

WECS Wardrobe

Spring issue 2017

£5.50: Free to members



www.
wofecostumesociety.org

Calendar

Blaise Castle visit

18 May and 15 June 2017

■ Lawrence Weston, Bristol

American Museum

19 August 2017

■ Claverton Down, Bath

Janet Arnold Study Day: Dressing to impress in the Seventeenth Century

Saturday 7 October 2017

■ Bath Cricket Club

Fashion in the time of Jane Austen

Saturday 18 November 2017

■ Bath Bowls Club

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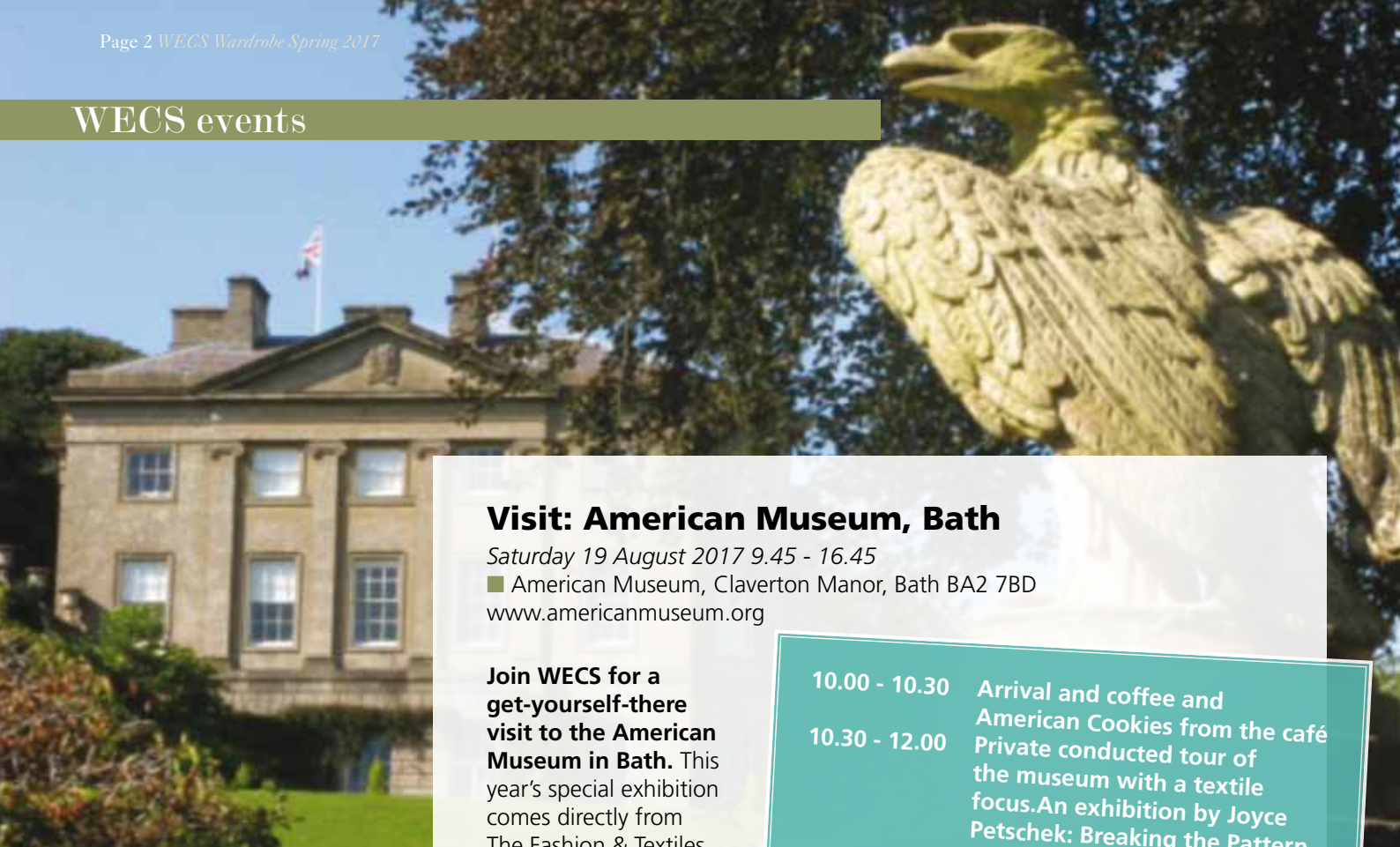


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WECS events



Visit: American Museum, Bath

Saturday 19 August 2017 9.45 - 16.45

■ American Museum, Claverton Manor, Bath BA2 7BD
www.americanmuseum.org

Join WECS for a get-yourself-there visit to the American Museum in Bath.

This year's special exhibition comes directly from The Fashion & Textiles Museum in London with over 100 fashionable objects from the 1920s, including flapper dresses, couture and ready-to-wear. Photographs by James Abbey document the stars of the period and his connection with Beatrice Pratt, mother of one of the museum's founders, enables the museum to show photographs from it's own archive of Beatrice following the period's trends.

As well as the exhibition '1920s Jazz Age: Fashion & Photographs' we will have a conducted tour of the museum focusing on the textile collection and there is a Textile Fair from 11.00-17.00 in the stables. The museum grounds are also well worth exploring and lunch in the orangery, or bring a picnic if the weather is good, should make a perfect day out.

Tickets £16.00. Booking form available with this newsletter. Details of how to get there are on the website but will be sent on booking. There is free car parking but no shuttle bus until after 11.00 but the No18 University buses from the Abbey run regularly and will drop you at the top of the road followed by a half-mile walk.

10.00 - 10.30	Arrival and coffee and American Cookies from the café
10.30 - 12.00	Private conducted tour of the museum with a textile focus. An exhibition by Joyce Petschek: Breaking the Pattern showing Bargello work (flame stitch canvas work) displayed around the museum alongside C18 pieces from the museum's collection.
12.00	Lunch available in the café (not included in ticket price)
12.00 - 17.00	For the remainder of the visit you can explore the main exhibition gallery on 1920s Jazz Age, the main collection, American Heritage exhibition and the Folk Art Gallery, as well as the grounds and the Textile Fair in the stables.

