

WECS Wardrobe

Autumn issue 2017

£5.50: Free to members

weecs
west of england
costume society



www.
wofecostumesociety.org

Calendar

AGM and Foale and Tuffin: the Sixties, a decade in fashion

Saturday 3 February 2018
■ Bath Bowling Club

March Study Day: Couturier or dressmaker?

Saturday 17 March 2018
■ BAWA, Bristol

Janet Arnold Study Day: Masculine Attire

Saturday 6 October 2018
■ Venue tba



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WECS events

AGM and Foale and Tuffin: the Sixties, a decade in fashion

Saturday 3 February 2018
14.00-16.30

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

Speaker: Iain R. Webb



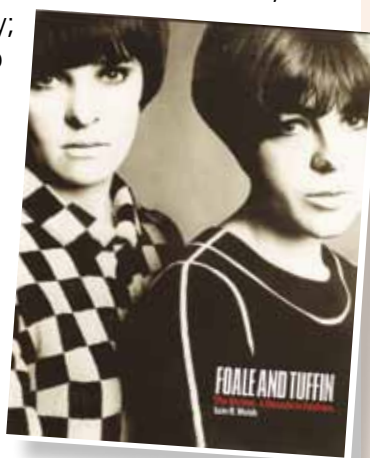
It's always good to welcome back someone who belongs to Bath and who has made his mark in the exciting world of Fashion Journalism. Iain R. Webb returns to tell us about two young, female designers from the sixties who set up their own fashion label and showed women could design, make and run a successful business.

Marion Foale and **Sally Tuffin** dressed the Swinging Sixties. The pair met at Walthamstow Art School in 1955 and studied together at the Royal College of Art, before embarking on a trailblazing career in fashion lasting throughout the 1960s. Quirky, youthful creativity, acute sensitivity to the latest moods and trends, expert craftsmanship, and a little good fortune placed them at the hub of the cultural explosion in London that defined the era. Their boutique off Carnaby Street was at the epicentre of the new fashion scene. The Foale and Tuffin story perfectly charts the decade of unprecedented change.

Iain R Webb – fashion writer; Professor of Fashion & Design, Kingston School of Art; associate lecturer at Central Saint Martins, Royal College of Art and Bath Spa University; Fashion Features Editor at Large at Ponystep magazine; Consultant at Fashion Museum, Bath.

Buy the Book:

<https://www.accpublishinggroup.com/uk/store/pv/9781851496068/foale-and-tuffin/iain-r-webb>



March Study Day: Couturier or Dressmaker in C20 London Society

Saturday 17 March 2018
9.30 - 16.45

■ BAWA, 589 Southmead Road, Filton, Bristol, BS34 7R

What differentiates a couturier from a dressmaker? Why are some remembered and others forgotten? This study day explores some of the lesser-known couturiers and dressmakers of the twentieth century through surviving archives and objects in collections.

Location map is on the booking form



Lucile: Portrait of an Archive

Amy de la Haye is co-author of *Lucile Ltd.: London, Paris and Chicago,*

1890s – 1930s which is a study of the Lucile Archive housed at the Victoria and Albert Museum, with a focus



on a fashion album from 1905. This extensively illustrated lecture will explore the history and contents of this archive, situated within the context of Lucile's career.

Amy de la Haye is Professor of Dress History and Curatorship at London College of Fashion. She was formerly Curator of 20th Century Dress at the V&A. She has published extensively on London dressmakers and couture.



date for your diary:

Janet Arnold Study Day: Masculine Attire

Saturday 6 October 2018, 9.45 - 16.45

■ Venue tba

Lucile Dresses and Advert
Heather Fairbanks Summer Day Dress
c1905 V&A T 21A_C - 1960



PROGRAMME

- 9.30 Registration with coffee
- 10.15 Amy de le Haye – Lucile: Portrait of an Archive
- 11.15 Coffee
- 11.45 Cassie Davies-Strodder – Dressmakers of London: through the wardrobe of Heather Firbank
- 12.45 Lunch
- 14.15 Jonathan Faiers – The Ghosts of Mayfair, or the Curious Case of London's Forgotten Women Couturiers.
- 15.15 Tea/Coffee
- 15.45 Caroline Ness - Famous, Forgotten, Found: rediscovering the career of London couture fashion designer Giuseppe (Jo) Mattli, 1934-1980
- 16.45 Close

Jo Mattli from Vogue patterns
Beaded Dress - The Rhavis sisters



Dressmakers of London: through the wardrobe of Heather Firbank

In 1926 Heather Firbank packed away her extensive wardrobe of fine clothes, bought from the very best dressmakers and tailors in London. In 1957 over 200 items were acquired by the V&A laying the foundation of its now world famous fashion collection. A rare and remarkably complete picture of one young woman's tastes and shopping habits at the beginning of the twentieth century is captured through the clothes, photographs, bills and correspondence held in this archive and we learn of the many dressmakers who satisfied the demands of a wealthy elite who could not always afford the top couturiers.

Cassie Davies-Strodder is Curator in Fashion and Textiles at the V&A.

She curated the current major exhibition on *Balenciaga: Shaping Fashion* and other significant projects include: *Future Fashion Now: New Design from the Royal College of Art*, 2009/2010; *Grace Kelly: Style Icon*, 2010 and the re-display of the permanent fashion galleries, 2012.

Her recent publications include; *London Society Fashion 1905-1925: The Wardrobe of Heather Firbank*, (V&A, 2015 (ed.))

London Couture 1920-1970 (V&A, 2015 - essay on Michael Sherard)
Shoes: Pleasure and Pain (V&A, 2015 - essay on fetishistic trends in 21st century shoes).

The Ghosts of Mayfair, or the Curious Case of London's Forgotten Women Couturiers.

The history of London couture is largely a male history, but working at the same time as the justly celebrated star couturiers such as Norman Hartnell, Charles Creed, Edward Molyneux etc., were an equally talented and innovative group of women couturiers. This talk will introduce some of these neglected couturiers and ask the question why their reputation has been eclipsed by their male contemporaries.

Jonathan Faiers is Professor of Fashion Thinking, Winchester School of Art, University of Southampton and his research examines the interface between popular culture, textiles and dress. His publications include *Tartan* (Berg), *Dressing Dangerously: Dysfunctional Fashion in Film* (Yale University Press) and *Colors in Fashion* (Bloomsbury). He has written essays for *Alexander McQueen* (V&A), *Developing Dress History: New Directions in Method and Practice* (Bloomsbury), *London Couture 1923-1975: British Luxury* (V&A). He lectures internationally on textiles and dress and is a founding member of the Winchester Luxury Research Group and the Advisory Committee for the Costume Colloquium, Florence. His current research includes a new, single authored, socio-cultural history of Fur (Yale University Press 2020).



Famous, Forgotten, Found: rediscovering the career of London couture fashion designer Giuseppe (Jo) Mattli, 1934-1980

Giuseppe (Jo) Mattli, a Swiss-born couturier, established his business in London around 1934. A member of the Incorporated Society of London Fashion Designers from 1948, he was a contemporary of Norman Hartnell, Hardy Amies, Victor Stiebel, Charles Creed, Digby Morton and John Cavanagh. Retiring from couture in 1975, Jo Mattli's career was, with Hartnell and Amies, one of the longest in British couture. It is perhaps surprising that Mattli is not better remembered in the histories of fashionable dress.

Caroline Ness began researching the couturier Jo Mattli for her MA at the Textile Conservation Centre Winchester in 2008. She continued this research for her PhD at the University of Glasgow in 2014. Now an independent scholar and researcher, Caroline works as a consultant in museum collections management and curatorial research. Plans are in progress for a monograph on Mattli and for a post-doctoral research project with the University of Glasgow Centre for Textile Conservation that will identify the fibres used in the production of mid-twentieth century couture fabric.

Out & About

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



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



Louise Dahl-Wolfe: A Style of Her Own

until 21 January 2018

Louise Dahl-Wolfe (1895–1989) is one of the most important woman fashion photographers of the first part of the 20th century. She has been contributing to Harper's Bazaar for many years and has helped define the image of the modern independent woman. The exhibition shows her work during more than 30 years and it includes both fashion photography and portraiture.

Image: Suzy Parker by the Seine, Costume by Balenciaga, 1953.

Photograph by Louise Dahl-Wolfe.
© 1989 Center for Creative Photography, Arizona Board of Regents.



Wallace Sewell: 25 Years of British Textile Design,

until 21 January 2018

Wallace Sewell is a woven textile design studio founded in 1992 by textile designers Harriet Wallace-Jones and Emma Sewell. Inspired by the colours and textures of the countryside and cityscapes, and influenced by the aesthetic and ideology of the Bauhaus period, Wallace Sewell weave innovative fabrics using traditional techniques producing scarves, throws and cushions to moquettes for Transport for London. Today Wallace Sewell can be found in over 200 stockists worldwide, from Tate to MOMA.

Image@fit



Harper's Bazaar 150 – The First and Last Word in Fashion

Fashion Studio

until 21 January 2018

America's first fashion magazine, Harper's Bazaar has showcased the visions of legendary editors, photographers and stylists and featured the works of noted writers since 1867. It is a magazine devoted to examining the lives of women through the lens of fashion. Photographers whose work features in the display alongside Louise Dahl-Wolfe include Diane Arbus, Richard Avedon, Lillian Bassman, Cecil Beaton, Toni Frissell, Baron de Meyer, Genevieve Naylor, Karen Radkai, Man Ray and Norman Parkinson alongside contemporary contributors.

Image: Harper's Bazaar, October 1929 – the first-ever UK edition of the magazine first published in 1867. From the Collection of Terence Pepper. Harper's Bazaar, UK edition, May 2017.



Princess Diana in Gianni Versace dress.
Photo by Patrick Demarchelier.

Diana Her Fashion Story

until end 2017

■ Kensington Palace, Kensington Gardens, London W8 4PX
www.hrp.org.uk

Trace the evolution of the Princess's style, from the demure, romantic outfits of her first public appearances, to the glamour, elegance and confidence of her later life. Don't miss an extraordinary collection of garments, including Victor Edelstein's iconic ink blue velvet gown, famously worn at the White House when the Princess danced with John Travolta.

New discoveries and original designs

The Princess's relationship with her favourite designers is explored through a display of original fashion sketches created for her during the design process. In addition, a recently discovered blue tartan Emanuel suit will go on display to the public for the first time. This suit was worn by Diana on an official visit to Venice in the 1980s.



ramm
Home to a million thoughts

Keeping Up Appearances

21 November 2017 - 20 May 2018

■ Royal Albert Memorial Museum and Art Gallery, RAMM, Queen Street, Exeter EX4 3RX
www.rammuseum.org.uk
01392 264960
Courtyard

On the Home Front during the First World War, women were encouraged to maintain a positive outlook and to dress well, especially when men returned from posts overseas. This small display will showcase a selection of pretty, decorative accessories worn for days out or for evening occasions.

Part of a four-year programme commemorating the First World War led by the Imperial War Museum this small changing display focuses on RAMM's collections and the First World War's impact on the South West.



London Textile Fair

10-11 January 2018 9.00-18.00

■ The Business Design Centre, 52 Upper Street, Islington, London N1 0QH
www.thelondontextilefair.co.uk

The Costume Society

www.costumesociety.org.uk
Wednesday 29 November 2017

Christmas Quiz

The Basement Bar, Bethnal Green Working Men's Club, 42-44 Pollard Row, Bethnal Green E2 6NB



Southern Counties Costume Society

www.sccostumesociety.org.uk
9 June 2018, 10.30 - 16.00

Fashion and Freedom Study Day,
Chertsey Museum, 33 Windsor Street
Chertsey, Surrey KT16 8AT

To coincide with the exhibition exploring the history of women's emancipation and dress 1840s to 1980s.



Jane Austen by the Sea

until 8 January 2018

■ Prince Regent Gallery , Royal Pavilion Brighton
www.brightonmuseums.org.uk

Jane Austen was one of the most successful writers of the early 1800s and her novels are still enormously popular today. To mark the bicentenary of her death, a new display at the Royal Pavilion explores Austen's relationship with Brighton and other coastal towns:

Jane Austen by the Sea looks at the seaside context of Austen's plots and paints a picture of the leading resort of Brighton in the early nineteenth century, when it was a fashionable 'watering place' featured in novels like *Pride and Prejudice*.

It also features one of her most high profile fans: the Prince Regent (later King George IV), who created the Royal Pavilion. Austen was encouraged to dedicate *Emma* to him in 1815 – even though she seemed not to approve of his lifestyle.



Balenciaga: Shaping Fashion

until 18 February 2018

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



The first ever UK exhibition exploring the work of Cristóbal Balenciaga's continuing influence on modern fashion, looking at his unique approach to making and showcasing pieces by his protégés and contemporary designers working in the same innovative way today.

The exhibition focuses on the 1950s and 1960s, arguably one of his most creative periods.

Silk taffeta evening dress, Cristóbal Balenciaga, 1955, Paris, France. Museum no. T.427-1967 © Victoria and Albert Museum, London X-ray photograph of silk taffeta evening dress by Cristóbal Balenciaga, 1955, Paris, France. X-ray by Nick Veasey, 2016. © Nick Veasey



Workshops at the V&A

Full details on their website
www.vam.ac.uk

Fashion Illustration with Christopher Kelly

Tuesday 14 November - Tuesday 12 December 2017



Opera: Passion, Power and Politics

Told through the lens of seven premieres in seven European cities, this immersive exhibition takes you on a journey through nearly 400 years, culminating in the international explosion of opera in the 20th and 21st centuries.



