www.thepimgirl.com/tag/horrockses/ and www.pat-Albeck.co.uk

Late forties designs were by Graham Sutherland and 1953 by Eduardo Paolozzi whose painting was printed onto white cotton.

Promoting HF

In their advertising campaign HF focused on exclusivity and the dresses were worn by top couture models often in exotic locations and always with the tag line "in fine cotton".

There were seasonal fashion shows at Hanover Square and specials were produced for special customers. A measurement book



lists many such people with the Queen at the top of the list. HF would also produce specials to certain retailers like Harvey Nicholls.

There was always a veneer of superiority about HF products, downmarket shops were avoided, the number of outlets in any one area were limited as were the number of items a store could have.

Conclusion.

Cotton was HF's raison d'être. By combining haute couture and cotton with in-house designs HF managed to become one of the most sought after brands after the war. Their hey day was 1946-60. The emergence of man made fabrics and increasing competition indirectly lead to some of HF's leading lights leaving the company and HF was sold in 1964.

Cotton, however, was now perceived in a new way. By HF's clever use of exclusive design, fine quality cotton cloth, cutting-edge textile designs and dress styles based on the latest catwalk fashions, the status of the humble cotton was elevated to the level of "fine".

Dr Boydell ended the day with an excellent talk and inspired further interest: One

History of Fashion Day School

■ Blaise Castle, Bristol

Speakers: Helen McConnell Simpson (Collections Officer) and Senior Curator Catherine Littlejohn, Public History Bristol Museums, Galleries and Archives.

Report by Angela Essex

The purpose of the workshop was to explore fashion history since 1800 and learn how to date historic costume. Also, find out about changing fashions and discover the Blaise extensive costume collection.

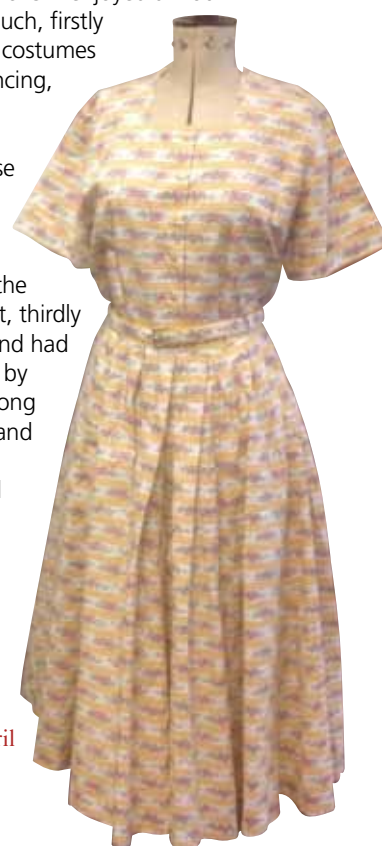
When we arrived the room was laid out with six types of blouses, detachable sleeves and dresses and after the usual housekeeping and welcome we were given excellent handouts which included copies of the slides and room to write our own notes next to them (excellent).

We were shown examples of dresses etc and during the day we would work in groups and try and identify each of the garments and hazard a guess at their date and what they were.

The morning session was all about 19th century dresses using photos demonstrating the dresses and styles of the era. We were then invited to inspect several examples of dress and decide their style, material, corsets

member went straight out to buy her book:

Horrockses Fashions! I enjoyed all four speakers very much, firstly because I make costumes for Regency dancing, so MUSLIN was just the thing, secondly because my fondness for TARTAN increased on learning about the rebellious aspect, thirdly because my friend had got me inspired by BERNAT KLEIN long before the talk and lastly I love bold design and vivid colours. What a day!



NB there is a talk by Dr Boydell at the Fashion and Textile Museum 14 April 6-8pm

and any outstanding features of them. The questions we were advised to ask were:

What is the basic shape? Has it been altered? What is it made of? How is it made? Colour and pattern? Details – fastenings, trimmings.

We had enough time to inspect and handle the costumes and draw our own conclusions as to their age and style. Most of us had our own ideas but not very often right!

After a break for lunch we then saw slides on 20th century fashion history and garments demonstrating

the changes in style of corsets, hats and the more simple styles for WW1 workers and then the 1920s using new artificial materials such as rayon. The fussy hats, corsets and dresses to the austere war utility styles and then the 1990s casual, comfortable and less unrestricted design of clothes.