<i>date for your diary:</i>	<p>Christmas Meeting: Dress in the time of Jane Austen</p> <p>Saturday 18 November 2017 14.00 - 16.30</p> <p>■ Bath Bowls Club, Pulteney Road, Bath BA2 4EZ</p> <p>Speaker: Sarah Jane Downing</p>
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Visit: Blaise Castle Museum's Costume Collection in Bristol

Thursday 18 May 2017 11.00-13.00

Thursday 15 June 2017 11.00-13.00

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

The curator, Catherine Littlejohns, has kindly agreed to show us the costume collection which is held at Blaise Castle. The collection consists of around 10,000 items dating from the 1730s to the present day, along with textiles such as quilts and banners, and the entire contents of a Bristol haberdasher's shop. The majority of the collection is specifically related to Bristol and the surrounding area as this is their collecting brief. The museum downstairs contains displays of toys from the 18th through to the 21st century, a Victorian school room and "Bristol at Home" showing items used for cooking, washing, lighting etc. over the last 300 years.

As the space in the attics is very limited there is a maximum number of seven people who can be taken at any one time, with a maximum of fourteen for each day. Groups will be divided so half doing the attic tour with Catherine and the others look at the downstairs exhibits and may be get coffee. The groups will then swap after an hour. There are two flights of steep stairs up to the attic and no lift so members must be able to manage these and also be prepared to stand to look at the collection. It could also be chilly up there.

There is plenty of free parking which is signed off the Kings Weston Road. It is a short walk from the car park to the house past the children's playground and the café.

The cost of the visit will be £12 per person. Places will be allocated on a 'first come, first served' basis and members will be given priority. Please state which day you would prefer when completing the booking form. This visit cannot be booked online.

Janet Arnold Study Day: Dressing to impress in the Seventeenth century

Saturday 7 October 2017
9.45 - 16.45

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

*Make a note to join us for
a great day.
Booking forms in the
Summer edition of
WECS Wardrobe.*

Clothing has the power to speak and convey meaning and never was this more visible than in the seventeenth century. A century of rapid changes both religious and political, it witnessed the unification of England and Scotland, the civil war and the removal, then the restoration of the monarchy. Fashion trends were influenced by trend-setters and throughout the century garments went from restrictive to comfortable and back to restrictive again.

However if you were rich you flaunted it and as styles became softer beautifully embroidered fabrics and exquisite laces in your ensemble demonstrated this. France led the way in style and elegance exporting fabulous fabrics and luxury goods. Few of these high quality garments have survived as their monetary value meant they were subject to reuse and recycling so it is wonderful that our day will begin with Rebecca Quinton, curator of European Costume and Textiles at the Glasgow Museums who will join us for this study day to tell us about the rare and beautiful seventeenth century pieces that survive in the museum's Burrell collection. She will be followed by Maria Hayward, Professor of Early Modern History at the University of Southampton who has spoken to WECS previously on the clothing at the court of Henry VIII. Her current research is on the clothing of the Stuart kings, the types of garments being worn and the craftsmen who made them.

We then welcome back costume designer Jenny Tiramani, a leading researcher in historical costume practices and founder member and Principal of the School of Historical Dress, which holds the Janet Arnold Archive. She has co-authored *Seventeenth-Century Women's Dress Patterns: Books One and Two* (2011, 2012) for V&A Publishing and together with Santina Levey she completed Janet Arnold's *Patterns of Fashion 4* (2008). With luck her return will coincide with the publication of the next Janet Arnold *Patterns of Fashion 5: Bodies, hoops, stays and rumps 1600-1795*.

To complete the day WECS' member Pat Poppy, who was part of Bournemouth University Library and Learning support team and blogs on *Costume Historian blogspot*, will speak on her current research into the General Account Book of Anne, Countess of Bath and her extravagant purchases. Wife to Charles I's Privy Seal, Anne certainly set out to make an impression and puts the super rich women of today in the shade.

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.

Stone and Thread

until 20 May 2017

■ one two five gallery, 4 Abbey Green, Bath BA1 1 NW

Introducing a Spring Collection of scarves and painted clothes by Carole Waller - inspired by the 250th Anniversary of the building of the Royal Crescent in Bath. The Palladian influenced architecture is all about order and symmetry and is contrasted to the exuberant brushmarks of disorder in Carole's painting. Lace is also an inspiration - with its references of complexity, craft, and femininity. There are silk scarves and shawls in fine wool gauze - shirts and jackets, signature coats and dresses for all occasions. A growing collection of contemporary jewellery, including new etched silver brooches by Annie Beardsley, picks up the themes and colours.



Flowering Cottons

until 10 September 2017

■ Fries Museum, Wilhelminaplein 92 8911 BS Leeuwarden

T: 058 255 55 00

E: info@friesmuseum.nl

Beautiful C17 and C18 flowering cottons. Closed Mondays



1920s JAZZ AGE Fashion and Photographs

until 29 October 2017

■ American Museum In Britain
Claverton Manor Bath BA2 7BD
01225 460 503



1920s Jazz Age: Fashion and Photographs' at the American Museum in Britain.

Joyce Petschek: Breaking the Pattern

until 29 October 2017

Will be on display throughout the Manor House at the American Museum.

High Days and Holidays

■ Totnes Fashion & Textiles Museum (Home of the Devonshire Collection of Period Costume), Bogan House, 43 High Street, Totnes TQ9 5NP.

www.totnesfashionandtextilesmuseum.org.uk

Exhibition includes garments and accessories from 1800 onwards for travel, beachwear, afternoon dress, dressing for dinner and evening dance.