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

Lace in Fashion

until 1 January 2018

Lace has been a sign of style and elegance since the sixteenth century. From fine luxury garments worn by royals and the aristocracy to machine-made fashions for the everyday, our exhibition for 2017 reveals both the techniques and the top names that have made lace such an enduring fashion trend. Featuring 50 historic treasures and designer dresses, *Lace in Fashion* draws on the riches of the Fashion Museum collection to showcase the skill and seduction of this fashionable fabric.



The oldest object in the exhibition is a smock dating from around 1580 with Flemish bobbin lace on the sleeves and collar, one of the earliest pieces in the Fashion Museum collection. Another of the Museum's rarest treasures also appears in the show: the Silver Tissue Dress which dates from the 1660s is trimmed with exquisite parchment lace, a rare and delicate fabric made using tiny strips of parchment or paper wrapped in silk.



WECS Reports

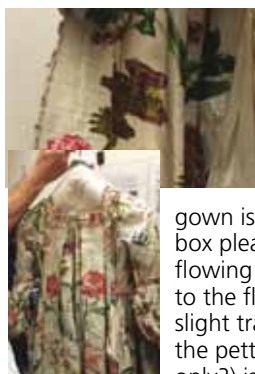
Blaise Castle Museum's Costume Collection

15 June 2017

■ Blaise Castle Estate, Kings Weston Road, Lawrence Weston, Bristol, BS10 7QS

Report by Vibeke Ormerod

We were met by senior museum curator Catherine Littlejohns, who is also in charge of the costume collection. At Blaise they have 8-10,000 items in 26 wardrobes of which only two hold men's clothing. The items date from 1700s to modern times and the museum now only takes in items with a Bristol provenance. I have chosen to show you representatives from the C18, C19 and very early C20.



1 Brocaded sack-back or robe a la française gown in Spitalfields silk circa 1750 with separate stomacher. The

gown is open and has box pleats at the back flowing from the shoulder to the floor ending in a slight train. The top of the petticoat (at the back only?) is plain silk. It won't be seen as the overdress covers it. You can see the beautifully vibrant colours of the brocading on the reverse side of the fabric and also the plain bit of silk at the top of the petticoat. The front and the stomacher are decorated with a fly braid or fringe. The ensemble would have been worn over panniers or a hoop.



4 Now we move in to the Victorian era with a dress from 1825-30. It is a woven striped fabric which has then been printed with a delicate pattern on top. The little dots in the print hark back to the Indian block prints done with nails. The silhouette of this dress is a complete change around from earlier, now the waist is down, very narrow, wider shoulders with a slight drop and mutton sleeves made even wider with a flounce on the upper arm. All the seams are piped and the hem of the dress is backed, a dust hem.

Another Victorian gown in muslin, 1825-30 printed with purple leaves, very modern looking print and colours.

The cream dress is 1840s with lovely detail all down the front.

In the early C19 green print came in, earlier yellow and blue overprint was done to achieve the green.

1850s there now was a much broader social spectrum. We find well made (such as the beige silk dress in the photo) and colourful dresses, not least thanks to the synthetic dye industry. In 1856, William Henry Perkin discovered mauveine and went into industry producing the first synthetic dye. Other aniline dyes followed. Mauveine was a combination of aniline (a common extract of coal tar) and other compounds which created a brilliant purple.

During the 1860s consumers started purchasing sewing machines. One could also hire a machine or do hire-purchase and it made it possible for some women to start a career.

Then we were shown the purple, check, half mourning dress; one must keep up appearances. Prince Albert had died in 1861 and Queen Victoria started wearing black. The mourning industry had a field day as did the black dye industry. Mourning warehouses sprang up with especially ready-to-wear cloaks which didn't need to be fitted.



2 What made the visit to Blaise even more exciting than expected was that Catherine supplied us with plenty of social context. This brown printed English gown is probably from the 1780-90s. A brown base for printed cottons seemed to be very popular at the time.



For most of the C18 there was a ban on import of printed cotton but not on raw cotton (the calico Act 1700 and 1721). This was a form of economic protectionism. The raw cotton was brought from America to Bristol and the industry flourished over time even if they couldn't sell in the UK. The cotton fabric was exported. Second hand clothes were being sold around the Pithay in Bristol. They did however import cotton and linen mix and also wool mix.

The gown is an open robe with a front closing bodice and a skirt matching the overdress. The bodice is lined with quite a rough looking fabric and you can see the inside of the dress is left unfinished, probably for practical reasons. The other photo shows the sleeve which is left plain. A very nice dress for daywear.



3 A regency silk and muslin dress circa 1800. (It is not the nicest one that Blaise Castle has, that one is displayed downstairs). This one is of sprigged muslin, gathered front and back with wide sleeves. It has a collar front and back with back opening. The waist has now moved up higher than the C18 and the waistband is fixed. It has long sleeves gathered at the wrist. The hem is silk.

The short sleeved muslin dress displayed downstairs is a bit more elegant and also a bit later. It has a bib-front closure which you can clearly see from the photo and the muslin has an a-la-greque pattern running across it.



The next regency dress is directoire style, in pale blue silk, a change from classical to flat front and gradually higher hem as the new fashion for shoes came in - flat slippers. The hem has lambswool padding as do the very ornate sleeves and neck. The gown has a back closure and fastens with a bow at the high waist.



5 Still in the Victorian era with this green stripe/ turquoise dress. This is a cage crinoline dress with an enormous skirt, therefore it is a two- piece with top and skirt separate which had an impact on the decoration.

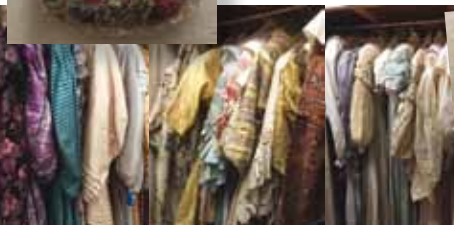
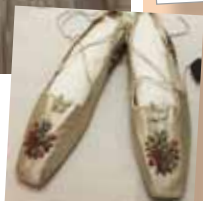
The beige dress, 1860s has a military influence, it is rather overdecorated, hand made with beautiful buttons. A lot of patience and skill has gone into this *not-my-style dress*. I am however in awe of the decoration on the front.

Wool jacket with velvet collar, near 1900, this signifies the start of the suit for cycling, walking and work. Sport activities for women were in focus. This would have been worn with a sturdy shirt.

1900 net dress, boned, with early Edwardian high collar. This was a most horrendous time for corsetting.

Other tennis and sporting clothes for sport, luxury and leisure taking us up to 1900.

Lastly a taste of the lovely things on display in the cabinets, silk slippers, booties, bags and purses, Blaise is well worth a visit.



WECS Donation to The School of Historic Dress

Jenny Tiramani, who has more than once been a speaker at our events, is Principal and one of the founders of The School of Historical Dress. This exciting new venture has been considered important enough to have attracted Mark Rylance, Sir Roy Strong and Vivienne Westwood as patrons.

The committee looked at the school's aim (what we used to call a "mission statement" back in the '70s) and found that it chimed with that of our own Society.

Of course Vibeke couldn't wait to try out a short course there and reported back, full of praise. However, it is still early days in the life of this institution and funds are inevitably stretched. The committee therefore decided that the school was definitely a cause worthy of the Society's help.



52 The Common
Broughton Gifford
Melksham
Wiltshire
SN12 8NA

15 July 2017
The School of Historical Dress
52 Lambeth Road
London
SE1 7PP

Dear Jenny,

The stated aim of The School of Historical Dress, "to promote the study of historical dress" happens to be a direct match with one of the main objects of The West of England Costume Society and, as you probably know, some WECS members have already attended your short courses and who cannot sing your praises loudly enough. We therefore feel that a donation would help in your endeavours.

On behalf of the Society, I have the pleasurable duty to act as a not-so-secret (and somewhat out of season) Santa. Please find enclosed a cheque for £1000 for the purchase of the large HD monitor/TV screen that you mentioned in your email of 11/06/2017 to Vibeke Ormerod. If possible could I ask you to place a label on or near the screen acknowledging WECS's contribution; you never know, we might even get the odd new member as a result!

We wish the School every success in the future and look forward to seeing you at our Janet Arnold study day in October.

Yours sincerely,
Tony Cooper, Chairman

So we up-ended Sarah and shook her a bit before counting up what fell out of her pockets and as a result, on your behalf, we have donated £1000 for a large-screen monitor for teaching purposes.

Jenny has promised to put it up on a freshly painted wall along with a label acknowledging WECS's contribution. We hope this meets with the approval of the members.

Unfortunately our pleasure at being able to help this exciting organisation with our donation was tempered by the sad news that Santina Levey, another founder of the school, passed away in September. Nevertheless we hope that in our small way we will have helped to make the school a lasting legacy attached to her name.



Patrons
SIR MARK RYLANCE
SIR ROY STRONG CH
DAME VIVIENNE WESTWOOD

26th July 2017

Dear Tony Cooper and the West of England Costume Society,

On behalf of us all at the School of Historical Dress I would like to thank you profusely for the generous donation of £1000 for us to purchase a high-definition screen for our classroom. This will enable us to show students powerpoints of close-up details of clothing and textiles, as well as videos and other museum resources available online.

We also appreciate the donation as a vote of confidence in our activities and that is also important to us. I will send you a photo of the screen in place once we have bought and installed it (with a label next to the screen acknowledging the WECS contribution),

Many thanks and all best,

Jenny Tiramani
Principal

All that Jazz!



Saturday 19 August 2017

■ Visit to the American Museum, Claverton, Bath
Report by Jean Scott

We were blessed with a glorious day for the WECS visit to the American Museum, which is in the beautiful Grade 1 listed Claverton Manor House in Bath. Starting with coffee and an American Cookie in the Orangery overlooking the Limpley Stoke valley, our guide gave us a brief introduction to the origin of the museum. First opened to the public in 1961 it was the result of the vision of Dr Dallas Pratt, an American psychiatrist and collector and John Judkyn, an antique dealer. It traces American history through a series of period rooms from 1690 to 1860 and showcases American decorative arts. New galleries were later added including one devoted to Folk Art and in 2007 an extensive American Heritage Gallery with interactive displays. The museum also holds a library and archive of American history and the Dallas Pratt Map collection with some manuscripts from as early as the twelfth century.

Our tour took us through the period rooms starting with the Shakers and their distinctive clothing and craft skills to the elegant rooms of the eighteenth and nineteenth centuries. Included in the exhibits were period dress and other textiles demonstrating that young America kept abreast of the European fashions but with their distinctive take on it. In the museum's collection is the stunning *Daffodil Dress* circa 1887-97, embroidered by Henrietta Leonard, probably part of her trousseau. As we progressed through the museum our guide pointed out details of exhibits, which might otherwise be overlooked, adding her own personal observations, but there was no overlooking the work of American-born Joyce Petschek, whose stunning, modern interpretation of Bargello work adorning chairs and wall hangings appeared at various points on the tour. This needlework technique is a canvas work in a flame design and takes its name from flame stitch patterned chairs found in the Bargello Palace in Florence. The colour and creativity of Joyce's work was breathtaking and is worked entirely in silk to increase the luminosity and intensity of the colour.

Her collection of antique furniture is brought to life when upholstered with her designs. The exhibition, called *Breaking the Pattern* was displayed alongside eighteenth century flame stitch embroidered objects which are part of the American Museum's extensive textile collection. We ended our tour in the Textile Room where over 50 of the museum's 200+ collection of quilts is displayed in specially designed hanging frames, which allow the public to inspect them closely and wonder at the ingenuity

This page from the top:

Velvet evening capes with fur trim and matching cloche

Chiffon afternoon dresses 1920s

Hankerchief Hem dress c1927

Bargello work: Private collection of Joyce Petschek

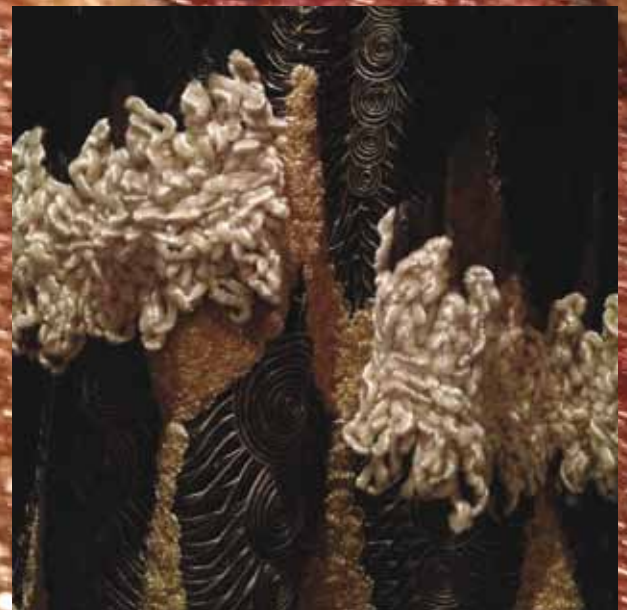
and skill of the early American settlers. There are examples of Amish and Hawaiian quilts as well as more modern, mid twentieth century ones, together with Navajo weavings, hooked rugs and woven coverlets.

For anyone with an interest in patchwork and quilting this is the place for inspiration as this is the finest collection in Europe and equal to many in the United States.

The next part of our visit was to the annual exhibition *1920s Jazz Age: Fashion and Photographs* held in the separate exhibition hall. This exhibition came from the Fashion and Textile Museum, London but had the added dimension of 1920s celebrity photographs by James Abbe and exhibits from the American Museum's Archive about Beatrice Pratt, the mother of one of the founders, who was part of the social scene of the 1920s.