At the end of the session we were then split into two groups and taken up to the Blaise costume stores and given a tour of the wardrobes. We were shown a wonderful selection of dresses and wedding dresses from 18th century to modern day costumes. We all expressed our disappointment that Bristol does not have a museum

suitable to have the costumes on display as they were so sumptuous, beautifully made and a joy to look at.

After a vote of thanks the workshop ended. This apparently, was the first of a planned number of workshops and I can thoroughly recommend them to anyone with an interest in the history of costumes.



The Dressing of Hannah More

Report by Caroline Levett

In an idle moment some three years ago I was browsing the 'Do-it' website for inspiration. A few e-mails later – the last with the comforting message 'I'll have the kettle on' – and I found myself in a central Bristol flat, looking at the 1740-50 mantua, diagram XVI of Norah Waugh's *The Cut of Women's Clothes*. 'Do you think you could make one of those – well, actually five, out of this?' said the inimitable Anthea Page, handing me a bolt of mushroom coloured cheap taffeta. I had always wanted to make that dress. How could I resist?



And that was the beginning.

Anthea, with no resources but a modest pension and determination, had decided to make an amateur costumed film telling the history of the playwright, bluestocking, abolitionist and tractarian Hannah More. I was the first of many to turn up for the happy Thursday sessions when we spent the day poring over books, cutting patterns and cloth, fitting, sewing, and trimming more than fifty outfits spanning Hannah's life from 1745 to 1833.

'We' were a constantly refreshing team - an art teacher, a map maker, a potter, a civil servant, a wedding dress repairer, several students and Anthea herself whose career had been with the BBC as a set dresser and prop maker. None of us had direct experience of making Georgian costume. Over the next three years we made everything – stays (Anthea had studied stay-making) and chemises, the dresses themselves, waistcoats, breeches and frock coats, and a surprising number of hats.

Working to a modern scale

We learnt as we went. For the eighteenth century patterns we mainly relied on Norah Waugh, both for men and women. For the regency and early 19th Century patterns, we used Janet Arnold more. We made our own

squared pattern paper which we ruled out not with inch squares, but with squares the width of our steel rule, which was about an inch and an eighth. This gave us automatic scaling to modern sizes – and is to be recommended.

As we became more experienced we used the 'big' inches for the widths, and standard ones for the heights – as our sleeves had become very long... The one piece breeches in plate XXX of *The Cut of Men's Clothes* also by Norah Waugh, proved remarkably accommodating, and is recommended.

For the trimmings we found the illustrations in *The Georgians: Eighteenth Century Portraiture and Society Misc. Supplies – Illustrated, 1 Nov 1990* by Desmond Shawe-Taylor (Author) invaluable. We also enjoyed works outings to study portraits at the Holburne Museum in Bath, and visited the Bath costume museum, and Killerton.

We each took on specific costumes, but developed particular skills, and dived in when others were struggling. I was at ease with the pattern cutting, another person became a superb trimmer and hat maker, and we all



ended up making bonnets and knitting mittens for the deserving poor.

Fabric was whatever Anthea could pick up fairly cheaply, from local shops. The newly opened *Calico* in Bedminster proved a godsend, as did a rather scruffy *Aladdin's cave* in the the Stapleton Road, and the inevitable *Fabric Land*. Occasionally we had the luxury of a piece of real silk that someone had found surplus to requirements. For the peasant costumes it was the usual dyed blanket and sheeting. Haberdashery and trimmings came from the stores that we had each of us hoarded, and St Nich's market.

And the result? A group of people who found themselves rising to undreamt of challenges, in good company, a great deal of fun, a film, and a wardrobe full of costumes.

For more costumes, visit: redcliffefilms.co.uk/films/costumes-for-hannah-more



Above: Finished embroidery, on silk in cotton threads and the image which inspired it. Opposite page: Alexander Benois' set design and costume designs for Petrushka, the ballerina, the Charlatan, the coachman, the drummer boy, the Moor and two peasants.

Embroidering Petrushka

Jill Hazell

I've always loved ballet. As a little girl growing up in the 1950s, it was almost compulsory to have ballet lessons and I was lucky enough to have an inspired teacher who would take us to Covent Garden every year to see the Royal Ballet in action. Later, while working in theatre wardrobes in the 60s and 70s, I had a friend at Covent Garden who gave me tickets on several occasions to watch my hero Rudolph Nureyev partner Margot Fonteyn.