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

www.ftmlondon.org

Info@ftmlondon.org



Josef Frank Patterns – Paintings – Furniture

until 7 May 2017

Explore the work of designer

and artist Josef Frank (1885-1967) in the first-ever UK exhibition of his textiles. The Austrian-born architect moved to Sweden in 1933, where he developed his colourful brand of modernism, working with Estrid Ericson on furniture, glassware, lighting and interior design ideas. Together they redefined what is regarded as Swedish Modern. This exhibition in association with Millesgården, Stockholm highlights Frank's vibrant fabric designs for Svenskt Tenn alongside a number of his previously unknown watercolours.



The World of Anna Sui

26 May – 1 October 2017

Anna Sui is the classic American fashion designer.

From Detroit to New York, her signature rock-n-roll romanticism reinvents pop culture for every new generation. Since her first catwalk show in 1991, Sui has shaped not only the garments, textiles, accessories, beauty and interiors which comprise her design universe, but also the course of fashion history. The World of Anna Sui features over 100 looks from the designer's archive, presenting a roll call of archetypes from Surfers and School Girls to Hippies, Mods and Punks. This is the first time an American designer has been the focus of a retrospective exhibition in the UK.



Louise Dahl Wolfe A Style of Her Own

16 October 2017 – 28 January 2018

Louise Dahl-Wolfe (1895-1989) is one of the most influential fashion photographers of the 20th century.

She revitalized the Hollywood portrait and invigorated fashion photography of the 1930s, 40s and 50s. During two decades spent working for *Harper's Bazaar* (1936-58), Dahl-Wolfe pioneered the use of natural lighting in fashion photography, shooting on location and outdoors. Her modernist outlook changed American visual culture and influenced a school of artists – including Richard Avedon. This is the first solo show of her work outside the United States. Organised with *La Fabrica*.

Images from the left:
Josef Frank, *Butterfly*, 1943-5 © Svenskt Tenn,
Anna Sui, 2011 © Anna Sui, Suzy Parker by the Seine, Paris. Costume by Balenciaga, 1953. © Staley-Wise Gallery New York



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

A History of Fashion in 100 Objects

until 1 January 2019

A History of Fashion in 100 Objects, celebrating fashion from the 1600s to the present day showcases 100 star objects drawn from the Museum's collection.



Classes in Fashion Museum, Bath by the Royal School of Needlework

We are delighted to announce that we will be holding four bespoke embroidery classes at the Fashion Museum Bath, one a month this summer.

Each class will feature a different technique and design inspired by clothing pieces in the Museum's exhibition 'A History of Fashion in 100 Objects' and led by RSN Tutors Kate Barlow or Deborah Wilding.

Elizabethan Braid,

Saturday 20 May

Kate Barlow's class will be inspired by a beautiful embroidered woman's waistcoat (c.1615).

Students will recreate a section of the Needlelace and Elizabethan braid which decorates the waistcoat.



Decorative Embroidery

Saturday 17 June

Based on a pair of men's tabbed gauntlet gloves (1600 – 1620) and taught by Kate Barlow, students will recreate the intricate embroidery and gold decoration which cover each of the tabs of the gloves.

Crewelwork

Saturday 15 July

Deborah Wilding's class is based on a Crewelwork petticoat (1690s) and students will recreate the beautiful motifs which decorate it.

Bespoke Embroidery

Saturday 19 August

Taught by Deborah Wilding, students will be inspired by a man's embroidered coat (1770s). In the class you will recreate the embroidery decoration which covers the front of this beautiful coat with particular attention to the buttons and pocket flaps.



The workshops are suitable for all levels and run from 10am to 4pm at Fashion Museum, address above.

Each class costs £80 which includes a ticket to the Museum.

The class kits are in addition to the cost of the class and available to buy on the day in cash only. They will include everything you require to complete the project. You may like to bring your own embroidery scissors and you will be able to borrow ring frames, magnifiers and lights (if needed) on the day.

For more information and bookings contact: Natalie Thew on +44 (0)20 3166 6939

Images copyright Fashion Museum Bath



Lace in Fashion

until January 2018

From 16th century luxury craft to modern day catwalk trend, the Fashion Museum Bath's brand new exhibition is a celebration of lace in fashion. Full of rare historic treasures and beautiful designer dresses, this special exhibition for 2017 reveals both the techniques and top names that have made lace such an enduring fashion trend.

Lace in Fashion presents 50 exquisite pieces from the Fashion Museum collection showing how lace has been used in fashionable dress from the 1500s to the present day. Jacobean gloves decorated with rich gold metal thread lace and a delicate needle-lace cap back feature alongside dazzling drop-waisted dresses from the 1920s, an elegant lace effect evening gown by Parisian couturier, Balenciaga, and key catwalk looks by British global luxury brand Burberry and award-winning contemporary fashion designers including Erdem and Simone Rocha.



Rear view of a sack back gown, c. 1777, photograph by John Chase

Waisted Efforts

Subtitles

until September 2017

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

A visual feast, this exhibition charts the changing styles of the waistline in fashion from the 1750s to the 1950s. Cultural, social, and aesthetic attitudes towards

waistlines are explored through men's and women's clothing, both outerwear and underwear.

Highlights include a stunning 'sack-back' gown from the

1770s, a man's suit from the 1780s, examples of women's high-waisted Regency clothing and lovely examples of 1950s 'New Look' styles. The foundation wear includes corsets from a variety of eras, an Edwardian man's corset, a 1920s bust bodice (designed to flatten the chest) and a 'Waspie' corset from the 1950s.

The majority of the pieces are selected from the Olive Matthews Collection.



Waisted Efforts: Blue wool and silk day dress c. 1881

Photo John Chase



Balenciaga: Shaping Fashion

27 May 2017 – 18

February 2018

■ V&A Cromwell Road, London SW7 2RL

www.vam.ac.uk



This May, the V&A will open the first ever UK exhibition exploring the work of Cristóbal Balenciaga and his continuing influence on modern fashion. It will be the first of its kind to look at his unique approach to making and will showcase pieces by his protégés and contemporary designers working in the same innovative way today.

The exhibition marks the centenary of the opening of Balenciaga's first fashion house in San Sebastian and the 80th anniversary of the opening of his famous fashion house in Paris.