This was a wonderful exhibition that reflected the hedonistic post First World War years when the US led the world in modernism and it was in fashionable dress that women found a new freedom. Divided into sections showing garments for different activities starting with sleepwear, a Chinese inspired pyjama set decorated with an oriental dragon caught my eye as I remembered the gorgeous, green silk pyjamas my uncle brought me back in the 1950s from Korea. Then there was sport, and a chevron patterned, cotton swimsuit from 1924-25 with the label 'CORTESCA', decorated with a bird motif. Swimming was very popular with women especially after the record-breaking cross-channel swim by Miss Gertrude Ederle in 1926. This was displayed with a kimono-style robe in woven rayon with a floral print reflecting the vogue for Art Deco and 'chinoiserie'. A whole bevy of chiffon afternoon dresses, for tea on the lawn with cucumber sandwiches, was a further scenario in soft pastel colours and the occasional daring red. Evenings at the theatre were not complete without velvet and fur trimmed capes and matching cloche hats, and a cape of tulle with a contrasting chenille (French for caterpillar) trim was truly extraordinary. I have always liked handkerchief hemlines but never really understood where they came from but here was the explanation. Dancing to the new music of the time whether it was the Charleston, the Lindy Hop or the Black Bottom meant skirts got in the way of the steps so the handkerchief hem was a means of making

the dress appear long but when dancing flashes of leg could be seen. Short, square styles in lamés, shiny silks, metallic and embroidered sequins added sparkle and brilliance, and as skirts got shorter Cecil Beaton described it as *'like the mercury column on a midsummer's day'* (*The Glass of Fashion*, 1954). To further exaggerate the movement in these new



This page from the top:

Lamé Dress with Fringe c1925-26

Chinese inspired Pyjama top, trousers & coatee c1927-28

Detail of Chenille trim on Tulle cape c1922-23

Beaded dress with scalloped hem c1925



Gordon Conway Illustration from the Dallas Archive.

dances fringed hemlines were also popular and fringed shawls became fashionable through association with the tango and the sultry passion of the movie star Rudolph Valentino. An exotic lamé dress with fringe c1925-26 with Azute textile associations (from Asyut in Egypt) became an alternative to beading and sequins for the bohemian set. I had expected the exhibition to be full of beaded and sequined dresses but there were only two, but what dresses! This one was c1925 and described as 'This shorter length but heavy dress features seed beads, jet and bugle beads as well as rhinestones sewn onto a cotton base. The drop-waist is defined with beaded scallops and the hemline is scalloped and vandyked'. It looked so heavy no wonder it was displayed flat.

James Abbey's photographs of well know celebrities were interesting and the scrap books of the social engagements of Beatrice Pratt probably deserved more study than I gave them but what I really loved were the illustrations by Gordon Conway (1894-1956), a self taught illustrator born in Texas, she drew for *Vanity Fair* and *Tatler* magazines as well as sketching for a number of well known couturiers. She was referred to as *the Woman of the Jazz Age* and towards the end of the decade was heavily involved in costume design for the British film industry.

The day was completed by sitting on the terrace enjoying the sunshine and the beautiful grounds surrounding the museum and then enjoying a browse through the Textile Fayre in the stable block. Not being able to resist parting with my money I bought a pretty scarf, though I did resist a length of an early Liberty print fabric of superb quality.

Dressing to Impress in the Seventeenth Century

Saturday 7 October 2017

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

WECS Janet Arnold Study Day this year was a sell out affair with a real buzz in the atmosphere.

For the members who were on the waiting list, we've added as many photos of the day as we can in the reports. It's a salutary reminder to get your bookings in early.



Part of the crowd on the Study Day comprised members of The Sealed Knot and WECS has received a letter from members who attended:

15 members of the Marquis of Newcastle's Regiment of Foote attended the Janet Arnold Study Day. As members of the Sealed Knot, a historical association and charity which arranges costumed reenactments of battles and events linked to the English Civil Wars, a day entitled *Dressing to Impress in the Seventeenth Century* was bound to appeal, and so members of our Regiment travelled from the Sheffield area, Manchester, Hertfordshire, Worcestershire,

Oxfordshire and more locally Somerset and Wiltshire, to be present. All four speakers were excellent, and it was comforting and reassuring during Rebecca Quinton's talk, to be shown some amazing photos of an unfinished coif, and another which had perhaps been altered to conceal an error. As someone who has many unfinished sewing, knitting, spinning, tatting, needle felting and leather work projects yet to reach fruition, I am pleased to have a historical precedent!

We all left inspired to embark upon new costume projects.

We may not have the skills and technical expertise of Jenny Tiramani, the funds of Rachel, Countess of Bath, or the panache of Charles II, but we have enthusiasm and the inspiration of an excellent and interesting day.



Gilt and Silk: Seventeenth century costume in the Burrell Collection

Speaker: Rebecca Quinton
Report by Margaret Holden



Sir William Burrell (1861-1958) was a shipping magnate; buying and renting out ships. He retired early and began seriously collecting. It was an interest that he had started as a boy. In the textile department, he was most interested in tapestries, lace and embroideries. He was also very fond of objects that had a royal provenance but was scarcely concerned with the background and family histories of items. He did however list what he had purchased with their price, source and condition/description and in 1944 gifted the collection to Glasgow City.

Rebecca talked through some of the clothes in the collection and her research associated with them. There were many beautifully embroidered nightcaps and coifs, one of which (1610-20) had been displayed upside down and back to front: even the experts don't always get it right! It will soon be on show beautifully mounted correctly. The Burrell Collection also has a sister jacket/waistcoat



images from the Burrell Collection

to the one in The Fashion Museum in Bath, dated 1615-1618. This one has reverse embroidery for turn back cuffs, which gives a much slimmer line and there are small differences in the pattern compared to the Bath example. It features in Janet Arnold's book 1 but here the cuffs are wrong.

A crimson silk petticoat, 1610-1620, brightly and beautifully embroidered, gave us all food for thought. The embroidery was sewn in panels along the base and up each side of a possible centre front but the family who had owned it had made some reconstruction and alterations in the nineteenth

century and added steel beads and new metal thread. Rebecca felt that some of the panels were missing as the pattern did not quite match. Although it had been displayed as a flat piece of material, it will be mounted as a petticoat when it goes on display. The top was missing, so was it part of a gown? How was the waist configured and was the front joined or not? It

was thought to be made by Mary Queen of Scots for Elizabeth I but that is now refuted. Rebecca had done much genealogy research to discover which royal court this may have been passed down from and by whom. Her answer was from the court of Anne of Denmark, given to a William Levitt who had served King Charles and had been at the scaffold when he died. Mary Queen of Scots did indeed make a red petticoat for Elizabeth I but it was apparently only with metal threads, not coloured silks.

Next a lovely sweet bag from 1600 with the same design front and back, probably made professionally

in a workshop judging by the fine shading both in the silk and metal threads.

An interesting group of falconry accessories (1610-19) was discussed. This was Sir William Burrell's most expensive embroidery purchase. They were made of leather and embroidered with metal threads and coloured silks. The gauntlet, worn on the left hand as a stable perch for the bird [the right hand would hold the reins of the horse] and the pouch, which would contain titbits to reward the bird, were both embroidered with mistletoe and brambles. The lure, used for training birds, was a U-shaped piece of wood wrapped with metal and navy coloured threads. The clasp of the pouch was made of gold decorated with enamels and was thought to have been made by George Heriot, who was the court jeweller to James I and who moved to London with the court. This was then illustrated by a painting of a group of courtiers and falconers.

Royal ownership by Charles Prince of Wales, 1646, had been given to a set of salmon pink night cap, slippers and tunic. The cap and slippers were heavily embroidered with couched metal threads and

continued on next page



Rebecca Quinton's book *Seventeenth century Costume* and Jacqui Carey's *Sweet Bags* offer more information and opportunities for practical application

spangles, whereas the tunic was plain, except for the braided edging, and was quilted. It was thought to be an under coat. All the items had been given by Charles to Thomas Veal who fought for him in the West Country. They had then been passed down through the family. However, a night cap and gloves reputed to have been worn by Oliver Cromwell had been made at a later date. They were brightly embroidered and the birds had no beaks. This may have been a signature of a specific embroidery workshop.

Burses were the next type of item. They were the purses in which to keep the Great Seal of England and they were issued annually to the Lord Keeper of the Privy Seal, so several have survived. They displayed the Royal Coats of Arms, heavily embroidered with raised work and couched metal threads.

The talk was illustrated by paintings and photographs which brought it all to life and I for one cannot wait to revisit The Burrell Collection when it reopens in 2020.

Boys in Dresses

Tony Cooper

When I was growing up I remember a black-and-white photo standing in our kitchen. It was of an ugly baby with an adenoidal gawp being dandled on my smiling mother's knee. That baby was me and I was wearing a dress! Now whether or not that trauma has affected me in later in life you will have to ask Carolyn.

So much for my first hand experience but for about five centuries infant boys have been put in dresses and the practice only fell out of favour, quite rapidly, about 100 years ago. It seems so strange to modern eyes and the question of why that should have been the norm is often asked. I won't pretend to give a definitive answer – how could one state categorically why particular social mores become established? Nevertheless I'll set out what I have discovered on the subject.

I seem to recollect asking the question of my mother and being told that in folklore witches/the devil/the fairies/things-that-go-bump-in-the-nights liked to steal baby boys and that boys would be dressed as girls in order to protect them. In Ireland (and probably elsewhere) it was believed that when a child died it had been taken by the fairies to their world. Modern research has shown that where poverty is rife, male offspring are at greater risk of dying in their early years than females and this fact may have led to the myth that the fairies preferred boys.

Getting down to basics, there is the idea that the practice was simply for practical reasons; an infant requires periodic attention to "things south of the border" and a garment that was loose and open at the hem would allow greater ease of access and would accommodate the nappy. This theory becomes a little shaky when one considers that at least in Tudor times they weren't particularly hot on such "attention" but let's go no further.

Moving onto a higher plane, one might ask about the significance of the 500 years (we are really talking about C15 to C19 and just into C20). One idea is simply that before C15, both men and women wore full-length gowns in some form or another and then men's clothing began a divergent path towards the development of breeches, pantaloons and trousers. Therefore, putting infant boys in dresses wasn't odd at all, neither would it have been thought of as dressing boys as girls. It was effectively gender-neutral clothing.

However, this did give rise to a rite of passage when a young boy was 'breeched'; his dresses were put away and he was given diminutive versions of adult male costume. This happened at around five or six years of age but may have depended upon the family traditions or, indeed, the size and maturity of the child.

Breeching marked the transfer of influence from the realm of women to that of men and there are records of mothers exchanging anxious letters with female friends and relatives about organising the breeching ceremony and, more tellingly, how they are dreading losing their baby boy.

No doubt each family had their own ceremonial traditions but it was common for the star of the show to make an appearance in his juvenile apparel before withdrawing to be re-dressed in his new, big boy's outfit. There may have been a barber in attendance. The boy would then return to the throng to greet each guest in his new persona and the guest would probably give the boy money.

I wonder if 1 Corinthians v11 would have featured in the ceremony:

"When I was a child, I spoke as a child, I understood as a child, I thought as a child: but when I became a man, I put away childish things."

By the by, a neighbour of ours has a lad who, until fairly recently, had a head of beautiful lush, wavy brown hair. He was approaching 10 years of age and she knew she would soon have to take him to the hairdresser and give him a 'proper haircut'. She was dreading it though because it would be one more step in her little boy's growing up and a portent of his independence.

Aristotle said "Give me a child until he is 7 and I will show you the man" but if the child has spent most of that time in dresses...?



To clothe a king

Dressing Charles II

Speaker Professor Maria Hayward

Report by Tony Cooper



Prof. Maria Hayward's talk was a true master class; expertly researched, beautifully structured and flawlessly delivered. Like many in the audience I could have gone on listening to her for much longer than the allotted time but for the fact that I was getting writer's cramp taking notes for this report. Given that those notes proved to be barely legible, I'm not sure I can do her presentation complete justice but here goes.

Charles II lived through some interesting times. Heir to an absolute monarch (who believed in the divine right of kings), with the intervention of the 11-year Commonwealth period he became something approaching a constitutional monarch. And a merry one at that; not that you'd get that impression from the portraits of him. However, one has to bear in mind that the habit of gurning into a camera lens is a relatively recent phenomenon and the contemporary example, *The Laughing Cavalier*, was very unusual for its time.

Although folk history often credits him with reinstating Christmas he gained the *Merry Monarch* epithet mainly in reference to the liveliness and hedonism of his court but also the general belief that his subjects should again be able to enjoy life – a bit.

Born in May 1630, perhaps the best-known image of Prince Charles Stuart as an infant is the portrait painted by Justus Van Egmont¹ where he is shown in a sumptuous white satin gown and cap embellished with what appears to be silver bullion embroidery. The portrait was painted in the same year so he couldn't have been more than about seven months old and he obviously did well to pose for it.

His hand clutches a coral teething rattle and on his lap – if a child of that age could be said to have a lap – is a small spaniel. Is that the breed that would become the King Charles spaniel?

Apparently Queen Henrietta Maria thought him an ugly baby but when we see his adult portraits I reckon adulthood did him no favours on the looks front!

Later, when Mary and little James had appeared on the scene, Henrietta Maria commissioned Anthony Van Dyck to paint a group portrait of the three of them². Prince Charles wears a gown of salmon pink satin, heavily embroidered with what appears to be silver bullion. And heavy would be the word!

