

WECS Wardrobe

Summer issue 2016

£5.50: Free to members



WECS events

www.
wofecostumesociety.org

Calendar

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

March Study Day: Communicating Fashion

Saturday 18 March 2017
■ Keynsham

Main image

How to ruffle?

Framing the face Page 2

Image of Ruff: Reconstructions of multi-layered linen ruffs by Alice Gordon 2012. Image by Sarah Weal.

Janet Arnold Study Day: Structure and Artifice

Saturday 1 October 2016 9.30 - 16.45

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

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

Perhaps structure and artifice is what fashionable dress is all about. Striving to make a statement, to be different or to be beautiful makes both men and women go to enormous lengths. A corset or a crinoline can give you a different silhouette but it is the face and hair where we look to define someone as beautiful. An alabaster skin framed by an exquisite lace collar or a glorious head of hair topped with an eye-catching hat. Our speakers for this study day will explore how the face and head have been enhanced to create the illusion of beauty as defined by the fashions of the day.

Hair – Crafting and Constructing the Female Identity

Charlotte Fiell's talk will trace the complex art of hairdressing from its earliest known beginnings to the most modern and contemporary of style.

A woman's hair has always been regarded as her crowning glory: from the elaborately dressed styles in Ancient Greece to the simple bobs of the 1920s and the colorful gelled spikes of Punk, right up to the latest directions in the world of hairdressing today. Straight or curly, long or short, blonde or dark, hair offers women the ability to change their appearance dramatically and define their social standing and style allegiance.



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Remarkable lace
Exhibition Page 4



Fashion's Worth
Twilight talks Page 3



Only natural
C16th Beauty Page 1



Living it up
Jazz Age Page 3



All in black and white
Twilight talks Page 3



Charlotte Fiell is a leading authority on twentieth- and twenty-first century design and has written and edited over 50 internationally bestselling books on the subject.

Get a head get a hat?

Althea Mackenzie is Curator of the Charles Wade Costume Collection and Collections Officer at Hereford Museum. She is also the author of a series of delightful books for the National Trust revealing the C18 and C19 costume and accessories from Snowhill, one of the country's leading collections.

Althea's talk will be looking at the power of headwear through the ages and what headwear reveals about the position of women in society.

Beauty and Cosmetics C16 - C18

Sarah Jane Downing is a freelance writer contributing to national and local magazines and newspapers as well as four books published by Shire: *Beauty and Cosmetics 1550-1950*, *Fashion in the Time of William Shakespeare*, *Fashion in the Time of Jane Austen*, and *The English Pleasure Garden 1660-1860*.

Ours is not the only age when beauty is celebrated but also judged and quantified. From the colour of the ear to the transparency of the teeth the benchmark for every aspect of beauty has been set and women – and some men – have applied themselves

wholeheartedly, risking their lives using poisonous chemicals, their fortunes at the threat of blackmail, or the wrath of God, to reach the desired targets.

Responding to the theme of 'Structure and Artifice' this talk will pay particular attention to the symbolism of beauty patches, the mysteries of mouse skin eyebrows, and the enigmatic vizard mask as well as some of the most noxious recipes and bizarre bids for beauty ever made.

Framing the Face with Layers of Linen c. 1580-1680

Jenny Tiramani of The School of Historical Dress is a leading authority on dress from the C16 and C17. Her work for the theatre, particularly The Globe, will be well known to many and she is now currently working with the team who are extending Janet Arnold's *Patterns of Fashion* series.

Once the production of single-layered linen ruffs was established in the 1570s, the seamstresses and laundresses went on to create multi-layered ruffles of more and more complexity, spectacularly starched and set into scrolling shapes, to please their clientele. Reconstructions of multi-layered ruffs will be used to demonstrate the extreme precision and skill needed in their production.

For all those who are interested in this period or are 'makers' this will be a real treat!

To get into the spirit of things, why not come sporting a splendid bit of headgear, or a really flash collar?