Balenciaga: Shaping Fashion will focus on the latter part of Balenciaga's long career in the 1950s and 1960s, arguably one of his most creative periods.

On display will be over 100 garments and 20 hats, many of which have never been on public display before. These will be accompanied by archive sketches, patterns, photographs, fabric samples and catwalk footage revealing Balenciaga's uncompromising creativity. In addition x-rays, animated patterns and short films on couture-making processes will uncover the hidden details that made his work so exceptional.

Out and About continued on next page



House Style

until October 2017

■ Chatsworth, Bakewell, Derbyshire DE45 1PP (1PN for Satnav) www.chatsworth.org
Hamish Bowles, International Editor-at-Large at American *Vogue*, has curated this landmark show with creative direction and design by Patrick Kinmonth and Antonio Monfreda.

House Style demonstrates the power of fashion and brings to life the captivating individuals from the Cavendish family, including Bess of Hardwick, one of the most powerful women of the 16th century; the 18th century "Empress of Fashion" Georgiana, Duchess of Devonshire; and Adele Astaire, the sister and dance partner of Fred Astaire, Deborah Devonshire and Nancy Mitford, two of the Mitford sisters. Model Stella Tennant and John F Kennedy's sister 'Kick' Kennedy will also be central to the show.

Layering art history, fashion, jewellery, archival material, design and textiles, the exhibition is organised by theme. Highlights include exceptional couture designed by Jean Phillipe Worth, Christian Dior and others.

The show also features personal family collections, including items belonging to the current Duke and Duchess of Devonshire. These pieces are displayed alongside livery, uniforms, coronation robes and fancy-dress costumes, demonstrating the varying breadth of fashion and adornment from the Devonshire Collection throughout the generations. Important artworks are also on display, including rare costume designs from the early 17th century by Inigo Jones.



Image Mary Quant Photography: ©Ted West, Hulton Archive, Getty Images

Mary Quant

until 5 November 2017

■ Platt Hall Gallery of Costume, Platt Hall, Rusholme, Manchester M14 5LL
Tel: 0161 245 7245

Celebrated as the most famous female fashion designer working in London in the 1960s, Mary Quant dressed an international clientele of the young and hip, creating her famous Chelsea look. Quant's designs exemplified a shift in fashion's focus and inspiration to a younger consumer and was typified by simply-styled tunics, short pleated skirts and bold mini dresses. Quant's fashion was particularly associated with the model, Twiggy, and was popularised in the fashion press throughout the 1960s and 1970s.



Diana Her Fashion Story

until 2018

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

This new dress exhibition is celebrating the life of Diana, Princess of Wales. 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 the iconic velvet gown, famously worn at the White House when the Princess danced with John Travolta.

Other Societies



Costume Society Conference: *Writing Fashion*. Image: V&A collections

The Costume Society

www.costumesociety.org.uk



10 June 2017

Fashion Study Day:

Waisted Efforts

Chertsey Museum, The Cedars, 33 Windsor Street, Chertsey, Surrey KT16 8AT
See Page 5 Chertsey information.

30 June -2 July

Conference: Writing Fashion

Art Workers' Guild, 6 Queen Square, London WC1N 3AT

MEDATS

www.medats.org.uk

3 June

AGM: Grand Occasions

Venue tbc



Southern Counties Costume Society

www.sccostumesociety.org.uk

16 May

Visit to Janet Arnold Archive,

The School of Historical Dress, 52 Lambeth Road, London SE1 7PP

Textile Society

www.textilesociety.org.uk



30 April

Manchester Antique Textile Fair
Armitage Centre, Fallowfield, Manchester, M14 6HE

27 May

Symposium: New Strategies IV

Welcome Conference Centre, 183, Euston Road, London NW1 2BE

8 October

London Antique Textile Fair, Chelsea Old Town Hall, King's Road, London, SW3 5 EE

Saltford Sewing Group

St Mary's Church Hall, Saltford, between Bath and Bristol

A small friendly group of people who like to stitch together! Meetings are the second Wednesday of every month except August, from 14.00 - 16.00. Light refreshments
Contact Diane Hawes 01225 425985

WECS Reports



Above: 1822 Fashion Marchand boutique

Far right from the top:

1820 trade card

1850s bonnet with curtain at the back of the neck, lace trim horsehair and embroidery. Costume Institute, New York

Straw bee decoration on a bonnet veil, V&A

The Production and Consumption of Luxury Fashion for Women in Paris, 1795-1855.

Saturday 19 November 2016

■ Bath Cricket Club

Speaker Fiona Ffoulkes

Report by Jean Scott

At the Christmas meeting 2015, WECS learnt the fascinating history of the Bath Department Store, Jolly's, and something about shopping at the end of the nineteenth and into the twentieth century. This year Fiona Ffoulkes took us back to the turn of the previous century and this time to Paris.

Fiona's PhD has the title: *The Métier of the Fashion Merchant (Marchande de Modes): Luxury and the Changing Parisian Clothing System, 1795-1855*.

She had chosen to look in detail at this period as it is the time after the French Revolution that brought about enormous social change and before the beginning of industrialisation which led to mass manufacture, and it is a period which has not received as much detailed study from costume historians.

She began her presentation by looking at the terms used to differentiate between the various people or trades that were part of the clothing system. As you are aware terms and words can take on different meanings with time. Seamstresses earned their living from 'plain sewing' and unlike tailors did not do any complex cutting and fitting. There were also mantua makers later called dressmakers who were allowed to make unstructured ladies garments. Milliners had been active since the sixteenth century and this was a term used to describe a *seller* of women's fashion items imported from Milan in Italy such as ribbons, trimmings, gloves and the finest quality Milan straw. The term gradually became used for those who made hats but at this stage they were buying and selling a wide range of items of ornamentation for a ladies toilette. The *Marchandes de Modes* or fashion merchants were at the top end of this trade not only selling trimmings but driving change in *decorative fashion trends*. The marchand-mercier or merchant of merchandise was a French term for a type of entrepreneur who worked outside the guild system that had been abolished in France in 1791. The Guilds were very constrained by



rules and regulations and had long apprenticeships designed to protect the quality of manufactured goods and consequently restrained innovation. It was the marchands-merciers who took advantage of the increasing number of consumers and the desire for constant novelty in the eighteenth century. They were not makers but retailers, and in the field of fashion some talented mercers' wives helped to push fashion trends and so expand business. Family businesses led to women becoming fashion merchants in their own right. As the making-side of clothing was still in the hands of tailors and seamstresses it was the embellishment of gowns, hats and the accompanying accessories with ribbons, braids, lace, tulle, artificial flowers, fur and feathers which was the role of the *marchande de modes*. Not only did they sell them but advised

continued on next page

on how they could be used, constantly encouraging change and suggesting the latest trends.