However, Charles I was not best pleased because at the time his son-and-heir was still not breeched and was pictured in a gown – hardly the look of a future king. Soon after, between 1635 and 1636, Van Dyck received a second commission - to paint the group again³, this time with Charles II in attire that presented him as a credible successor to the throne. This comprised a doublet with slashed sleeves and lace cuffs, a fine lace falling band (collar), matching breeches and hose. His shoes sport the rather over-sized "roses" beloved of his father. Now that

¹ Charles II as an infant in 1630, painting attributed to Justus van Egmont and

²⁻³ Two variations of Charles I's three children, by Sir Anthony van Dyck, the first with Charles in salmon pink skirts, 1599-1641, and the second with him in gold coloured breeches, Nov 1635-Mar 1636

Royal Collection Trust / © Her Majesty Queen Elizabeth II 2017



From the left:

4 Buff coat and attendant: Portrait by William Dobson, c. 1642 or 1643

5 Charles II when Prince of Wales Dated 1644 William Dobson (1611-46)

6 Charles II presented with a pineapple, British School C18

5 and 6 from from Royal Collection Trust, ©Her Majesty Queen Elizabeth II 2017

7 1650 height of fashion

8 Charles in Garter robes by John Michael Wright or studio, c. 1660-1665

9 and later again in garter robes, attributed to Thomas Hawker circa 1680

10 The last portrait by John Riley, c. 1680-1685

8,9 and 10 © National Gallery, London

Prince Charles was breached he had his own clothing accounts.

Interestingly, above the waist, Charles' gown in the earlier painting carries many of the hallmarks of the sort of doublet he wears in the later one – a similar falling band, slashed sleeves and cuffs.

The original painting was reproduced several times by other artists (the one shown here is said to be "after Van Dyck") and sent out to the great and the good as we might send a snapshot of our brood to family and friends.

Later portraits continued this "dressing to impress" theme. The painting by William Dobson shows Prince Charles in military garb⁴; a buff coat and armour. The message being *"here is the young man who will become a strong military leader and king and will protect the realm"*.

It was all going so well... Then along came Cromwell and the civil war broke out.

Aged but twelve, Charles commanded a troop in York wearing 'a very curious gilte armour'. That armour is probably the one he wears here⁵, which still survives in the Tower of London. It had been made for the prince's father in 1616 and the effect of shining steel and gold is extraordinary. By the time of the Civil War, such full armour was

becoming too weighty for modern combat and was increasingly replaced by the buff coat – a thick leather coat covering the vital organs and often worn with a back and breastplate. Lavish armour nevertheless remained an important indication of wealth and status, and it continued to be worn in portraits long after its practical use declined.

By spring 1646 the royalists were losing the war and Charles II left the country over fears for his safety. He eventually joined his mother and sister who were already in France at the court of his first cousin, Louis XIV. There he was influenced by Catholicism, absolutism and the clothes, food, language and literature. In contrast during his time in the Netherlands where his sister, Mary, had married William of Orange he saw Protestantism at work.

Through his grandmother, he also had relatives in the Medici family in Italy and lived there for a while. The problem was two-fold, he had very limited funds but a seemingly endless appetite for the finer things in life. As an expensive guest, each country probably tried to move him on when he'd overstayed his welcome, saying to the others something like "It's your turn now. You have him!" Nevertheless he had ample opportunity to sample the styles and the finest silks from Italy and France.

In 1650, Charles did a deal with the Scots and was proclaimed



king, conditional upon religious tolerance. With a Scottish army he invaded England but was defeated by Cromwell at the Battle of Worcester in 1651. He again escaped into exile and it was not until 1660 that he was invited back to England to reclaim his throne.

Unfortunately for Charles the interregnum saw his country adopt a more subdued, puritan mode of dress. So much had tastes changed that John Evelyn wrote the following diatribe in his *Tyrannus or Mode: In a Discourse of Sumptuary Laws*:
"It was a fine silken thing which I spied walking th'other day through Westminster-Hall, that had as much Ribbon on him as would have plundered six shops, and set up twenty Country Pedlers; all his body was dres't like a May-pole..."

He went on further but you get the picture. Maria didn't use this image but Evelyn might have been referring to something like this⁷, which to the modern eye might belong more to the cos-play camp, with the emphasis on camp.

Pepys commented on the style for petticoat breeches that were so wide that one man *"put both his legs through one of his knees of his breeches, and went so all day"*. [Well who hasn't done that at least for a moment? TC]

The painting showing Charles receiving a pineapple⁶.....no doubt grown at great effort and expense

by his gardener, John Rose, in a glass-house. (In fact this scene is one of ambition rather than fruition because both Charles and Rose died before a pineapple plant fruited successfully in England.)

The pressure to be patriotic and wear good, home-produced, protestant clothing rather than the silks and satins from Catholic France and Italy was

Charles II

clearly having an effect. Rather than the ceremonial robes or armour in which he was usually depicted, Charles is wearing typical fashionable clothing of the 1670s – petticoat breeches and a woollen "long coat", albeit with a flashy lining. He is also wearing a wig of the style that would characterise the age. The reason for the wig isn't clear although Pepys does mention that the king had "grey hairs". Such wigs would cost around £18-£20 and he would require between 10 and 20 per year.

Apart from jingoism, there may well have been a financial motive for keeping things local because the civil war would have cost the country dear.

It is said that Louis XIV didn't think much of Charles' new look and dressed his huntsmen in the same style. The message was clear "The clothes Charles wears as King of England are only fit for huntsmen

here in France!".

But Charles couldn't suppress his liking for the French style indefinitely and his compromise was to wear woollen outer clothing (coats, breeches, cloaks etc.) and his beloved French and Italian silks underneath. Then again there were always ceremonial occasions when he could really let rip – his coronation, James' wedding, the Order of the Garter and so on. Charles was enthusiastic about the Order of the Garter probably because it was *his* exclusive club *and* it gave him a perfect opportunity to dress up! As you can see, he really went for it - deliberately adopted robes in an old-fashioned style, perhaps harking back to days of glory and riches^{8,9}.

Some time in the period from 1680 John Riley painted what would prove to be Charles II's last portrait¹⁰. Again the monarch is in armour – just him, with no context. It is a clear restatement of "The country still has a strong king" despite his advancing years (over 50!).

Charles died in 1685 following a lengthy illness made utterly miserable by the so-called treatments from his doctors. He had been, he said, an unconscionable time dying; but he hoped that they would excuse it. He had reigned for 25 years.

Studying and Reconstructing 17th Century Clothing

What lies beneath (or on top)
How fashionable silhouettes were created by hidden structures in 17th century garments

Speaker: Jenny Tiramani
Report by Helen Montague-Smith

The clue to this fascinating talk was in the sub-title – what lies beneath – or on top. As usual, Jenny Tiramani was a pleasure to listen to but this time, we got a bit more – an insight into the way this notable costume historian thinks and works.

Following in the footsteps of Janet Arnold and Santina Levy, there is now a team of specialists who are carrying on the work of researching and recording historical costume. The next pattern book (see panel, next page) will be in colour, great news, which our speaker thinks will really bring things to life.

Jenny began by highlighting four elements of dress: Content; Cut; Construction; Context.

Content included an amazing range of natural materials. Linen (flax); Wool; Cotton; Horsehair; Hemp; Straw; Grass (Bent); Animal Glue; Cork; Pasteboard; Wire and Baleen.

The **Cut** of a doublet gives it its most distinctive shape. This shape changed throughout the 17th century, becoming more complicated.

Construction. Originally formed with baleen strips, the belly shape was padded out with stiffened canvas and wool. The speaker's favourite garment, a man's crimson doublet, she felt had been so skilfully made that all the curves were in proportion, particularly the 'laps'. The surprise was in the front stiffening which turned out to be sheet cork! This material would later be used for women's rumps.

Context. Jenny mentioned the difficulty of matching garments to original images and putting them in their right context. There are a limited number of genuine objects – are these really representative of their time? Or, do we have just a small selection of the best/most expensive garments which have survived. She and her colleagues would discuss interpretation which would obviously be influenced by our current perception of history.

The speaker went on to show a painting of a young man wearing a white, slashed silk doublet dating to 1630. A similar garment with belly pieces had been x-rayed which proved that it had been stiffened using bent, a stiff or wiry grass [*genus Agrostis*]. This was a common technique for 'bodies' where bone channels have actually been filled with bents, split willow or cane, very rarely baleen which would have been more expensive. We did see the image of a boned bodice which Jenny called 'smooth stays' which was silk covered and had baleen strips.



Jenny Tiramani brought scale examples of the outfits under discussion. Excellent for learning the way things are put together.



Pregnancy stays 1665-75, reconstructed from an example at Claydon House, and incidentally, a lesson in constructing the mountings..

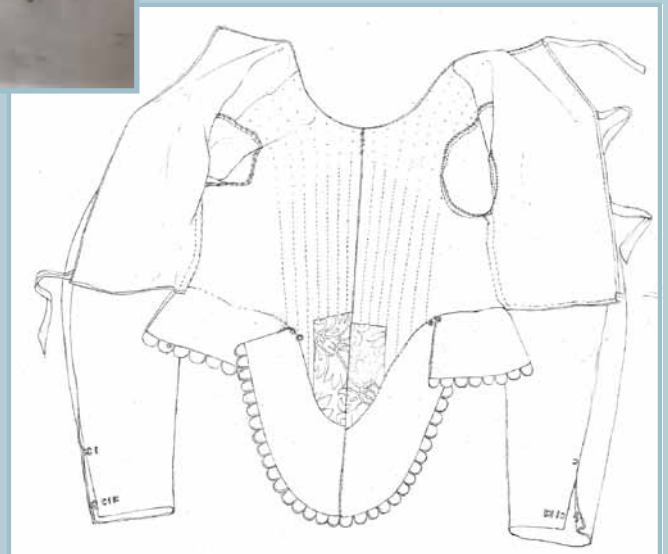
The development from bodies to bodice to stays during the 17th century led to what she called a 'midwear' garment, ie neither underwear nor outerwear. The original two part pattern was modified between 1620-30 becoming 5 parts as a different shape evolved. The 1660 image of smooth stays and petticoat from the Bath Fashion Museum collection was made from a watered fabric (linen) with cloth of silver added. It was stiffened with pasteboard and boning.

Here, Jenny paused to tell us that Janet Arnold's original drawings of this item were incomplete. She had probably had to work quickly and again, the interpretation of the garment was subject to the constraints of time.

There followed a 1670s pink garment, again described as lightweight stays with matching sleeves. It could be seen on the inside that the bones, which had been pointed for insertion, fitted tightly into their channels and had been stitched through to keep them in place around the underarm opening. Composed of 5 shaped sections, plus stomacher, this meant it was made of 11 pieces.

The pregnancy stays and stomacher from Claydon House, 1665-75, were unusual and in an effort to interpret them, a reconstruction had been made and fitted to a dummy, which we were able to examine. The larger stomacher seemed a strange shape – we saw an urn shaped pattern piece – but in fact, when laced into the stays, it worked well, as narrow boning channels allowed the stomacher to curve to accommodate the pregnancy and be more comfortable. The garment had shorter skirts at the front and sides, also designed for comfort. The braid for lacing had involved 6 yards of cord and a lot of arm work!

Running out of time, sadly, the speaker quickly showed more images ranging from a pair of early bodies, (1600, front laced) to stays from various collections. It was now obvious that stays were no longer just underwear. They had evolved to become midwear and then outerwear – as could be seen in the crimson satin garment described as Court Dress. As Jenni had asked - *What lies beneath (or on top)?*



Patterns of Fashion 5: The cut & construction of bodies, stays, hoops and rumps c.1595 - 1795

by Janet Arnold, Jenny Tiramani & Luca Costigliolo with Johannes Pietsch and Sebastien Passot.

The book includes scale patterns for 12 pairs of 17th and 18th century stitched bodies and stays, 13 pairs of smooth-covered bodies and stays, a c.1600 farthingale, 9 18th century hoops and a rump with full-colour throughout.

Above, left to right:

Smooth-covered silk brocade stays and stomacher, French, c.1750-70, The School of Historical Dress Collection. Pattern to be included in the book. Image by Alan Hopkins. 1780s stitched stays, Musee Galliera, Paris. Janet's rough pattern and the artwork for the pattern to be used in the book.

Janet's drawing of an embroidered pair of bodies c.1620, Darmstadt.



Rachel, Countess of Bath

Her clothing accessories 1639 – 1654

Speaker: Pat Poppy
Report by Ann Brown

Pat introduced us to Rachel, Countess of Bath with a portrait possibly by George Geldorp and explained that she was the daughter of Francis Fane, first Earl of Westmorland and his wife Mary Mildmay, so was very well connected.



Rachel, Countess of Bath (above). In 1650 she pays £22 for "a rich sable Muff" while in 1640 she had purchased "a sable for my neck" Illustration by Hollar, 1547.

On 18th December 1638 in London she married Henry Bouchier, fifth Earl of Bath but Henry did not expect to end up as Earl of Bath as he was the fifth son and his father was the third son of the second Earl of Bath. So when he had inherited from his distant cousin in 1637 at the age of 50 he decided marriage was necessary. Rachel was 25 at the time but Henry died on 15th August 1654 and the marriage did not produce any children. It seemed a fairly happy marriage as in letters that have survived from Henry to Rachel he refers to her as "sweetheart" or "dear wench"!

The accounts that Pat studied showed that Rachel counts as a mid-seventeenth century super rich person as Henry was Lord Privy Seal to Charles I. We saw an engraved copy of Rachel's portrait by van Dyke her being one of the last people to have her portrait painted in May 1641 by van Dyke before his death in November 1641.

For this her accounts show two payments to Sir Anthony van Dyke one for the picture of £10 and another of £4 for the frame and to his man £1.

Pat then went on to explain that there were three books of accounts: The Tawstock Household Accounts which are from the accounts of their estate in north

Devon; the London Household accounts, which contain a lot of information about how much they had to pay to get Henry out of the Tower of London, where Parliament placed him at the beginning of the Civil War; then finally Rachel's own general accounts covering the period 1639 – 1654. These covered items like servants' wages, wine, wheat, clothing and even money she lost playing card games.