But it was a preview to a WECS visit to the V&A in 2010 that started my fascination with the Ballet Russes. WECS had planned a visit in December to an exhibition entitled 'Diaghilev and the Golden Age of the Ballet Russes, 1909 – 1929' and I decided to go to a talk by Jane Pritchard, Curator of Dance at the V&A, as she was preparing to set up the exhibition. I wrote about it in the Autumn 2010 edition of *WECS Wardrobe*. Looking back at my article now, I can still visualise the room we were in, filled with rails of costumes that I tried to describe – the costumes worn by Nijinsky, Pavlova, Karsavina - in productions of *Scheherazade*,

Giselle, *The Firebird*, *Prince Igor* and others. One paragraph I wrote sums up the extraordinary effect the costumes had on me...

'Actually, there's no way I can describe all the costumes we saw – the bejewelled colours of the somewhat faded silks, the swirling Art Nouveau patterns painted, stencilled and appliqued, the cottons from Uzbekistan, the beaded hats – each item with its own story to tell – patched, altered, cleaned and lovingly stored for almost a hundred years.'

When I retired in 1997, I began to do hand embroidery as a hobby, having already

Granny's Day Out

Report by Ann Brown

Vogue 100: A century of Style, open til 22 May 2016.

In February during half term, I was let loose for a day out in London with an old school friend.

We met at the National Portrait Gallery for the very popular exhibition "Vogue 100: A century of Style". A rather expensive exhibition by many standards but it does take up the whole of the ground floor of the Portrait gallery. The exhibition concentrates on the covers of Vogue and the photographers which means there are very few of the very early covers with the beautiful drawings and paintings that are so often used today for calendars, notelets and cards etc. But despite this it is an excellent exhibition not to be missed by followers of fashion.

The exhibition is in chronological order so on entering one has to walk past many alluring items to the far gallery and that is where the earliest covers are revealed! You can wallow in famous photographers, models and designers over the century which brings back memories to many as you will hear as you go round. This exhibition is on until 22nd May but worth booking in advance as it is very popular and numbers have to be limited to enable people to get close enough to read everything.



Charles Dickens Museum, exhibition of costumes till 17 April 2016

After an excellent meal in the top floor restaurant of the gallery we moved on to the Charles Dickens Museum at 48 Doughty Street.

"The Charles Dickens Museum in Bloomsbury is the only remaining London home of Charles Dickens and today, his beautiful Georgian terraced house attracts visitors from around the world. As a Museum, it holds the world's most important collection relating to Dickens, who was not only a great novelist but also a tireless social campaigner.

We welcome you to 48 Doughty Street to step back in time and walk the halls in the footsteps of Charles Dickens. See where he wrote, where he dined and where he and his wife Catherine entertained their many guests. Immerse yourself in the sights, sounds and scents of his family home. The rare books, paintings, photographs and personal objects on display here give a unique insight into his life and work.

'My house in town', as Dickens referred to 48 Doughty Street, was an important place in the writer's life: within these walls his eldest two daughters were born, his sister-in-law Mary died aged 17 and some of his best-loved novels were written, including *Oliver Twist*. It was in this house that he achieved lasting celebrity and universal recognition as one of the world's greatest storytellers.."

(A quote from their web page publicity)

The reason for my visit was to see some of the costumes made for and worn by the main characters in the BBC drama "Dickensian" which if you had the patience to follow it, was quite gripping. The costumes are on open display throughout the house and then there is a dedicated area with behind the scenes information and props about the series. I believe another series is in production to make use of the amazing Victorian set that was built specially for it. Sadly this exhibition closed on 17th April but the house still makes a fascinating visit.



*See What's on item, page 4



learned some stitches to embellish various costumes I had worked on in the theatre. I took several classes with the Royal School of Needlework at Hampton Court and enjoyed stitching various projects, but it was not until the V&A visit that I decided to try and stitch an embroidery of the sets and costumes for Petrushka using Alexandre Benois' original 1911 designs. Luckily, as well as several books I already had, I found most of the designs were readily available on line as well as an entire performance by the Bolshoi Ballet on YouTube using replicas of the original sets and costumes. So using all these I was able to

create my own interpretation of the original production.