They often took their wares to the client but as the century progressed they set up boutiques or shops to display their goods and also their ideas for the latest fashions (see Boucher painting 1746 'La Marchande de Modes').

Shopping became a leisure activity and the Marchandes' shops were where the rich and fashionable could be found. The Fashion Merchants had become a "dynamic agent for change". By the 1780s the Palais Royal was a mixed leisure and commercial space with tiny boutiques selling desirable goods. These areas, protected from sun and rain were attractive places to see and be seen as well as shop and the The Galerie Vero-Dodat predated the shopping malls of the 1890s-1930s.

Getting to them was a different matter. The wealthy arrived by carriage as Paris streets were dusty or muddy depending on the time of year but customers now came from the bourgeoisie not just the court circle. Fiona showed a painting by Boilly, *The Crossing (L'Averse)* 1803/4, which shows a well-dressed family paying for a plank to be laid across the street to allow them to cross on foot. With the use of Stanford's Guide map of Paris she showed that the right bank was more popular for shopping than the left and that for the period she was researching the fashion merchants' premises were moving north and west away from the palace, further suggesting the widening of the customer base.

Fiona had already indicated that there were both male and female fashion merchants, marchands and marchandes de modes and by 1820 there were male shop assistants called *calicots*. Female fashion merchants were not the norm and the well-known personalities were those with connections to aristocracy and the wealthy. The first was Rose Bertin (1747-1813) who became milliner and dressmaker to Marie Antoinette. She started as an apprentice milliner and set up her boutique in 1770 on Rue Saint-Honoré. Later she had a boutique near the Palais Royal at 26 Rue de la Loi. Her close relationship with, and her creations for the Queen have led to her being credited with the beginnings of haute couture. Bertin was clearly more than a marchande, she was creating fashionable outfits including the hats and appropriate accessories



Above: *L'Averse* (The Crossing) by Boilly 1803-04 showing pedestrians having to work at keeping clean on Paris streets. The etching (left) shows the more up market carriage trade

Above right: Galerie Vero-Dodat and inset below, Mme Rose Bertin.



and through the Queen setting trends. The vogue at the time for high hairstyles involved excessive ornamentation, which drove constant innovation.

Into the nineteenth century and the *Marchande de Modes* of note was Mme Marie Corot, mother of the painter Jean-Baptist-Camille Corot (her portrait is in the National Galleries, Scotland.) She married in 1793, during the revolution, and both she and her husband brought money and business backgrounds to the union. She was a milliner and he was a wig maker, but she was the driving force and created a very successful business, which she handed on to her daughter Mme Sennegon. The business continued to trade successfully under the name *Mme Corot* but then disappears. Business licenses had to be purchased and often they had trade cards. Fiona showed one for a Mme Lenormand from 1820, which is now in the Metropolitan Museum. This shows the business sold fabrics and trimmings as well as making fashionable outfits. Another celebrity fashion merchant was Louis H. Leroy (1763 – 1829), the favourite couturier of the Empress Josephine. He was originally a hairdresser and then combined the functions of a couturier (dressmaker) and *Marchand de Modes* (milliner and stylist) into a single establishment. He worked with his wife and they were responsible for the making of Josephine's coronation robes. The invoice for these robes is in the V&A archive.



Another one of Fiona's slides was of a fashion merchant's boutique by John J. Chalon, 1822, showing some ladies trimming hats while another shows the merchandise to the customer. Headgear was tied to novelty and invention, and the fashion merchant could achieve a more rapid turnover with smaller fashionable items. A wider range of cheaper materials and speedier construction methods now led

to an increased range of ready-made hats and caps, as well as the bespoke. Blonde Lace, a bobbin lace made from silk, was a very popular trimming at this time and it was one of the earliest laces to be copied by machine in 1833 and between 1821 and 1832 machine-made bobbin net had brought much hardship to the lace-makers. Between 1840 and 1850 bonnets were replacing hats as fashionable headwear and technical developments in materials led to the inventive use of horsehair and straw for trimmings. Straw looked almost like gold and Swiss companies won prizes for straw decoration. Fiona showed a slide of a bonnet veil with straw decoration from the V&A's collection and wondered whether it might have belonged to Empress Eugene as it had a 'bee' design.

In order to trace the changes occurring in the production and consumption of fashion at this time Fiona used bankruptcy records that list the contents of the fashion merchant's business.

Promotion and display gradually became important to the *marchandes de modes* in order to expand their business and in the Paris Exposition of 1823 mannequins were being used to display garments together with milliner's heads to display hats. International Exhibitions were places to buy as well as look and they offered the opportunity to distribute trade cards. Newspaper advertising was still expensive but editors were paid to promote merchants in what was called 'editorial puff'.

Fiona concluded that in luxury fashion there was little challenge to the *marchandes* before 1860 but the improvement in mass manufacture and ready-to-wear and the emergence of the 'middling sort' gradually brought challenges. Her fascinating talk generated many questions but she said the move from boutique to department store was a gradual one which is supported by the writings of Zola.

Oh You Pretty Things from 1580 -2016

Lace in Fashion: A Collection Story at the Fashion Museum Bath

Saturday 4 February 2017

■ Bath Cricket Club

Speaker Elly Summers

Report by Jean Scott

It was lovely to welcome Elly Summers to the WECS AGM in February to tell us of the journey she has taken in the last three years uncovering the exquisite collection of lace that is held at the Fashion Museum in Bath.