As Rachel was considered "super rich" Pat went on to compare wages of the time of some of her servants to that of other landowners. In 1645 servants at the Bath's Tawstock estate were paid £2 a year but this included board and lodgings and clothing. Other families were paying £1.4s - £1.8s as listed in a 1642 memorandum book of a yeoman farmer. In Suffolk in 1630 female day workers, reapers and binders of corn were paid 4d a day as well as food and drink. Rachel actually provides some clothing to the poor. At one point she specifies "coarse cloth to the poor for waistcoats".

Servants of the aristocracy were provided with clothing which reflected their status within the household hierarchy. Pat illustrated this with a painting of 1671 and details of different cloths bought

for her staff. A portrait of a lady in a mask also showed the example of items for winter clothing that Rachel would have purchased for herself. Furs were among the most expensive purchases Rachel made. In 1650 she pays £22 for "a rich sable Muff" while in 1640 she had purchased "a sable for my neck" for £8.10s 0d. equivalent of 1500 Euros today. In the 1671 portrait is shown a full visard mask. In 1640 Rachel spent 10s on a mask and pendants. The full visard mask is oval with eyeholes and a mouth cut into it. The outer fabric is black velvet, lined with silk, in between is pressed paper and all three layers are stitched together. The mask is held in place over the face by the wearer holding a bead fastened on the inside in her mouth. Masks were what "gentlewomen used to put over their faces when they travel to keep them from sun burning".

Many hoods and coifs were other items purchased by Rachel and noted in 1639, 1640 and 1644 ranging from 3s to 13s by 1644 made of many fine fabrics from plain-wove stout silk fabric to a fine soft silk fabric.

In summer Rachel makes purchases of fans and gloves as well as scarves. In 1647 there is an entry of "for a fair laced scarf and hoods and 2 pair of pearl pendants and a screen fan £3" and in 1651 "for 3 hoods and a double and single scarf for my lady £1 3s". There is a question as to what is meant by a scarf. For men at this time the term is often used as a waist sash or as a loose collar of some form around the neck.

Other neck wear looked at were collars and gorgets. Collars in the seventeenth century were described as worn tight to the neck. A band or kerchief is a single layer of linen, it is a band but it imitates the shape of a square kerchief, folded in half diagonally. Rachel buys mostly gorgets when it comes to neckwear. This is an article of female dress covering the neck and breast. In 1640 Rachel pays for a tiffany gorget 10s and in the same year pays £1 6s for 2. For men a gorget is a piece of armour that remains in military uniform long after soldiers ceased to wear armour. Rachel and Henry have a "band woman", a woman who makes bands who they pay 6d for making two crabets, for one plain handkerchief and cuffs 1s 6d for one laced hand and cuff 10s 6d.

In 1647 Rachel spends 3s on a fan and then a further 2s for another which she purchases from Mary Thorpe. Mary appears fairly often in

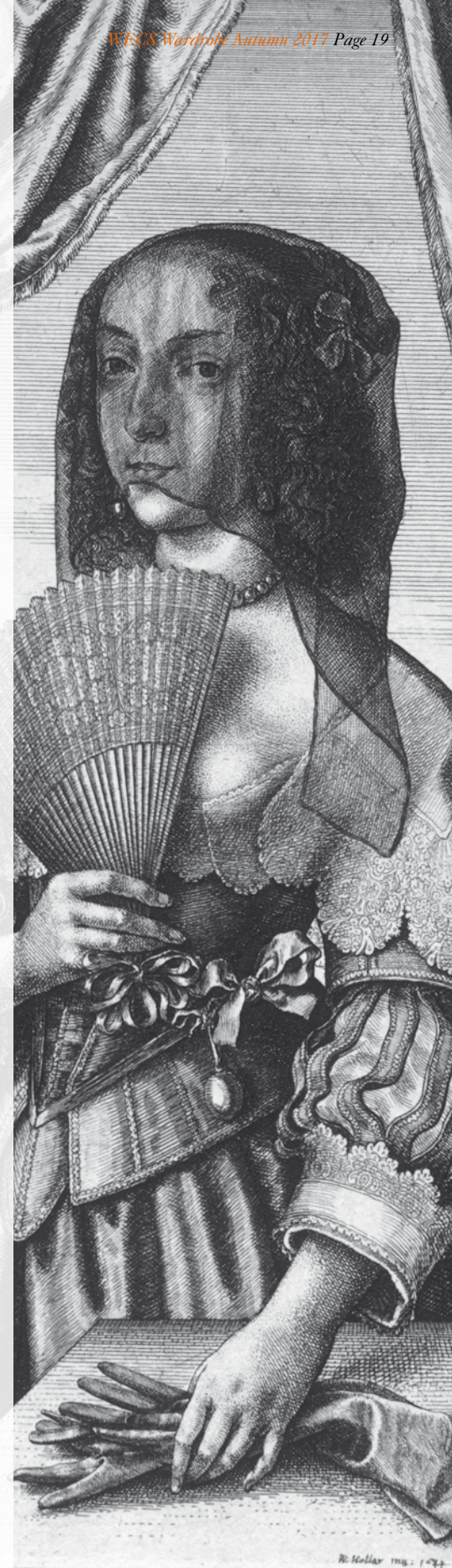
the accounts not only for the fan but two ducape hoods. She then sends in various bills but it is not made clear what they are for, from 16s to £4 4s 6d causing some confusion in the accounts.

Gloves of this period are often thought of as gauntleted gloves but it is far more likely that Rachel is buying plain gloves without a gauntlet. She spends a lot of money on gloves, 20th May 1639 £4 4s 6d for gloves, probably long white leather gloves and in November 1641 we have "also for one dozen of gloves for myself 15s". Gloves were often purchased to be given as gifts and also as favours at weddings and funerals. In the London accounts we have "a dressing box and 3 pair of gloves to give Mrs Rachel Fane 19s". Rachel's servants received gloves at around 10d a pair – "paid for a pair of gloves for Ned Foster 10d".

Shoes featured very much in the accounts with Rachel paying a similar amount for shoes for herself as her staff; "for a pair of shoes for your ladyship 4s" the most expensive being 6s and "for a pair of shoes for your footman 3s 6d". For lower servants in 1643 "paid for a pair of shoes for Ned Heale 2s 6d". Rachel also purchased slippers, backless shoe of embroidered silk, she paid 2s 6d for herself and for his lordship 6s. Shoe roses were another item listed in 1643 "for a pair of roses and 3 yards of pink coloured ribbon for your Ladyship bought at Mr Gumbleton's 5s 6d" this costing nearly as much as her shoes.

Rachel's stockings are expensive. In 1640 she pays to Mr Webber for stockings £11 13s 6d. When listed separately her stockings are silk and around £1 a pair but she is also providing cloth for stockings for her servants. In 1652 we have "paid for a pair of stockings for Will Booth 5s" and "paid for knitting Mr Harris stockings and gloves 2s".

Lace is another of Rachel's most expensive purchases. On 8th June 1641 "for bone lace £11 3s 6d" and on 27 March 1642 £10 10s. These are probably all linen laces and bone lace is bobbin lace which would have been imported from Flanders or Italy. At this time there was not only white and black lace but metallic laces. In 1639 she spent "for 14 yards of silver lace for the peach coloured tabby £3 8s 9d" In 1643 we have listed "6 ounces of lace for your Ladyship's blue waistcoat at 5s" Often metal laces are listed by the ounce because you are paying for the silver and gold.



Summer by Hollar 1644. Pat Poppy's collection

Report by Ann Brown

Back in late April I met up with a friend from Scotland for a week touring round many of the National Trust properties and others in Derbyshire and nearby counties. Although I was aware of the Exhibition "House Style" at Chatsworth, I didn't realise how much costume and embroidery featured in all the properties we visited..

We stayed in the village of Eyam, known as the plague village. In 1665 the plague was brought to the village tailor via a bundle of cloth from London, wrapped in old clothing which housed the infected fleas and when the damp cloth was dried in the warmth of the tailor's cottage the fleas came to life and the tailor was the first to be bitten and infected with the plague. In the end the plague was so rife a *cordon sanitaire* was put around the village, not allowing people to enter or leave in order to stop the spread but by November 1666, 250 villagers out of about 800 lay buried in graves, gardens, fields and hillsides.

The house at the heart of Eyam is **Eyam Hall**, a small manor house built by the Wright family in 1671 and owned by the same today. In the house can be seen a four poster bed with beautiful crewelwork bed hangings made by Elizabeth Wright in 1672 showing trees, flowers, birds and animals in coloured wools, made as part of her trousseau. During conservation work her initials "EW" were discovered. The present owners of Eyam Hall found the bed coverings and hangings, dulled by age, folded into a chest, whose pungently scented wood may have preserved them from moth attack. Two little children's coats and matching hats, circa 1950's were placed hanging in the hall to

remind us that it is a house that has been lived in for many centuries.

One of the main reasons to go to Derbyshire was to go to **Chatsworth** and the *House Style* exhibition. The exhibition covers more than 20 rooms and celebrates the lives of many famous members of the Cavendish family through costume, accessories, invitations

Granny's Days out

to Derbyshire and the Peak District

and even a bundle of bills left after the death of the notorious Georgiana, the famous Georgian socialite. It was dreamt up by Laura, Countess of Burlington, the wife of the heir to the current duke.

While looking for a christening dress for her daughter she stumbled across the family's enormous archive of clothes and textiles buried in the vast depths of the house. High caliber collaborators were called in to curate the exhibition, these being Hamish Bowles, international editor at large at American Vogue with creative direction and design by Patrick Kinmonth and Antonio Monfreda. So along with objects from the Cavendish family, other high profile designer costumes were brought in. Some of these designer dresses had been modeled by supermodel Stella Tennant the granddaughter of "Debo" Mitford the 11th Duchess of Devonshire who along with Laura has been responsible for the radical modern designs displayed alongside the beautiful, more traditional family costumes and accessories. Some outstanding black costumes by famous designers such as Galliano and Balenciaga, were unfortunately displayed in the Oak Room, one of the darkest rooms in the house and the New Look Dior suit worn by Margot

Fonteyn, on loan from the Fashion Museum, Bath in a dark end of the next room, not helped by the low lighting needed to preserve the costumes. Allow all day to go around or even go around twice, once to look at the exhibition and then to study the rooms of the house. Sadly this is not an exhibition for lovers of 18th and 19th century costume but it is very much an eye opener for 20th and 21st century designer costume.

Other places we visited were **Mr. Straw's House** in Worksop and on to **The Workhouse** at Southwell. Mr Straw lived with his brother in this Edwardian semi-detached house which is little changed since the Straw family took up residence in 1923. The purchase and redecoration of this villa was a showcase of how successful the family grocer's business had been. The brothers lived frugally, installing few modern conveniences and changing little. Cloth caps and coats were left hanging in the hall along with Walter's apron as worn in the grocery shop and one of his best suits on display in the exhibition area along with other items retrieved from the shop when it closed in 1962. At Southwell Workhouse there were no costumes to be found but a chance to reflect on how society coped before the days of pensions and the National Health for not only the poor but orphaned children and the elderly. An excellent experience in social history.

Sudbury Hall near Ashbourne had been stripped of most of its furniture but had beautiful ceiling paintings adorned by carved plaster ornamentation and an amazing wooden fire surround carved by Grinling Gibbons. Vivid blue silk covers the walls in many rooms which matched the silk and gold on the hangings and cover of a four poster bed. In the Museum of Childhood costume was on display in amongst the toys and games of past generations.

The highlight of my week was **Kedleston Hall**



From the left: Generations of **Chatsworth** family wedding dresses, uniform jacket and the Duchess of Devonshire's robe originally worn for Victoria's coronation remodelled for the coronation of Elizabeth II, John Galliano fancy ball dress. **Kedleston Hall** Peacock dress back and front, **Hardwick Hall's** restored Lucretiatapestry and the **Harewood House** exhibition including the *Cosprop* reproduction of Victoria's coronation robes for ITV's *Victoria*.



near Derby, home of the Curzon family. After admiring the lavish décor, furniture and art we saw many items brought back from India by Lord George Curzon, Viceroy of India 1899 – 1905 and his wife Lady Mary Curzon and the famous Peacock Dress Lady Curzon wore for the 1903 Coronation Delhi Durbar. I quote: – *“The Peacock Dress is a fusion of Indian embroidered fabric from Delhi and Parisian “Haute Couture” by Lady Curzon’s favoured designer House of Worth to create a striking fashion and political statement. The material features a repeated design of overlapping peacock feathers, the outline of each ‘feather’ being created with intricate metal embroidery sewn onto an ivory silk cloth. There are subtle colour changes in the feathers, some appearing more pink or coppery, others silver and gold; this effect was achieved by hand sewing different colour metallic thread between the outline. The eye of each peacock feather was believed to be emeralds but are in fact the wing casings of an iridescent green beetle such as a Scarab Beetle or Cetonia Cyra. Due to the overall weight of the metal thread, along with the corset and support underneath the dress actually weighs over 10lbs.*

The dress was designed to be worn during a state ball held in the Diwan-I-Khas, the hall of Private Audience in the Red Fort, Delhi which originally housed the Peacock throne. On the evening of the ball the Peacock dress symbolically replaced the Peacock Throne and came to define Lady Curzon in the public eye.”

In the famous portrait of Lady Curzon wearing the dress you notice her tiny corseted waist but on the dress as it is displayed now there is a front insert which was put in for one of her daughters who wore it at a later date. It was such a joy to be able to inspect the dress closely although protected by a glass case. This is now on permanent display and a treat not to be missed.