I worked on silk, painting the background and then covering much of it with stitches in single threads of stranded cotton. The final piece measures 31cm x 23cm and shows the opening scene at the Shrovetide Fair in St Petersburg where the Charlatan, played in the original production by Enrico Cecchetti, introduces his three puppets, Petrushka, (Vaslav Nijinsky), the Doll Ballerina (Tamara Karsarvina) and the Moor (Alexander Orlov). I have used some artistic licence in my staging and in Petrushka's costume where I have given him an

alternative pair of trousers from a second design that I found in a book and a much bigger sun at the top of the set as found in another drawing by Benois.

I loved doing the research, the designing and the stitching so much, that I am now working on my fourth theatre embroidery – this time, the opening scene from the London production of *'The Lion King'*.

These images are freely available on the web and were sourced by Jill in pursuit of private study. The editors have, as far as possible, tried to ensure that they're free from copyright.



Rosalind Wyatt and The Stitch Lives of London

Report by Pam Gates

Originally trained as a calligrapher, Rosalind Wyatt is also a skilled and highly respected textile artist. She chooses to work on the authentic garments and accessories of people, both current and historical, telling the story of their lives in embroidery.

Feeling that the cloth we wear and the marks we make with a pen carry real evidence of personality, she "writes with a needle", copying the handwriting of an individual directly onto a garment by eye. *"I'm fascinated by all those unique details of flow, rhythm and spacing which tell the story of a particular moment in time. When text and textile come together it gives a visceral sense of human presence."*

She has created some stunning pieces, from the Edwardian silk satin dancing shoes which tell the story of Mary Pearse, the pauper daughter of a London shoemaker, to the running vest of the late Stephen Lawrence embellished

with a piece of his own writing about his love of running and the shirt worn by Jude Law as Hamlet featuring one of his favourite passages.

She is currently the creative director of *The Stitch Lives of London*, a project which aims to tell the stories of real Londoners through the clothes and accessories they wore. The aim is to display 215 items (one for each mile of the River Thames) in a clear case that will wind along the river for up to 100 metres.

"Imagine a collage comprising bodices, cloaks, hats, socks, hankies and textile remnants" she says, *"placed side by side for artistic resonance to create a dynamic visual language running throughout. People and places will be documented for posterity and brought to come."*

Working with artists, writers, researchers, curators, historians and architects, one of Rosalind's biggest tasks at the moment is not artistic but rather of securing sponsorship. Let us hope it won't take too long and that we will be able to see this amazing project come to fruition soon.

For further details about Rosalind and to view her work go to her website, www.rosalindwyatt.com



Dressing Mrs Dunch

Sarah Bartlett

Mrs. Mary Dunch meets Eleonora di Toledo or some differences between English and Italian Fashions in 1560.

Vibeke and I went to Avebury Manor on a Thursday afternoon in February to see *The Dressing of Mrs. Dunch*, a replica outfit that National Trust volunteers had made to be shown in their Tudor room at the manor. The outfit was for the lady of the manor, Mrs. Mary Dunch, who lived there briefly in 1560 (the manor being one of the Dunch's estates, their main home being in Oxfordshire).

The house manager took the part of Mrs. Dunch and she appeared wearing a high-neck chemise with blackwork on the falling collar and wrist cuffs. She also wore a coif of white linen, again decorated with blackwork, to keep her hair enclosed. She would have worn a French hood over this once dressed. Next came the conical farthingale stiffened with wooden hoops, complete with a bum roll, and ties around the waist. A set of boned bodies with tabs around the bottom edge, which laced up at the back were the next item of clothing, and on top of the farthingale she wore a red velvet petticoat. The bodies and petticoat were then laced together using eyelets and braids. Over the petticoat went the brown silk skirt which tied at the back and a matching bodice which was decorated with embroidered red velvet strips and which was laced up at the sides. The skirt and bodice were again laced together using eyelets and braids and then a busk was inserted in the front of the bodice. Slits had been left in the skirt side seams for a pocket. The volunteers were still working on the pocket which was to be of red velvet and looked more like a document holder than what I normally think pockets looking like. The sleeves were attached to the bodice shoulder straps by loops and buttons.