This museum holds upwards of 100,000 objects and is recognised as a world-class collection lending to other prestigious organisations for exhibition and visited by people from all over the world. Recently some of their beautiful Georgian gowns and superb examples of lace have been on display at The Barbican in London in the exhibition 'The Vulgar' and will travel to Venice in 2017.

Elly had changed the title of her talk in order to convey to the audience that what we were about to see was truly a romp through pretty things and for her it had been a huge journey of discovery about the complexity and history of lace. It all started with a grant from The Arts Council as this was going to be a long project with trays and trays of lace emerging from the stores, around 53, some with labels but many without, so it was necessary to call in the experts ①. These came from the Lace Guild based in Stourbridge (www.laceguild.org). Ten volunteers helped to sort 4000 pieces of lace and identify 400 exceptional pieces, which were then catalogued. Elly showed us a diagram of a lace tree with numerous additional hand-written notes, which acted as a guide in the identification process and brought home the problems of identifying lace. She also stressed that the museum's approach to lace is as 'Fashion History' so objects are organised by garment type. The museum holds many lace garments but the boxes revealed pieces that were actual accessories to dress as well as trimmings. Cataloguing the 400 exceptional pieces involved giving each a number, a category, a description, a date or date range and a location. Elly said she managed to do about five

per hour – 80 hours work! In order to store safely and protect them, small pieces were rolled and Melinex pockets used for other pieces so that both sides could be seen ②. Some of the lace pieces looked very sad when they emerged from the trays which meant more expertise was needed, this time from conservators and Elly showed us a photograph of a piece of Milanese Bobbin Lace from 1660 before and after conservation. Photographing objects is an essential part of collection accessibility by the public and lace presents its own particular problems. In order to give a hint of the context in which the piece of lace was worn without detracting from the intricacy of the lace, Elly devised what she called the Ninja Turtle look. This involved covering mannequins completely in black jersey over which the lace could be draped ③. The detail of the lace design was then thrown into relief. Mannequins used to display complete garments were covered in a soft, grey jersey, which merged with the background when photographed, keeping the lace as the focus of attention.

The exhibition begins with some of the earliest pieces in the Fashion Museum's collection. A shirt or smock dating from the 1580s is decorated with Flemish bobbin lace strips incorporating gold threads. Its origin is unknown and no one is sure whether it is for a male or female but it clearly demonstrated how wealthy the individual was. This first display case also contains early C17th gauntlets with gold lace trimmings and the museum's finest garment – **The Silver Tissue dress**. Dating from 1660 it is made from 'Parchment Lace' where parchment/velum is wrapped in silver thread and incorporated into the silk lace fabric ④.

Elly could not in the short time available go into great detail about lace making but she briefly outlined the main groups:

1. **Needle-laces** (embroidered and needlepoint) and
2. **Bobbin laces**.

The earliest laces are needle-laces and as the name implies are worked with a needle. The embroidered laces are usually made with linen thread and employ the same techniques found in white work embroidery. In drawn-thread the warp or weft are drawn from a woven fabric and stitches worked across the loose



① Gwynedd Roberts and Ann Day of the Lace Guild with trays of lace

② Elly Summers and Fleur Johnson 'speed dating' lace

③ Reticella lace cuff with European bobbin lace edging ca 1600

④ Silver Tissue Dress with parchment lace, 1660s

threads; pulled-work is where stitches pull or distort woven linen and cut-work involves cutting away areas of the woven fabric and using stitches to insert fillings in the gaps. The next group of needle-lace is called **needlepoint** where the basic stitch is buttonhole stitch. Here the woven background is dispensed with and replaced by bars or plaited frames onto which the design is built from closely worked buttonhole stitch. One of the earliest needlepoints is Reticella ③ and uses this technique

to produce designs that are geometric i.e. made up of squares and circles . Alternatively, Punto in Aria or 'stitches in the air', another early needlepoint is an edging made entirely from interconnected buttonhole stitch without any connection with a base fabric and is recognised by sharply pointed edges in the design as seen on cuffs and collars ④. There are then many variations on this principle both raised and flat evolving in various parts of Europe and taking their name from their place of origin e.g. Venetian, Flemish or their particular designs e.g. Rose Point, Point de Gaze. The 1600-1700s saw lace making at its height. Made by skilled workers in their homes, often in cowsheds where rising heat and moisture kept linen threads supple and workers' hands warm, it took a considerable time to make and was therefore extremely expensive. Priced above jewels it was a target for the highwayman and laces from Flanders and Brussels, which used very fine linen thread not available today, were highly prized.



Bobbin Laces are more of a woven construction and so called because they use weighted bobbins which facilitate the twisting, plaiting and crossing of threads to form the lace and are worked on a pillow⑤. Originating from openwork braids, the earliest pattern books appear in the mid 1500s. Numerous bobbin laces evolved in the C17th and C18th, again taking their name from their place of origin and design, and fashion drove their evolution and use. In bobbin laces the mesh/net backgrounds or reseau can be made in one with the pattern or toile or they can be made separately as in Honiton and Milanese lace where the pattern is linked together by the reseau or brides.

During the industrial revolution **machine-made nets** gradually evolved and these early nets were then hand embroidered or had hand-made lace applied to them, but it wasn't long before the invention of the Levers, the Pusher and then the Jacquard machines meant that excellent imitations of hand-made laces could be produced much more cheaply which were difficult to tell apart from the hand-made. This saw the decline in the skill of hand-made lace making and machine laces being available to a wider range of customers. Hand and machine laces were sometimes combined and the black cape dated 1900, on display in the exhibition, is machine-made Chantilly lace with a

neck detail which is hand-made. It was made by the department store Jolly & Son of Bath®. From the exquisite hand made laces of the C16th, C17th and C18th, the late C19th and early C20th brought further changes. The invention of chemical lace in 1883 meant that not only bobbin laces could be accurately copied but also needlepoints by machine embroidering with cotton threads on a silk background, then dissolving away the silk using chlorine or caustic soda. This meant entire dresses could be made of lace and an example of this technique in the exhibition is a gown by Louise Berges, New York dated 1900 ⑦.