Christmas Meeting:

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

Saturday 19 November 2016

14.00 - 16.30

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

Speaker: Fiona Ffoulkes

For WECS Christmas meeting this year we continue the theme of consuming fashion but now we move to Paris and slightly upmarket.

Fiona's talk derives from her PhD and will focus on the significant changes that occurred to the fashion system in the first half of the nineteenth century rather than the period from 1860 which has received more attention from dress and retail historians. She will pay particular attention to developments in the trade of the fashion merchant (*marchande de modes*) their business premises and the merchandise that they supplied to clients that ranged from the court elite to *femmes galantes*.

Fiona Ffoulkes trained as a fashion designer and worked for many years in fashion and costume design for television companies including the BBC in London and more recently spent ten years living in Paris working in higher education as a tutor for fashion studio classes and as a lecturer in fashion theory and French luxury fashion, past and present, for the Musée des Arts Décoratifs, the American University, Paris and Parsons School of Design. Fiona's areas of specialism have always encompassed contemporary fashion as well as the origins of the current fashion industry. Publications include *How to Read Fashion* (Herbert Press, 2010) which references key styles and their historical links with contemporary fashion.

Do join us for a chat over mince pies and mulled wine and perhaps find a unique Christmas gift on our sales tables.

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.



Fashioning a Reign

90 Years of Style from The Queen's Wardrobe

until 16 October 2016

Palace of Holyroodhouse
www.royalcollection.org.uk
https://www.royalcollection.org.uk/collection/themes/fashioning-a-reign/palace-of-holyroodhouse

This exhibition marks the 90th Birthday of Her Majesty The Queen through a display of fashionable dress, spanning the period from The Queen's childhood in the 1930s to the present day. Examples of the work of leading British couturiers who have been appointed as dressmakers to The Queen illustrate Her Majesty's support for British fashion and reveal the specialist techniques of designers and milliners.

Dress worn on tours and state visits, for family occasions and for official engagements in Scotland, including examples worn for events here at the Palace of Holyroodhouse, are brought together in a unique display. Open daily 9.30-18.00

1920s JAZZ AGE Fashion and Photographs

23 September 2016 - 15 January 2017

Fashion and Textile Museum, 83 Bermondsey Street, London SE1 3XF www.ftmlondon.org

The 1920s JAZZ AGE presents a glittering display of haute couture and ready-to-wear fashion from 1919 to 1929. Women's clothing in the 1920s reflected dizzying social change on an unprecedented scale.

From Paris and London to New York and Hollywood, the decade following the

Great War offered the modern woman a completely new style of dressing. With over 150 garments, this stunning selection of sportswear, printed day dresses, fringed flapper dresses, beaded evening wear, velvet capes, and silk pyjamas reveals the glamour, excess, frivolity and modernity of the decade. Colourful illustrations by Gordon Conway from the *Illustrated London News* Archive at Mary Evans and photographs by Abbe, Beaton, Man Ray, and Baron de Meyer highlight the role of magazines in promoting the 1920s look. Open Tue-Sat 11.00-18.00, Thurs until 20.00. Sun, 11.00-17.00.

Textile Fair

Saturday 20 August 2016, 11.00-17.00

The American Museum, Claverton Manor, Bath BA2 7BD 01225 460503 www.americanmuseum.org Specialist retailers; antique, vintage and world textiles, yarns and makers' supplies.



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

300 years - 100 objects from the Fashion Museum collection.

Twilight Talks

talks on fashion history by expert speakers, in the museum galleries 18.00 - 19.00

Tickets £10 (includes a glass of wine) from Bath Box Office www.bathboxoffice.org.uk or on the door on the evening.