Calke Abbey known as the “un-

stately” home and country estate, really lived up to its title. The Harpur Crewe family, reclusive and private, kept Calke Abbey and its park hidden away until the house, its collection and the estate were handed to the National Trust in 1985. Time has stood still and rooms are full of all imaginable treasures collected by a family who never threw anything away including costume in rooms with peeling wallpaper and plaster falling off the walls. By chance we were taken to see their collection of costume, not open to the public. Walking with great trepidation through the crumbling, cold corridors we were taken to a room stacked high with the large acid free conservation boxes and it was left to me to choose a box that included costume and shoes. On opening, it revealed what we imagined was a 19th century jester costume used for fancy dress. We really appreciated being taken here and what we did learn was that with a proper booking they would welcome small groups to look at the collection. All the boxes were marked so I imagine properly catalogued. One room that was in a good state of repair was the one that held the state bed with drapes of Chinese design, more than 300 years old, made in China for a visit by George I that didn’t materialise so the drapes had been folded away in brown paper for nearly all that time thus looking brand new on the newly constructed bed, protected in environmentally controlled conditions.

Hardwick Hall was created in the 1500s by the formidable Bess of Hardwick before the Devonshire family built Chatsworth as their main residence. If you like tapestries, Hardwick is the place for you, every room including the staircase is lined with beautiful tapestries hundreds of years old and in wonderful condition. We were fortunate to visit during an exhibition of 16th century appliqué embroideries in the form of wall hangings. The embroideries on display had not been worked in the traditional way of “Opus Anglicanum”

(English Work) as these were usually attached to church ceremonial clothes, the silk and velvet fabrics which they were sewn on to would have been reused in embroidered hangings but the embroideries for Hardwick have not been reused as they would have contained religious images and Bess wanted to tell classical stories rather than Biblical ones. One titled “Lucretia” part of the “Noble women and their virtues” c1573 had just been returned from two years of conservation at the National Trust conservation studio in Norfolk.

Stainsby Mill, also owned by the National Trust is still a working mill. During our very informative tour while the mill was grinding away I spotted two millers smocks on display, so even in such a small building costume was to be found.

At **Harewood House** just outside of Leeds there was a display of costumes made for the television series “Victoria”. Queen Victoria came to Harewood as a young princess in 1835 so this made it a suitable place to display the costumes most of which were in the Gallery and in the Cinnamon Drawing room where you could make a close inspection of the workmanship as the dresses were not protected by glass being reproduction costumes. Victoria’s coronation costume was made by Cosprop, a familiar name to WECS members. I was assured that they were faithful copies of many of the dresses worn by Victoria and her lady in waiting. There were other fascinating trinkets and jewellery to be found around the house, particularly in Princess Mary’s dressing room, the great granddaughter of Queen Victoria. Finally there was the inevitable four poster bed, draped in pale blue silk made by Chippendale, the very bed Victoria slept in as a 16 year old in 1835.

We are now planning which areas of England or Wales to explore next and who knows what costume or textile treasures we will find.



Photos, except uniform jacket and Duchess' robe, by Ann Brown.

Berrington Hall



Pink Morning dress 1775 and the morning wedding outfit 1778 for the bride to meet her family the day after the wedding, very like the one from Berrington. National Museum of Denmark.

Report by Vibeke Ormerod.

In July three WECS members went with SCCS to Berrington Hall. Guiding us through the collection was Althea MacKenzie, curator at Berrington Hall and she is a most knowledgeable and calmly enthusiastic guide, she made it a real adventure for us.

Charles Paget Wade collected these gorgeous garments from the turn of the 20th century. He was really an architect but collected anything that could comply with his three criteria: Colour, Design and Craftmanship. He had an eye and depth of knowledge.

His home at Snowhill Manor was overflowing when he donated all to the National Trust so it was decided to store the costumes at Berrington Hall.

Here the collection comprises more than 2,200 items, mostly 18th and 19th century and mostly menswear and nothing has been added, it is still what CPW amassed.

I have chosen only a few of all we saw but I hope you can get a real feel for the collection and you can refer to Janet Arnold in a couple of cases to get the full silhouette and pattern of the garment.

Girl's jacket circa 1740.

The jacket is featured in Janet Arnold's Patterns of Fashion I, pages 26-27 item B. This little jacket is a beautifully structured garment in red brocaded silk with vividly coloured flowers in greens, blues, turquoise and maroon plus silver. The lining is pale blue. It is probably French.

The back is boned and at the front the neckline dives down in a V to the waist (a stomacher would have been worn with this) and is fastened with three buttons round which goes the silk lace. From the waistline flows the most amazing skirt with fan pleats at the sides.

At the front of the skirt, which we nowadays call a peplum, is a pocket flap either side (no pocket, though) The cuffs are rather large and stiff and I find them a bit odd though I have seen them on other garments from the period. The jacket has been pieced together at some point or perhaps even from the beginning and one can clearly see the joins.

Silk polonaise 1770.

This dress is featured in both Janet Arnold (book I pages 37-39) and in Nancy Bradfield.

I very much like this cream silk polonaise as I find it elegant in its simplicity, patterned with just tiny flowers and small spots. The bodice has a front closure, is boned and comes to a point below the waist both front and back at the centre. The trim is not pinked but the edges are turned under and a narrow braid is then sewn on top. The meandering frill down the front of the skirt is box pleated and the non-pleated gaps of the braid are filled with fleece, creating little puffs. The skirt would have been pulled up with two strings at the back to create the polonaise effect. What I find so lovely about these dresses is the bodice back with all the seams and you can see that care has been taken to match up the little flowers across the back.

Robings 1740.

Sometimes dresses were decorated with metal robings, which consisted of cuffs, stomacher and silver lace to decorate the gown. These are silver bobbin lace made just like ordinary lace. The robings were to be pinned onto the dress, the cuffs and the stomacher. They would go round the neck and up and down the dress. They look incredible.



Photos by Vibeke Ormerod except Girls Jacket 1740 @Berrington Hall

Quilted walking suit with hood 1740-60.

Featured in Janet Arnold I pages 30-31*. This very intricately quilted garment consists of petticoat and jacket with an ample hood, an early "hoodie".

It was meant for walking or travelling, the quilted satin over wool lined with silk means it is warm and could protect one against the elements.

The bodice is boned and lined with linen and there is a false front, which closes with hooks and eyes. The sleeve flounces are made in the same material.

The petticoat is pleated and Janet Arnold speculates that the jacket and skirt could have been made up of two identical quilted pieces, as the quilted pattern doesn't particularly fit in with the pattern of the garment. There are two similar garments from the National Museum of Denmark, they are called morning dresses, the yellow one is a bridal morning dress. Neither has the built-in false front that the Berrington example does.

Gauze, regency dress 1815.

The dress is very understated with its classical lines and plain fabric but elegant with delicate embroidery decoration. It is typical of the Regency period with the high waist, little puff sleeves gathered on the shoulder and on the arm. It is made of see-through cotton muslin, which would require an under dress.

The bodice is simply gathered into a fixed waistband and closes at the back with hooks and eyes. The sleeves are little puff sleeves gathered on shoulder and upper arm.

The square neckline, sleeves and hem are decorated with a gold braid where most likely the fabric is turned under. It is incredible that this fine fabric has supported the embroidery and the dress probably hasn't been worn much.

Coat and accompanying waistcoat, 1770s court coat.

This coat and waistcoat ensemble was purchased by Charles Paget Wade in 1911 for 28 Guineas! It is probably English but heavily influenced by French fashion.

The coat is made from a dark corded silk and the waistcoat and breeches are cream silk, the coat has cream cuffs to match waistcoat and breeches. The stunning waistcoat is elaborately decorated with sequins, gemstones and exquisite embroidery as is the coat, quite feminine with big rose-like flowers and carnations in pastel colours lighter than the coat. The buttons are decorated with led and gemstones and this is repeated down the front of the coat and waistcoat.

This kind of opulence was meant to show you were somebody. And it is obvious that themes from nature were the in thing! The coat has a stand up collar, is narrow cut and is curved at the front in order to show off the waistcoat. I think the coat comes just below the knees and the waistcoat is hip-length, already we are approaching the Regency fashion.

This is an incredible outfit that brings a new meaning to the word flashy. By candlelight this would have spoken for itself.

French court coat 1770-1780

This coat is made from very fine burgundy wool. The embroidery has been done with what looks like wool and or silk, metal and chenille, it is exquisite. The sequins are round and oblong and following the stems of the flowers and the edge of the coat. The style and cut of the coat is similar to the previous one except this one is closer to the Regency with narrower cuffs following the line of the sleeve. The buttons on the cuffs are for decoration only and serve no practical purpose.



*See the *Patterns of Fashion* reconstruction on the Costume Society Awards and bursaries page: www.costumesociety.org.uk

Proust's Muse: The Countess Greffulhe exhibition

■ FIT, New York, September 2016
Report by Angela Bailey

Our last day in NYC. The Times announced the opening of a new exhibit. *'Proust's Muse, the Countess Greffulhe'* at the Fashion Institute. The article talked about a woman (one of three) who inspired Proust's Oriane, Duchesse de Guermantes, in his *'In search of lost time'*. I'd never heard of her, but guessed that if the dresses were anything like Proust's descriptions they would be wonderful. Besides, the article featured a picture of a pair of red velvet pumps.



We rushed to 7th Avenue. After seeing an introductory video we entered a large darkened room with 28 garments, perfectly preserved, borrowed from the Musee de la Mode de la Ville in Paris. Connecting the displays were back-projected silhouettes of climbing vines, reminiscent of Proust's narrators' afternoon walks in the country.

And then we saw it – in pride of place by the entrance – the Worth dress featured in a photograph by Nadar. Black velvet with ivory silk satin lilies applied in satin and pearl cascades, with a huge train, dated 1896. More was to come.

So who was this woman who could afford such a wardrobe? Elisabeth de Caraman-Chinay (1860-1952) was one of six children of a grand but impecunious family, who, like Proust's Duchess Oriane, was married very young to a wealthy but boorish financier, the Comte Greffulhe, who was soon bored with her. At 28, he was not minded

to give up his mistresses or his hobbies, and for a while Elisabeth languished, lonely, at his country estate, though she gave birth to her daughter Elaine during this period. Eventually, Elisabeth got back to Paris. Tall, with a perfect figure, dark eyes and auburn hair, she rose in Parisian society as the ideal trophy wife, and developed her interests in music and the arts. She became a regular client at Worth, Felix, Callot, and later at Poiret, Fortuny, Jenny and Lanvin. Her cousin, Montesquieu, who was a friend of Proust, invited her to a garden party where Proust saw her at a distance, too overwhelmed to ask for an introduction. He subsequently described her as 'deliciously dressed in pink silk embroidered with orchids and covered in silk mousseline in the same shade'. This dress, also by Worth, is described in detail in *Swann's Way*, Proust's first volume, as worn by another leading character, Odette.

Elisabeth's position at the very summit of Parisian society continued. In 1865 Tzar Nicolas gave her a silk velour Boukhara cape, which she asked Worth to alter for her. Her interest in the arts resulted in a dedication by the composer Faure for his Pavane: later she helped fund Diaghilev's Ballets Russes. She was painted by Helleu (though she far preferred being photographed) and she was one of several supporters of the scientist Marie Curie.

Back to the clothes: ranged around the room, all on life-sized models with tiny waists, we went from the Worths, to the Poirets, then (my favourite) the ivory silk Jenny evening dress with a deep V back (1924). The most extraordinary garment, however, was worn to her daughter's wedding in 1904. This is almost beyond description: suffice to say that no-one remembered the bride's outfit. A film of the guests coming out of the church on the wedding day shows

Images

Page 24, top: Sepia photograph by Otto: the Countess Greffulhe in a ball gown, circa 1887. Musée de la Mode de la Ville de Paris. ©Otto/Galliera/Roger-Viollet.

Page 24, from the left: House of Worth, "Lily Dress" evening dress, black velvet with application of ivory silk in the form of lilies, embroidered with pearls and sequins, 1896. Galliera. Musée de la Mode de la Ville de Paris. ©L. Degrâces et Ph. Joffre/ Galliera/Roger-Viollet.

Charles Frédéric Worth (1825-1895). Cape, circa 1895. Galliera, musée de la Mode de la Ville de Paris. @Patrick

Pierrain/Galliera/Roger-Viollet

Jenny. Evening gown. Ivory silk satin. Silk mousseline. Rhinestone and bugle bead embroidery. Circa 1924-192. Galliera, musée de la Mode de la Ville de Paris. @Julien Vidal/Galliera/Roger-Viollet

Page 25, from the left: Charles Frederick Worth, garden-party dress, 1894. Pink silk crêpe Mousseline, silk taffeta printed with orchid floral motif. Galliera, musée de la Mode de la Ville de Paris. @Julien Vidal/Galliera/Roger-Viollet

House of Worth, tea gown, blue cut velvet on a green satin ground, Valenciennes lace, circa 1897. Galliera. Musée de la Mode de la Ville de Paris

©Stéphane Piera/Galliera/Roger-Viollet.

House of Worth, "Byzantine" dress, taffeta lamé, silk and gold thread, silk tulle, sequins, 1904. Worn by the Countess at the wedding of her daughter. Galliera. Musée de la Mode de la Ville de Paris ©L. Degrâces et Ph. Joffre/Galliera/Roger-Viollet.

Photograph by Paul Nadar, the Countess Greffulhe wearing the "Lily Dress" created by the House of Worth, 1896. Galliera. Musée de la Mode de la Ville de Paris. ©Nadar/Galliera/Roger-Viollet.