The Lace Curtain machine developed in the 1850s was used to make large pieces of net for curtains and its characteristic feature is the square mesh. This fabric is probably familiar to many of the older generation and the exhibition shows a dress designed in the 1970s by Catherine Buckley which uses Nottingham machine-made curtain lace from 1900, hand-painted and tiered in a style popular at the time and today would be billed as Vintage Lace.

Throughout the **twentieth century** couturiers used lace in their designs and represented in the exhibition is a black lace gown from 1926 by Callot Soeurs, who used the most modern lace of the time made on the Raschel machine which was developed from early warp knitting machines and uses needles which make loops, rather than bobbins that produce nets with twisted loops ⑧. This machine is used today for lace fabrics as well as tights. Other designers represented in the exhibition are Molyneux and Balenciaga and a Balmain dress worn to the coronation in 1953. Elly told us that according to the donor files this latter dress used nine carat leftovers from a Shirley Bassey dress!

Royalty had to be represented in the exhibition as lace has featured in many royal garments. One of the most exciting finds in the museum was a dress which the donor said had been handed down through the family's eldest daughters and was believed to have come from Queen Charlotte ⑤. It has been dated at about 1805 when Charlotte would have been in her sixties. There are no surviving dresses belonging to her but this one is of such high quality it must have belonged to someone extremely wealthy. It is

continued on page 21



⑤ Lace pillow from the Auvergne region of France with East Midlands bobbins, ca 1890-1920s worked by volunteer and lace maker Europa Chang-Dawson

⑥ Elly Summers with possible Queen Charlotte gown ca 1805

⑦ Chemical Lace, Louise Berges 1900

⑧ Machine-made Chantilly-style lace with Chantilly bobbin lace trim, Jolly & Son, ca 1900

⑨ Raschel machine-made lace and tape-less dress, Callot Soeurs, ca 1926

Communicating Fashion Study Day

Saturday 18 March 2017

■ Somerdale Pavilion, Keynsham

Speakers: Rebecca Unsworth, Karina Virahsawmy, Cally Blackman and Djurdja Bartlett

In a World Before Vogue: Disseminating Fashion News in Early Modern Europe

Speaker: Rebecca Unsworth

Report by Pat Poppy

Rebecca's fascinating talk was primarily about how people in the 1500 to 1700 became aware of changes in men's fashions.

She started by talking about a shared sense of style across Europe, with some regional differences. She then divided her talk into four sections: fashion change, discussing dress in the news, depicting dress, and finally the role of objects.

Fashion Change

Rebecca considers that it is in the early modern period that there is a change, where to show your status, your clothes no longer have to be just costly, they have to be fashionable as well. She quoted Pepys (7 Oct 1660), stopping at his father's house to change from his long cloak to a short one because "long cloaks being now quite out" [of fashion].

The use of sumptuary laws to regulate what people wore was examined, how Elizabeth kept reissuing them in the hope that people would take notice, and how, even though they had died out in England by the seventeenth century, English translations of the French edicts were available. The Bosse engravings showing the supposed effects of the 1633 French edicts were one method of communicating this change in fashion, showing the discarded ornate clothes on a chair, while the gentleman wears the plainer clothes of the edict.

Discussing Dress in the News

Rebecca spoke about the appearance of the first "fashion magazines" in the 1670s with the publication of the *Mercurie Galant*. Before them personal letters and reports sometimes contain fashion information, particularly in the sense of descriptions of what monarchs were wearing. An example that Rebecca used was the report of the Venetian ambassador to England, Piero Pasqualigo, who describes in some detail what Henry VIII was wearing when he saw him in April 1515. At the other end of the scale there were also reports of the clothes worn by wanted men, of the "last seen wearing" variety.



Depicting Dress

Rebecca discussed how images of clothing could be separated from their context. As an example she showed how some of Abraham Bosse's *Jardin de la Noblesse Française* images of 1629 were copied and repurposed (the British Museum uses the word pirated) by John Goddard for his *Seven Deadly Sins* series in c. 1640.

Rebecca also looked at the various costume books that were published in the sixteenth and seventeenth centuries such as, Abraham de Bruyn's *Omnium Poene Gentium imagines* of 1577, Cesare Vecellio's *De Gli Habiti Antichi e Moderni di Diversi Parti del Mondo* of 1590, and Pieter de Jode's *Variarum Gentium Ornatus* c. 1605-10.

The use of manuals to show changing fashions was also suggested, specifically in Jacob de Gheyn's *The Exercise of Arms*, where the author stated that one of his aims was "to show to posterity the manner of soldiers' apparel in these days". Images in manuals could also be altered in later editions to reflect newer fashions, so that the images in Giacomo Di Grassi's *True Art of Defence* of 1570, were altered for the 1594 English edition.

Role of Objects

Rebecca concluded her talk by looking at how actual physical objects could be used to pass on information on changing fashions, with someone sending a garment to a friend, so that the friend's tailor might copy it. The garment would be sent back to its owner via a servant.



From the top: Sir Francis Drake and a few years later in 1596, Mauritz Lewenhaupt. Artists both unknown.

Above: Etchings by Abraham Bosse, the original upper one and beneath, showing the man in simpler clothes, redesigned to follow the edicts.

Further information:

Rebecca has a blog at <https://bexunsworth.wordpress.com/> and is on Academia.edu (<http://qmul.academia.edu/RebeccaUnsworth>)

Fashion Archive Film Partnership Project: The Illustrated London News and Fashion Journalism.

Speaker Karina Virahsawmy

Report by Helen Montague-Smith



Karina spoke about the amazing collection of loose fashion pages from the Illustrated London News (ILN) which have been stored at the Costume Museum in Bath. 1500 pages torn from this newspaper, initially a weekly publication, covering the century from the 1840s to the 1940s were to form the basis of this project. With funding from the Arts Council, she was able to organise detailed documenting and digitising of these important and fascinating documents. Also, with the help of volunteers, some of whom were at the lecture, 165 of the most important pages were selected for the initial scrutiny, although hopefully the rest will be catalogued eventually.