Thursday 15 September **Maggie Lane**

'The neatest worker of the party': needlework in the life and novels of Jane Austen. Austen expert Maggie Lane will consider the role of needlework in bonding communities of women while producing items of beauty or utility

Thursday 29 September **Dr Susan North, Victoria and Albert Museum Tudor Shirts and Blackwork Decoration** All about the



decorative embroidered garments worn by Tudor fashionistas beneath their doublets and robes.

Thursday 13 October - Professor Carol Tulloch,

University of the Arts London - The Birth of Cool: Style-Fashion-Dress and the African Diaspora

"This obsession with dressing well is almost part of the DNA in the black community": an exploration of black style in a special event for Black History Month 2016.

Thursday 10 November **Elaine Uttley, Fashion Museum Bath The Worth Paquin Archive** at the

Fashion Museum News and information about a treasure trove archive of two French couture houses from the early 1900s and the 1920s, part of the collection at the Museum.

Thursday 24 November **Professor Amy de la Haye, London College of Fashion Telling Fashion Stories** Unlocking the stories and weaving narratives about treasures in the Fashion Museum



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



Undressed A brief history of underwear

until 12 March 2017 'Hold tight: the lingerie show that will take your

breath away' *The Times*

Learn about the intimate relationship between underwear and fashion and its role in moulding the body to a fashionable ideal, with cut, fit, fabric and decoration revealing issues of gender, sex and morality.

Opus Anglicanum Masterpieces of English Mediaeval embroidery

1 October 2016 - 5 February 2017

From the 12th to the 15th centuries, England enjoyed an international reputation for one art form in particular - elaborate luxury embroideries. This exhibition will be the first opportunity in over half a century to see an outstanding range of surviving examples.



Summer exhibition

until 4 September 2016

A new exhibition at Victoria Art Gallery, Bridge St Bath BA2 4AT

www.victoriagal.org.uk

Recognising that the only Bloomsbury Group decorative schemes to survive are at Charleston in East Sussex, this exhibition aims to recreate, as far as possible, several of the lost interiors on which Roger Fry, Vanessa Bell and Duncan Grant worked in the first half of the 20th century. This exhibition reunites objects and paintings from private and public collections that have not been seen together for over 50 years.



Bath Quilters exhibition

28-29 October 2016

St Luke's Church Hall, Wellsway, Bath BA2 2BD www.bathquilters.weebly.com

Full size to single bed quilts, wallhangings, tablerunners and miniatures - and a special section with some quirky answers to the challenges set during the last year. Traders, refreshments and a sales table.



Selvedge workshops

6, 13, 20, 27 September 2016

Selvedge Shop, 162 Archway Road, London, N6 5BB www.selvedge.org

A variety of workshops for the hands-on!

Les Remarquables

An exhibition of some of the finest lace in the Argentan collection

■ Madison des dentelles, 34 Rue de la Noé, 61200 Argentan, France

Report by Heather Toomer

Anyone with a lace interest heading for France this year should see the current exhibition at the Lace Museum (Maison des dentelles) at Argentan, between Alençon and Caen in Normandy. In two exhibition rooms it shows some of the finest French needle-laces ever made, from a deep flounce of 1670s point de France worn on an alb, through complete flounces of 18th century needlepoints that might have been worn on skirts or used to adorn dressing tables in the wealthiest households, to equally sumptuous 19th century examples. Other needlepoints represented include Italian reticella, Venetian rose point in rare, original condition and beautiful Brussels rose point de gaze while, for anyone more interested in bobbin laces, there are superb examples of Brussels, Chantilly, Le Puy, Valenciennes, Honiton, Maltese etc.



A third exhibition room is taken up with an exhibition of haute couture by the designer Maryvonne Herzog who uses lace in many of her designs, particularly in lingerie. A short film on the making of Argentan lace can also be watched but, if you have time, you can also visit L'abbaye, just two hundred yards away, where a few nuns still make Argentan lace. Mère Collette will be happy to explain more about it and there is a small exhibition of various laces. If you can't make it this year, exhibitions at the museum are changed annually. Contacts (Tel., email, web) and opening hours: Maison des dentelles - 33 (0) 233 675078; maisondesdentelles@argentan.fr: www.argentan.fr/tourisme: Tues - Sat. 10 - 13 + 14 - 18; Sun. 13 - 18: until 15 October 2016 Abbaye Notre-Dame - 33 (0) 233 671201; n-d-a@club-internet.fr: www.abbaye-argentan.fr visits Mon - Sat 14.30 - 16.00 but you would be advised to telephone in advance.