Pair of heels. Red ciselé velvet, cream and gold leather. 1900-1910. Galliera, @Galliera/Roger-Viollet



the Countess in this extraordinary outfit: a man seen coming down the stairs of the church is Proust himself, who was invited, even though the Countess had been heard to describe him as a 'little social climber'.

The photographs show a woman in complete command of her 'look'. Apparently in French society at the time, there simply was nowhere for her to climb: she was every snob's highest goal. She wrote: *'I don't think there is any pleasure in the world comparable to that of a woman who feels she is being looked at by everybody'*. You can tell that she loved it all and that only Nadar and Otto, the two society photographers of the time, could do her justice.

So I learnt a lot: about a woman who topped the fashion game for more than fifty years; about the way that fashion changed from paintings to photographs; the general changes in fashion during this historic period. To see the

clothing that Proust describes in such detail was an extraordinary experience. Oh, and the shoes? Red velvet, in a small glass case beside the exit, these feature in the story, when our hero (or rather anti-hero), Swann, goes to tell his friends the Guermantes, about his terminal illness. However, they are leaving their home to go to a ball, and the Comte is more interested in berating his wife for wearing the wrong shoes, and sends a servant to find her red velvet pumps. His wife's appearance at the ball is so important to him that he does not take in Swann's news.



All the Presidents' Women

Report and photos: Carol Bell, former WECS member

■ The First Ladies Collection at the Smithsonian Museum of American History, Washington DC. Permanent exhibition. Free.

When you think of the wives of American presidents and their wardrobes, it's hard not to think of the current incumbent, Melania Trump. Other names like Jackie Onassis and Nancy Reagan spring to mind. It was therefore refreshing and surprising to visit the impressive First Ladies collection, currently on display at the Museum of Modern American History. In case you haven't been to Washington, it's one of several impressive museums gifted to the city by the Smithsonian Institute.

Perhaps surprisingly, the role of first lady does not come with a list of specific responsibilities. Over 200 years the roles have changed to suit different administrations, individual interests and the constantly changing view of women's place in society.



Martha Washington's silk taffeta gown, from the early 1780s (left), featured fabric painted with a design of flowers, butterflies and insects. The collars and cuffs are reproductions. She embraced a dignified and formal style – not one that was “royal” in any way – in order to command respect for the emerging new republic of America.



Dolly Madison was an outgoing First Lady and a popular symbol of her husband James' presidency from 1809 to 1817. Her extensive collection boasted this painted paper fan, and a silk shoe – although she was famous

for wearing Parisian gowns, turbans and bright colours.

African-American dressmaker Elizabeth Keckley, who was a former slave, is thought to have made this purple velvet ensemble (right), which **Mary Todd Lincoln** wore during the busy winter social season of 1861-62. She and Abraham made an interesting couple – he was 6'4" and she was only 5'2". The day dress and matching evening bodice are piped with white satin. The buttons on the jacket are mother of pearl. Mrs Lincoln never fully recovered from the shock of her husband's assassination in 1865.

During the tenure of Rutherford Hayes (1877 to 1881) the White House was said to be a joyful place, and his confident wife



NOTE: It was a real privilege for me to see this exhibition at first hand, considering I was meant to be on a family holiday in Florida – but we were evacuated to Washington (blame a hurricane), where we were kindly hosted by our friends' son and his wife. There are several world class museums in the capital – most of which are free!

Main image above: Lucy Hayes gown
Inset left: Martha Washington's dress and Dolly Madison's fan.
Purple velvet ensemble belonged to Mary Lincoln

Lace report continued from page 10



Lucy Hayes was a cheerful and willing hostess. Indeed she instigated the now-famous Easter Egg roll in the mansion garden. This gold damask and cream satin gown was worn at a New Year reception in 1880. (main image, left).

Possibly the most stunning garment in the collection was the burgundy velvet evening gown (shown left) worn by **Caroline Harrison**, wife of William Henry Harrison who was actually only President for 32 days in 1841 (he died of pneumonia after being ill-dressed for his inaugural speech). The dress is embroidered in a floral design with grey pearls and steel beads. Caroline Harrison was in fact praised for her modest wardrobe. A charitable person, and someone who insisted that women be admitted for the first time to the John Hopkins Medical School in nearby Baltimore, her ill health prevented her from seeing out her tenure and her daughter Mary took over her role upon her death from TB in 1892.

Note the simple style chosen by **Elizabeth Ford**, wife of Gerald

Ford (1974-77). This green sequinned chiffon gown (right), by designer Frankie Welch, was worn to state dinners. Betty Ford was a candid, outspoken and independent woman who broke with tradition and held her own press conference to answer questions about politics and world issues. Sadly, after the Fords left the White House, Betty developed an addiction to painkillers and alcohol, a situation she was not afraid to share with the general public.

Former Hollywood actress **Nancy Reagan** gave up her career to support her husband.

Her exquisite beaded gown (centre, right), by James Galanos, designer to the American elite, was chosen for the 1981 inaugural ball. The beaded shoes were the work of David Evins, who made shoes for Judy Garland, Marilyn Monroe and other stars, as well as several First Ladies. Nancy certainly brought glamour and finesse to the White House, and was not afraid to stand up to some of the hard line policy advisers, encouraging her husband to build good relations with the Soviet Union.

No First Ladies' gallery would be complete without a nod to **Michelle Obama**. This chiffon gown (above right) by David Wu was decorated with organza flowers, as a symbol of hope. It was worn to the inaugural ball in 2009, receiving a favourable reception – although its presentation here did perhaps not do it full justice.

Other notable garments included **Hillary Clinton's** fetching violet-on-blue beaded gown (left), created by Sarah Philips and a demure silk damask ball gown (right) worn by **Mamie Eisenhower** to a 1957 state dinner at the British Embassy. The ensemble, by Nettie Rosenstein, included a matching purse and shoes.

The book which accompanies the exhibition: *The paperback version of the Smithsonian First Ladies Collection*

(ISBN 9781588344694) is available from amazon.co.uk £10.05 and second hand from £1.72



Top left: Caroline Harrison's burgundy velvet
Row of three from the left: Elizabeth Ford's green chiffon, Nancy Reagan's ball dress and Michelle Obama's 2009 ballgown
Above, Mamie Eisenhower's matched ensemble and left: Hillary Clinton's beaded gown.

continued from page 19

Finally Pat went into detail of Rachel's great expense of jewellery. It appears that Rachel provided diamonds to be set by the jeweller. There is an enclosure in the accounts for 1641 for "A bill for the Hon Countess of Bath this March 1641, First for a gold pendant £2 19s, for the fashion of them set with 150 diamonds £18, for the 9 diamonds added, 3 great and 6 small £17, the sum £38 9s" Pat noted this was added incorrectly! Beside the bond due upon this bill £38 9s, the whole sum £104 9s. 31 of the diamonds were not used and returned to Rachel. She purchased other jewellery such as emerald and pearl pendants, rings and lockets. In 1652 more diamonds were provided to Mr Gumbleton for £30 to make more items of jewellery. This may be William Gumbleton a noted jeweller to Charles II and maker of some of the jewellery now sitting in the Tower of London. The accounts also listed the purchase of the stones themselves. In 1652 for one diamond £40 and in 1649 for 3 great pearls £2 5s. At the end of the Civil War things were getting a bit tight and there is an entry "£500 borrowed of my aunt Fane upon my jewels for which my Lord hath given a bill of sale under his hand and seal the 25th February 1648/9 for which he is to pay 25th February 1649/50. The jewels taken up and through Viner Alderman & citizen is bond and Will Lynn with my Lord to pay £505 in November 1649". She had borrowed against the family!

Henry died in 1654 and the accounts come to an end. Pat showed us a portrait of Rachel in her widow's weeds dated 1656 which is interesting as she had remarried in 1655, her new husband being Lionel, third Earl of Middlesex, she was 42, he was 30. It did not go well, within two months of the marriage there was gossip. By 1658 it was being reported that Middlesex has "sold all her plate, most of the household stuff and all of Lord Bath's library; all goes in play and rioting". The marriage became a cause célèbre and after the Restoration Rachel petitioned the King. In 1661 she was granted a separation on the grounds of cruelty and desertion. She also went back to using the title Countess of Bath. She lived another 20 years until her death in 1681 and was buried at Tawstock.

Will of Alice Bourne of Whitchurch Oxfordshire

Courtesy of Oxford Record Office.

Report by Jenny Dunford

Transcribed from the original by me in 2005. I have left the spelling as in the original; it is phonetic, more or less. I have spaced out the lines to make it easier for the modern reader as there was rarely any punctuation used at this period other than capitals. I have not yet come across another Will so costume orientated, but she appears to have died young as her mother was one of the beneficiaries, so perhaps she was very clothes conscious.



Illustration from 1570-75
British Library.

Testamentum de Alicia Bowne de whytchurch in com Oxford
In dei no[m]i[n]e Amen the xvij daye of June in Anno dmi 1571
I Alice Bowne of whytchurch in the Countie of Oxford
Sicke in bodye but of good and parfect remembrance god
be thanked make this my last will and testament in forme
follwinge
ffirst I bequeathe my soule to allmightie god
my maker and redeemer and my body to be buried at the discretion of my
executors
Item I give to mrs Gape my silcke sleeves my best partlett my gyrdell a hollande
Apron
Item I give to Jone Alder my quilted partlett and my Apron
To Elizabeth ffoster a Russet Cassocke with byllament lace
two partlettes two Aprons and a Smocke
Item I give to ffredesavido Norwood a Raysed woorke partlett which is at
Reading
and to Eline Norwood a purled sleeve and a partlette of laide woorke
Item I give to my mother my best gowne my best kirtle my best peticote
a hatte two smockes one of them of hollande a worsted Apron
Item to Elizabeth baker my russet Cassocke
Item I give to Wylli[am] Cookes wyffe a black cassocke a partlett and my Apron
Item I give to Tamme hawkwell a partlett
Item I forgive to Edwarde Stratford all the dett dewe to me by him
Item I give to Thomas Emmes my half kyrtle of russet
To my mother Agnes my ffryse Cassocke and my old redd peticote
To goodwyffe Ironside a woorsted kyrtell and a peticote
To goodwyffe Chandler a smocke a partlett a doble lockram kercher
Item I give tenne shillings amongst the poore people of wytchurch
to be dastrubuted at the discretion of mr Gape
The residewe of any goodes not geven or unbequeathed I give and bequeath to
mr Gape of whytchurch aforesaide whom I make my sole executor of this my last
will and testament in the presence of
Robert Lynge gent Thomas fflower Will[ia]m Coxe als Cooke et mei
Robert Norwood Scriptoris
Probate granted 27 June 1573

Ruzena Buchanan visited the Museum of Textiles and Industry in Augsburg, Bavaria and has reported on the exhibition:

Glamour and Terror

Fashion during the 3rd Reich.

The exhibition shows the changes in fashion from the time of the rise of the Nazi party to the end of the war, how drabness became the norm and chic the exception.

The first image in the exhibition was of Maximilian Street, Augsburg, the buildings covered with flags bearing swastikas and of life on the street below.

The style of the clothing gradually changed and became less and less influenced by fashions outside of Germany. Shirts became more fitted.

The rise in power of the Nazi dictatorship led to a leadership cult. Everyday life was subject to Nazi propaganda.

A lot of emphasis was placed on the role of women as homemakers, carers and also as part of the work force. People were encouraged to make their own clothes with any fabrics that were in the home using patterns designed to use as little material as possible. Thread and fabrics were rationed. There were quite a lot of pinafore and "patchwork" dresses, colours and patterns carefully chosen. One of the dresses was made from curtain material, "buttons" covered in 2 different coloured silks were sewn down the sleeves of the dress and on the front, and a small patchwork pocket made from the silks. Women were also encouraged to maintain their homes and there were Fashion and Home magazines with ideas on dress, embroidery and other crafts.

The regime controlled work, family and leisure. Group activities such as visits to spas and seaside were encouraged and there were some stylish clothes made from scraps. As the war progressed the quality of the fabrics became poorer, you could still buy an overcoat but it would not have the same warmth as one bought before the war. There were no fur coats or fur trims.

The rise of the Hitler Youth in the 1930s meant uniforms for boys and girls. Ties and knots were an important part of the uniform and the knife on display had "blood and honour" etched onto it. Later

as fabric was in short supply, uniforms were passed on and the girl's jacket on display had been adapted from a boy's, the buttons were on the wrong side.

Terror, genocide and deprivation of people's rights continued, the state took control of Jewish enterprises and those in occupied countries were forced to accept lower prices for their goods.

Behind a velvet curtain we saw clothing

worn by party officials, their wives and celebrities.