I was struck by the various ways this outfit differed in their construction from Eleonora's. As they were the same period why were there differences? Why did Eleonora wear a snood and not a coif? It appeared that your hair was seen as a fashion statement in Italy (and Spain as

Eleonora was known to have kept many of her Spanish fashion traits); why not in England? Eleonora's bodies were not boned, but padded and fastened using hooks and eyes in the front and her petticoat hung straight, close to her body. There were no signs of any lacing around the bottom edge of the original bodies indicating they might have been joined to the petticoat. Eleonora's dress was finished as one piece, the bodice and skirt stitched together, and the skirt train was held away from the body by stiffening in the hem rather than by undergarments. Busks do not appear to have been used at all by her. There were slits in her skirt for pockets which were tied around her waist with a ribbon and made of lightweight material. With the Eleonora dress we had tied the sleeves to the dress bodice with ribbons as there had been no sign of any stitching, but I do wonder whether loops and buttons would normally have been used or may be pins or similar.

I found it an interesting afternoon which gave me a lot of little differences to ponder on and may be find answers to.





Behind the Scenes at the Met Metropolitan Museum Textile Laboratory, New York

Fiona Starkey

Leanne Tonkin has recently begun a year's Research Fellowship into plastics and modern materials with the Metropolitan Museum, New York. This is particularly timely as in the last few years the Museum has acquired several thousands of items from the costume collection of the Brooklyn Museum and much of it is C20th, using materials and fabrics not susceptible to traditional conservation techniques and practices. I know Leanne through membership of the main society and on a visit this January, she was kind enough to invite me to see her place of work. Didn't need asking twice.

In a back corner of the Met's basement costume area is a discreet door opening in to a state of the art suite of rooms - white, clinical, quiet, apart from some very familiar clicking - a complete contrast from the noisy bustle of bodies in the main exhibition area.

The lab itself is laid out with half a dozen tables and three were occupied the morning of my visit. The first was a slightly sad looking Dior dress from 1953. It had been donated to the museum by its original owner in 1958-59 (when she'd had the wear out of it, presumably) and hadn't been worn since. The dress is decorated with glass beads and cellulose sequins which are beginning to deteriorate. Under the surface are horsehair 'petals' which were made to support the floaty net surface, but the stitching too is disintegrating and the whole now needs supporting itself. Even gentle movement elicits a sprinkling of shrapnell and there's a small puddle of sequins and beads to add to the collection in a muslin bag for later work when funds permit.

Budgets being what they are, the priority at the moment is to catalogue and stabilise as much as possible. There will be a little gentle cleaning (to the uninitiated it looked like hoovering and dusting to a very picky standard) before it is wrapped again and stored flat. Leanne said that a lot of their work was recording as much as possible while they still could, because once plastics and synthetics begin to disintegrate, it's a chemical reaction and cannot be stopped.

On the table next to the Dior was laid a 1920s court dress. Embroidered with gold metallic threads and gold and satin ribbon, it would originally have been worn with an underskirt and detachable train. The underskirt has a wonderful pair of pannier style hoops suspended at the hips, confounding my idea of pencil slim frocks of the period - but there's the evidence. Once again there are C20th materials used in the fabric and construction and now the whole ensemble is gently disintegrating.

The clicking noises? Just down the corridor from the lab a room was set up as a studio with an amazing Isse Miyake outfit in the brightest of modern colours and shapes being photographed for an upcoming exhibition - but my time was up. Say thank you very sincerely and exit. Brilliant.



From the top: The Textile Lab on a working Thursday, Dior couture cellulose coming out of its acid-free wrapping, a dinky little iron for awkward areas and a 1920s court dress sans hoops and left, as it would have been with hoops attached for formal presentation.

Making Edwardian Costumes for Women

By Suzanne Rowland, £25.00
ISBN 978-1-78500-102-4
Crowood Press, www.crowood.com

Review by Vibeke Ormerod

I can recommend this book to anyone interested in the Edwardian era and in particular to those who like dressing up to reenact the period or those who just like sewing and embellishing!

The book is an interesting read in itself, so armchair seamstresses can pass a pleasant afternoon perusing the book, which is lavishly illustrated with both photographs of extant garments, beautiful fashion plates, commercial adverts of the time, illustrative drawings and finally step by step photographs of the making of the garment plus the finished reproduction.

The 11 projects represent garments that could have been worn by Edwardian women from diverse social backgrounds and all the projects are based on collections at the Royal Pavilion & Museums in Brighton and Worthing Museum and Art Gallery.