Bath in Fashion week

Report by Margaret Holden

Vintage Sunday 24th April

The final talk/discussion for Bath in Fashion Week was on *Liberty – the Fabric of Fashion* by Mark Butterfield and N.J.Stevenson.

Cleo and Mark Butterfield are the owners of one of the largest collections of Liberty dresses and fabrics, many of which were borrowed for the exhibition on Liberty at The Fashion and Textile Museum in London earlier this year. They are hoping that this exhibition will go on tour.



Mark began by telling us about

Arthur Lasenby Liberty, who began his career at Farmers and Rogers, a shop on Regent Street. He was sent to the Exhibition in London in 1862, where for the first time Japanese goods and fabrics were on display. These he found very exciting, saleable and *à la mode* and he soon became "The expert."

This was the time of minority reactionaries, particularly among artists. The Grosvenor Gallery opened displaying works by the pre-Raphaelite "brothers"; Turner, Whistler and others. These were paintings that were not acceptable to The Royal Academy. Gilbert and Sullivan wrote a play called *Patience*, a satire on the Aesthetes. Oscar Wilde, along with The Aesthetic Movement, promoted all things oriental. He was even sent to the USA to give talks and promote The Art Fabrics of Liberty.

By 1890 The Grosvenor Gallery had closed and The Aesthetic Movement began to fade. But, then along came The Arts and Craft Movement and Art Nouveau and in 1890 a Liberty Store was opened in Paris. The Peacock feather motif became the Liberty icon. Even Voysey designed materials for them.

In 1884 Liberty in London opened a costume gallery with a mediaeval theme to many of the dresses. This is eventually followed in 1925 when the New Tudor-style building was opened. Then, in the late 1950s Liberty began to reprint fabrics from old blocks. Sandersons also followed suit and fashion began to swing.

Bernard Neville was influential by teaching his students at St Martin's College of Art to "Look to the past", helped by using old wallpaper blocks to produce fabrics for Libertys. Dresses of these materials were sold in Oxford by Annabelinda. She is now an expert in Liberty designs and patterns. Further influences from the past came from Laura Ashley with her Victorian blocks and by 1976 even Yves St Laurent was presenting peasant-style outfits on the catwalk.

Sadly, the heyday of Libertys has passed and we can only hope for a re-boot with the current interest in vintage.

Altogether an interesting talk to end a successful week of *Bath in Fashion*.

To the Editor:

I read that some members have been trying to make 16th – 17th century knitted caps, but found no 'patterns' for them. There were none at the time and those found on the internet are not reliable as everyone knits differently, but there are clues from written and pictorial sources as to the contemporary methods used.

There are over a hundred surviving examples, excavated, conserved and made by secretive masters of the cappers guilds. Statutes were passed to control the 'craft trade or science' of cappers numbering '8000 in London twice as many in the land beside' who followed the fifteen callings or occupations recorded in 1571. These methods were analysed in 'Text' 36, 2008, pp 40-46 and I have found little more + to add since its publication. Some, such as the famous V&A specimen, no:1562&A-1901, have been distorted by conservation and lining.

I have been studying, reproducing and exporting such caps for over forty years. My methods have been improved and honed throughout this time and the 'Tudor Tailors' have used them since 2010 to produce patterns for their 'replica' caps. Should anyone want a copy please contact me at qualitycaps@aol.com.

Kirstie Buckland

Copy for the next newsletter to Vibeke Ormerod by 9 October please

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