There was no RRR here, boots and coats made from the finest leather, dresses made from

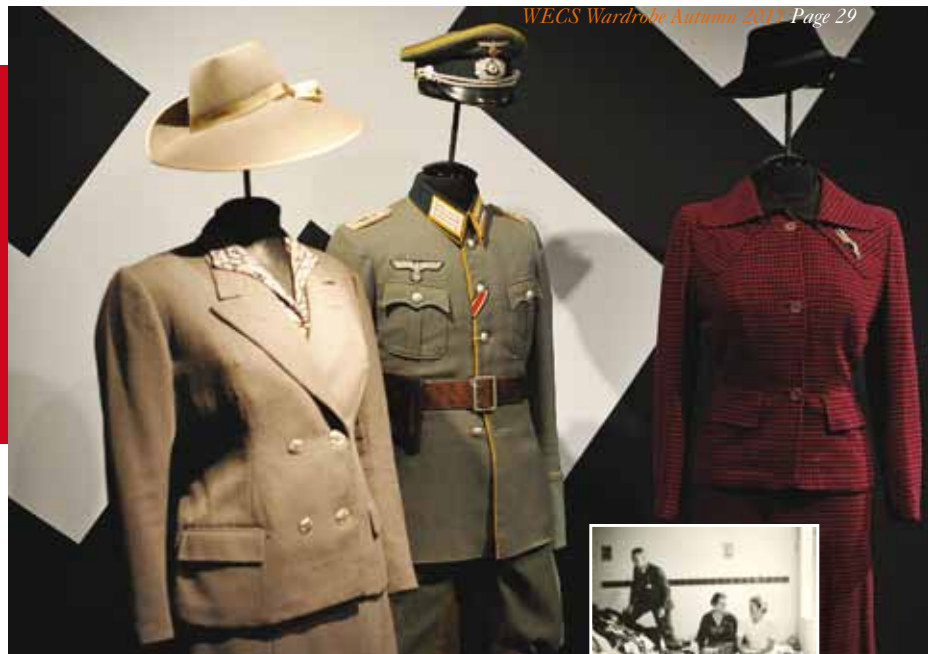
expensive materials, some trimmed with furs.

When the war ended, for some the only clothes they had were their uniforms so off came any sign of the military.

The final images were of American soldiers in a bombed Maximilian Street and the liberation of Jews from the nearby Dacha camp.

The organisers of the exhibition scoured the country for artefacts and selected more than 600 items for display. People were encouraged to bring in clothing from that time and many clothes were accompanied by photographs, stories and experiences which meant that not only the view of the then regime is shown but also the perspective from the "little" people. The exhibition is very much focused on educating school children.

There is a YouTube video that shows the contrast between the well dressed ladies of the regime and the every-day emergency wardrobe: <https://m.youtube.com/watch?v=gnHjsQewh4>



From the top: Uniforms and clothes cut in a uniform-like manner. 1930-1940s
Photo: Jurgen Hoffmann. @LVR-Industriemuseum.

Spinning material in Augsburg 1941. In order to have enough money for the army, the NS regime saved money by not importing important raw materials, which soon resulted in a severe lack of cotton. People were ordered to hand in clothes they no longer used for recycling. Needless to say the quality of the material made from the newly spun yarn was of inferior quality.
Photo: Sammlung Haussler

Home knitted child's dress, Augsburg 1934
Photo: @tim

Shoes from the Salamander Company. The inserted material replacing leather was tested by prisoners in the concentration camps by running all day round the workshop. Every day 15-20 prisoners died like this.
Photo: Jurgen Hoffmann. @LVR-Industriemuseum.

Pullover and skirt and dress with apron, 1930s
The combination of pullover and skirt was favoured by girls and young women. In order to protect your dress when working, an apron was used without question.
Photo: Jurgen Hoffmann. @LVR-Industriemuseum.

Evening dress in gold lamé with fox collar, early 1930s.
Photo: Jurgen Hoffmann. @LVR-Industriemuseum.



Margaret Trump

22nd May 1930-22nd August 2017

Obituary by Shelley Tobin

Margaret Trump was an active member of WECS and the Costume Society for many years. She was a collector, a writer and amateur actress and gave talks on costume.

Margaret also volunteered as a one of a pair with Sheila Ashby at Killerton and the Royal Albert Memorial Museum, Exeter for many years.

Jeremy Pearson, previously Curator at RAMM and most recently regional Curator for the National Trust in the South West until his retirement, has fond memories of Margaret. He writes: *'She was a lovely person, and we always had a lot of fun. When I left Exeter Museum (many years ago!) she penned me one of her odd odes - which I had framed and still treasure. She was also very knowledgeable about costume, and whenever I see one of those 1930s crinoline ladies I always think of her, and the happy times we had.'*

I first got to know Margaret when I arrived at Killerton way back in January 1993. Blown in from cosmopolitan Brighton to work with a collection sited in the middle of the countryside it was wonderful to work with her and Sheila who were always so lively and well informed. They have both been 'retired' for nearly thirteen years, having been volunteers at Killerton for more than twelve years. Margaret's husband Lewis also worked at Killerton, in the Plant Centre on the National Trust estate.

I recall that Margaret always described herself as a 'Maybug' having been born in the Spring. She certainly had a sunny, lively personality and loved to entertain, whether she was telling an amusing anecdote or actually treading the boards. She had a lifetime interest and enthusiasm for dress, but had sold most of her collection when she first became ill in 2008.

Two of Margaret's poems were read out during a celebration of her life at St Mary's Church in Aylesbeare last month, one drawing much laughter. Margaret was very active in her local WI, contributing regular sketches and plays which were performed with relish. I have memories of her working on sketches for the Christmas show arranged by Jan Newman, former custodian of Marker's Cottage, when I first arrived at Killerton in the 1990s. (Anyone who has not seen Killerton's

Clerk of Works as Pavarotti has not lived!!).

Margaret had a great enthusiasm for collecting, informed by a wide knowledge of social history as well as the history of dress. Her husband Lewis had put together a small display in the village hall, aided by the local sewing group. It featured personal photographs as well as images of Margaret's collection on display and neatly summed up her many interests and achievements. Her favourite 1850s paisley print dress and her wedding dress, made from an 1890s silk satin, took centre stage.

Margaret was a long-time member of the Costume Society and active in the West of England branch. She began to give talks about her collection to local WI groups and with her great imagination, flair and acting skills she was soon was in demand costumed as a lady's maid to talk about dressing her Edwardian mistress for an evening at the theatre, or dressed as a 1920s Torquay tea shop owner. She gave more than 350 talks to over 200 groups.

Margaret had also worked as a demonstrator for the South West Electricity Board as a showroom manager and gave demonstrations. It was at SWEB that she developed her public speaking skills and she went on to win a national competition in 1962. Margaret would have loved to attend art school and to study fashion, but instead she left school to work at Marshall and Snelgrove in the 'Inexpensive Gowns' department. She continued her interest in her spare time, through amateur dramatics, her collection and writing.

Margaret published two articles in *Costume*, the Journal of the Costume Society. One concerns the Paisley print dress she kept when she sold off the rest of her collection, the other *'When I was at Marshall and Snelgrove'* is her account of her experiences working in the London department store. She talks about entertaining the Oxford Street shoppers as she repeatedly



Margaret, aged 16. Having attended the Red Maids School in Bristol, she worked in London before returning to the South West.

From the top: Detail of 'Paisley' print c. 1855.

Margaret and a friend attending Bude Carnival in 1953 as 'Two She-devils'. Part of the display at Aylesbeare Village Hall in Devon and *Background image:* Detail of Margaret's wedding dress.

tried and failed to pin an evening gown onto a slippery gold painted mannequin. One rule was that shop window dummies should never be left unclothed. If a customer wished to try on a gown from the window display the junior had to quickly swap it for another.

'The pins would not bend; the layers of draped fabric, interlining and lining, strengthened with numerous bones, were difficult to penetrate; worst of all, the shiny gold plaster was quite impermeable. At last I felt I had succeeded; I arranged the skirt in tasteful folds, then retreated into the curve of the plate-glass window to view the effect. As I happily surveyed my handiwork, my pins lost their hold and the front of the bodice fell gradually forward, revealing the glossy gilded bosom beneath. ...Four times I tried to fix that bodice, to no avail...I returned reluctantly upstairs, where as I anticipated I was reproached for time-wasting! At least I had entertained the Oxford Street shopping crowds for a while. I only hoped none of them could lip-read, though on reflection I cannot have uttered many oaths, with a mouthful of pins...!'

I can hear her voice as I read, followed by much laughter, as she stuffed tissue paper 'bosoms' down the front of a mannequin. Happy days indeed.

Website 2017

Tony Cooper

Maybe it's a man thing; there you are, beer in hand, happily watching the match when, out of the blue, your spouse says "I don't like this room – I think we should redecorate it". You bristle because you're sure you'd only just done it and it looks fine as it is. Then you are informed it was last painted ten years ago, there's a patch round the light switch and, most tellingly, it looks dated!

Well, something not dissimilar caused me to look critically at the WECS website over the summer.

Despite having heard that in the fashion world "retro" periodically appears on the catwalk I was unable to convince anybody of the charm of the blocky, 1980s look of the old website – clearly it was just the wrong sort of retro.

Truth be told, it did hark back to simpler days when the only access would be by a desk-top computer with a standard screen and a dial-up internet connection; what was now urgently needed was a website that was mobile-friendly and suitable for the plethora of devices you all have out there.

So Annie Rose volunteered to be my style guide and with valuable input from her and others in the committee we set to come up with a new look for the home page and a fresh style overall. What you will see if you go on line is the result of all our hard work.

The home page now sports a small gallery of images that have been chosen to represent the range of events and activities that WECS offers. Where possible, these images are hyperlinks to the on-line issue of *WECS Wardrobe* where the associated article appears. These will be changed periodically for newer ones to keep things fresh and current, so smile when Fiona points her camera at you!

Don't worry, though, the home page and colour scheme may be different but it is the official WECS website and everything you needed from our old one is still there. Apart from the homepage the main differences are:

- Transactions such as booking and membership application are more streamlined; all the information you need to supply can be entered and checked on a single, scrollable page rather than the sequence of pages of yore.
- Listing future events (now called "What's On") and past events is simpler; in each case all events are listed on a single scrollable page – no need now to wade through a series of pages using "later" and "earlier" buttons to find the one you are interested in.

We hope you like our new website and think it suitably represents the Society. And if you encounter anything untoward with the website, please contact me.



WECS Committee

Chairman and Acting Membership Secretary

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

Treasurer

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

Booking Secretary

Ann Brown, 29 Thompson Road, Wells, Somerset BA5 1FB
01749 670557
bookings@wofecostumesociety.org

Webmeister

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

Programme Secretary and Acting 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@me.com

Book Reviews

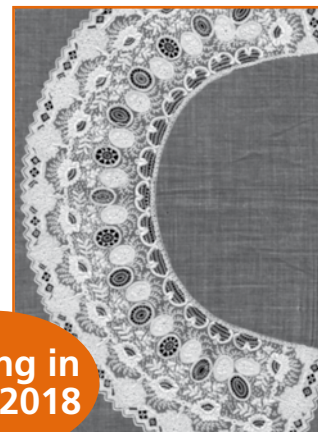
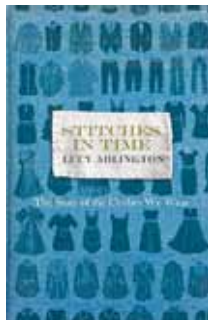
Stitches in Time (The Story of the Clothes We Wear)

by Lucy Adlington

Published by Random House Books - £9.99p.

Reviewer: Sarah Bartlett

This is a fascinating book about the clothes we wear, where and how they originated, how they have changed over the centuries or been replaced by more convenient models to suit our life styles. Lucy looks at everything from underwear (stays, underpants, shifts, shirts, socks) to outerwear (coats, jumpers, swimsuits, shoes) and what our clothes say about us to other people.



Coming in early 2018

A new book from Heather Toomer **Fashionable white-embroidered accessories: the 1840s to 1900.** WECS member Heather Toomer's latest sequel to her books on whiteworked costume accessories in the 18th and early 19th centuries.

It is also full of interesting snippets of information such as the long trailing ribbons on Regency bonnets were known as "follow-me-lads"; that Doc. Martens were classed as offensive weapons by the police when they became adopted by youths; that trousers were illegal wear for females in France in the C19th; that fascinators were created by Louis XIV's mistress, the Duchesse de Fontanges and consisted of ribbons and lace built over a wire structure called a 'commode'. There is also a piece about knitted swimsuits which still haunt some of us!

This book is well-written and full of well-researched information and historical facts. If you have ever been to one of Lucy's 'History Wardrobe' talks, you will know how entertaining she is. This book continues in the same vein and would make a good present, if you didn't keep it for yourself!

www.historywardrobe.com

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WECS Christmas Quiz

This is just for fun - answers in the Spring issue of Wardrobe.

- Type of lace, usually black with scattered dots on a fine background
- Skirt style introduced by Paul Poiret in the build up to WWI
- Single or double breasted top coat worn by sailors during C19th
- Type of silk fabric made in Java and Sumatra, Indonesia.
- Italian designer whose career was launched in the 1920s when she designed a black sweater knitted with a white bow creating a trompe l'oeil effect
- Man made fabric developed in 1941 and produced by ICI
- Hooded cloak with silk tassels worn by women as an outer garment during the mid to late C19.
- Designer who created garments for, amongst others, Joan Crawford, Garbo and Heddy Lamarr - known by his surname
- Born in 1953, this designer made his first hat for his mother to wear at Ascot when he was only 12.



Why doesn't it fit? cashmerette.com

A blog written to help generously proportioned women make sewing patterns fit better, it also serves as a handy check list for other shapes and sizes.

Let us know of any useful sites you've come across.

Note from the editor

I am very pleased to tell you that members of WECS are more and more taking the initiative to write about their costume related visits and in this issue we have quite a few such contributions:

Ann Brown's trip to Derbyshire and the Peak District

Angela Bailey on Proust's muse from New York exhibition

Jenny Dunford on a will from 1561

Sarah Bartlett's book review

Ruzena Buchanan on *Fashion in the Third Reich* from Augsburg exhibition.

Carol Bell, former editor of *Wardrobe*, on White House Ladies' fashion, New York.

These contributions add variety and diversity to *Wardrobe* along with reports from study days and visits and are most welcome.

So thank you and keep them coming.

Copy for the next newsletter to Vibeke Ormerod by 29 March please

With this Autumn issue of the magazine you should have:

- Nomination forms for Secretary and Membership Secretary,
- Membership/renewal forms for 2018
 - Booking forms for AGM, March Study Day
 - Finance report

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