After the introduction there is information about Edwardian fashion, how women acquired their garments, whether they made them, had them made or bought them. There is also advice on fabrics, tools and equipment.

The original garments are described in detail, often accompanied by photographs.

An interesting and very important aspect of the patterns for these projects is that even if a woman of today would wear an Edwardian corset, she would not be likely to fit into an exact copy of an Edwardian garment so the patterns have been adapted to allow for the different shape of today's woman.

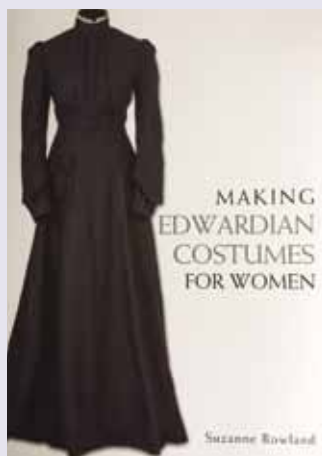
The scaled patterns are easy to go to with clear drawings on a chequered background and the step by step instructions also give information about the original techniques used.

The book finishes as it started with a glimpse into the Edwardian world, how to wear Edwardian fashion and even how to adapt the projects to the social status of your choice.

The price of £25 may seem a bit steep for a paperback but an awful lot of research and work has got into the book, which is beautifully presented so I would recommend it without hesitation.

There are two further books of the same format on the market by Crowood Press, both retailing at £25.

One on Georgian/Regency costume and one on Victorian written by Lindsey Holmes and Heather Audin respectively.



A new companion for the time traveller

The *Tudor Tailor* is travelling forward in time with a new companion. Pat Poppy is joining the team to voyage into the 17th century in search of *The Stuart Tailor*, a new book on reconstructing dress from 1604 to 1715. Pat brings a wealth of experience to the project having spent more than 40 years in the English Civil War Society, served on the editorial and management boards of The Costume Society, studied for a masters qualification in early modern history, and generously shared her musings on her blog *Costume Historian*.



Committee

Chairman

Tony Cooper, 52 The Common, Broughton Gifford, Melksham, Wiltshire SN12 8NA
01225 782711
tony@cooperta.plus.com

Secretary

Pat Poppy, 56 Wareham Road, Lytchett Matravers, Dorset BH16 6DS
01202 622115
patpoppy@aol.com

Treasurer

Sarah Bartlett, 4 Cotley Place, Heytesbury, Warminster, Wiltshire BA12 0HT
01985 840624
sarah@tiramisu.co.uk

Membership Secretary

Linda Watts, 3 Woodlands Edge, Trowbridge, Wiltshire BA14 7BE
01225 763920
membership@wofecostumesociety.org

Booking Secretary

Ann Brown, 29 Thompson Road, Wells, Somerset BA5 1FB
bookings@wofecostumesociety.org

Webmeister

Jean Scott, 24 Pound Lane, Broughton Gifford, Melksham, Wiltshire SN12 8NA
01225 782711
tony@cooperta.plus.com

Programme Secretary

Jean Scott, 24 Pound Lane, Semington, Wiltshire BA14 6LP
01380 870964
jeanscott30@btinternet.com

Wardrobe Editor

Vibeke Ormerod
40, Victoria Rd, Devizes, Wiltshire SN10 1ET
vibekeormerod@hotmail.com

Graphics

Fiona Starkey, The Shambles, Sham Castle Lane, Bath Somerset BA2 6JH
01225 445800
fiona@bathdesigncentre.com

Co-opted member

Angela Adam, 34 Thornhill Road, Warminster, Wiltshire BA12 8EF
01985215331
adamrb4@blueyonder.co.uk

With this Spring issue of the magazine you should have:

Booking forms for

- Wimborne and Blandford visit
- Wells Cathedral visit



Fashion Museum

Thank you

Thank you for Fashion Museum Donation for conservation Jan 2016

Dear Jean, Dear Tony, Dear WECS members

I am writing to say a big thank you to you all for your most generous cheque to cover the conservation of a number of objects from the Fashion Museum collection, which will feature in our forthcoming display 'A History of Fashion in 100 Objects'. This is such a marvellous gift and we are all here so grateful to you for your kindness and unstinting support of the work that we do.

All the pieces in the new display are 'star objects' and your support means now that textile conservators can work their magic, and that we can present the objects in the galleries tip top condition, something that would have been impossible without your support.

Work is going on at a frenetic pace on the new displays here at the Fashion Museum. This includes the conservation that you have funded, which is happening at the Textile Conservation Studio of Shephard Travis in Surrey. We are expecting the pieces back here in Bath in the first week of March, all ready for final mounting and display ahead of our grand opening on 19 March 2016, just in time for the Easter break.

I do hope that you may all be able to come and see the new exhibition 'A History of Fashion in 100 Objects', and will enjoy particularly 'your' pieces.

With most grateful thanks and all best wishes

Rosemary
Rosemary Harden



From the top:
1929: Sapphire blue and ivory silk satin Chinese-embroidered beach pyjamas
1930s: Fur coat Molyneux
Worn by actress Martita Hunt
1969: Electric blue crochet short shorts and tank top ensemble
1961: Black linen look 'Knickerbocker' dress, with white frilly knickerbockers
Mary Quant
1912: Red silk parasol
Belonged to Mary Blathway
1950s: Cream cotton crochet blouse
Made from a Coats crochet pattern
1690s: Man's brown woven silk waistcoat



Images on this page courtesy of the Fashion Museum Bath

Facing Facts

Since 2014 our website has sported a Pinboard menu option which provided links to other websites that may be of possible interest to WECS members. However, we now have a FaceBook page and rather than try to maintain both we have decided to remove the website Pinboard feature. To help you navigate to our facebook page from our website there is a facebook logo icon at the bottom of the screen. Click/tap on that and you will be taken to our facebook page.

To those of you who “do not use facebook”, don’t be put off – you can still access the WECS facebook page in all it’s glory. You just can’t do the whizzy things such as “follow” or “like”.

And for those of you who wish to go straight there, the address is www.facebook.com/wofccostumesociety.



Worth a look:

■ Bailie House Warehouse, Sturminster Marshall, Wimborne, Dorset BH21 4AD www.bailiewarehouse.com

Open Thursday - Sunday, this warehouse specialises in insurance write-off stock. Find the fabric behind the shelves offering a wide but unpredictable stock at really affordable prices if you don't mind working round some of the damage. A WECS' advance party has been and came away with wool worsted, silk and cotton twill off the bolt at prices between £2-£6/m.



The Costume and Textile Society of Wales
Vintage Village Bazaar
 Saturday 23 July 2016
 open 12 to 5pm
 A retro and vintage tabletop sale
 St Fagans Village Hall, Crofft-y-genau
 Road



INTRODUCING A MAJOR NEW AWARD FOR TEXTILE CONSERVATION

THE COSTUME SOCIETY ELIZABETH HAMMOND AWARD



Photo courtesy of Historic Royal Palaces

In 2016 up to £10,000 is available to mark the launch of this important award

Elizabeth Hammond ARCA (1926-2011) was a Founder Member of the Costume Society and a former Trustee. She was an embroiderer, textile artist, teacher and collector of textiles. Significant pieces in her collection were conserved and loaned to Museums for public display.

The Costume Society is setting up the award in her name following a generous bequest from her estate. The award is intended to promote the conservation and display of clothing and textiles of all periods, styles and places of origin, held within the permanent collections of museums within the United Kingdom, which have annual gross revenues of less than £750,000.

This award is available to finance a wide range of textile conservation projects, from primary assessment to full conservation. Awards can be made for any amount up to £10,000 in 2016 to one or more successful applicants. From 2017 onwards the award will continue with a lower but still significant level of funding.

Guidelines and an application form are now on the Costume Society website
www.costumesociety.org.uk

talsi
 — the travel company —

Specialists in Craft and Textile Study Tours

EXCITING INDIAN JOURNEYS FOR 2016-17

Tour of Kurseong, Darjeeling, Kalimpong and Kolkata
November 2016

Short tour of Assam with a visit to eastern Bhutan to include the Trashigang Festival
November 2016

Textile and Craft tour of Gujarat and Rajasthan
January/February 2017

Tour of western and middle Bhutan
February 2017

Individual unaccompanied tours to India and Bhutan can be arranged at any time

For brochure and further information please contact Pte Chambers
 Talsi - The Travel Company
 Weavers Cottage, 33 Soutford Lane, Temple, Cotsley,
 Wiltshire BA12 7QR
 Telephone: 01373 852856
 E-mail: info@talsi.uk.com
 Web Site: www.talsi.uk.com