We were told briefly about earlier 'fashion' magazines – the earliest being a French publication *Le Mercure Galant* dating to 1672. This disseminated fashion news from the Court of Louis XIV. By the mid 18th century there were hundreds of similar periodicals. The ILN, which started on Saturday, 14 May 1842, was significant because of its fantastic illustrations. Working from drawings, skilled craftsmen produced beautifully detailed wood engravings which, when printed, produced clear, precise linear images. The ILN targeted readers who were wealthier members of society and could afford the latest fashions.

The circulation increased rapidly – from 6,000 copies after a year to 50,000 by 1852 and then to 300,000 copies by 1863 – a huge readership. The News did have other competitors. Notably *The Graphic* which also contained wood engravings. Advances in printing techniques during the late 19th century meant that illustrations could be improved and photographs replaced engravings. The centenary in 1942 saw coloured photographs being used. Sadly, World War II saw the circulation decline and the final edition was published in 2003.

Karina then showed slides of some of the more important pages which had been documented. By 1847, the ILN offered its readers a full page of fashion. The illustrations consisted of single figures with basic descriptions of the costumes. By 1863, the figures are seen in groups and have

what the speaker described as 'luscious descriptions'. Bonnets were of the greatest importance at the time but it was stressed that they did not suit everyone. By the end of the century, the ILN had a 'Ladies Page'. This included the latest fashion from America – by designer Amelia Bloomer, and showed an illustration of her 'walking costume' which consisted of 'frock and pants' – very daring.

Karina contrasted the ILN approach to fashion with that of a contemporary Swedish Fashion Journal which adopted a much more didactic tone – its readers were told what to wear!

The speaker told her audience about the fascinating Florence Fenwick-Miller who wrote for the ILN for 33 years starting in 1886. Florence wrote the Ladies Page which covered a variety of subjects – not just fashion. She was particularly keen on the topic of dress as an obstruction to sport. She criticised the choice of costumes by lady cyclists, saying that many women dressed extremely badly.

The Graphic adopted a different approach. Their columnist, Lady Violet Greville wrote about women's rights. In 1896, she told her readers about the latest toy of fashionable Parisiennes – a gold chatelaine. This solved the problem of the lack of pockets in women's costumes. *The Graphic* also had very good quality illustrations which again



Above, from the left: 1844 Summer, 1860s Paris, 1905 Ascot glamour and Karina Virahsawmy

used wood engravers initially but probably then adopted copper plate and steel engravings to produce a finer quality line with photographs taking over in the 1890's. Karina ended with the sad tale of the Coventry Ribbon Trade in 1861. Her illustrations showed the amazing use of ribbons on dresses designed to try and help a declining trade in ribbon wearing – which was not successful.

Hopefully, this project will be able to complete the documentation of all 1500 pages from this very significant publication.

The archives of The Illustrated London News, The Sketch, The Sphere, The Tatler, The Bystander, The Graphic, The Illustrated War News, The Illustrated Sporting and Dramatic News, and Britannia and Eve are owned by *Illustrated London News (ILN) Limited*. ILN Ltd also holds company records of the *Illustrated London News*, *Illustrated Newspapers Ltd* and the *Illustrated London News Group*.

In 2010 the entire back catalogue of The *Illustrated London News* was digitised, and is available online by subscription. The entire run of *The Illustrated London News* between 1914 and 1919 is available for free online. *The Genealogist* has a full collection online available from 1842 to 1879 and a number of issues from 1890. The original woodblocks of the first issue are held by the Victoria and Albert Museum, London.



Above: Claude Monet's painting of *Women in the Garden* (1866)

Right: Cally Blackman, speaker

Below: Gustav Caillebotte blurring the definitions

Paul Iribe illustration for Paul Poiret



So Much More Than a Drawing

Speaker Cally Blackman

Report by Carolyn Cooper

"When fashion becomes art, a fashion magazine must itself become an arts magazine" Gazette du Bon Ton 1912

I am not an art connoisseur or a slave to fashion but I like paintings and fashion illustrations to engage me with their content.

In exploring the relationship between art and fashion Cally Blackman began her talk by considering the link between nineteenth century fashion and the artists of the period. When Baudelaire said "Each age has its carriage, expression and smile" he was referring to fashion plates and he wanted painters to show their subjects in contemporary everyday clothes. Edouard Manet was of the opinion that "We must accept our times and paint what we see."

In Claude Monet's painting of *Women in the Garden* (1866) he paid great attention to the detail of their dresses. However, in 1871 Paul Cezanne copied the garments for his paintings from fashion plates but left out the details in his interpretation of the clothing! In 1877 Gustave Caillebotte deliberately left the dresses of his female figures undefined so that his paintings would not date; little did he realise how fast fashion changes.

The twentieth century began with *'La Mode Illustree'* (1903-4) showing a great deal of artificiality in the heavily corseted fashion illustrations and the colour was arbitrary, enabling them to be endlessly reproduced. Paul Helleu's pencil fashion drawings of this period showed little detail but lots of life. Nothing to be learned there then.

In America Charles Dana Gibson produced the 'Gibson Girl' and J. C. Leyendecker the 'Arrow Collar Man', both more life style icons than fashion illustration. Were they the Barbie and Action Man of their day?

In the early 1900s Picasso and designer for the Ballets Russes, Diaghilev, changed the way that the human body was represented and had a great impact on Paul Poiret who elevated fashion to the status of art. He started his own fashion house in 1903 and was a patron of young artists. He produced *"Les Robes de Paul Poiret"* and commissioned the artist Paul Iribe to provide the fashion illustrations, which he did with line drawn backgrounds and the dresses painted in virulent colours. In 1911 *"Les Choses de Paul Poiret"* was produced with illustrations by Georges Lepape, which were heavily influenced by Japanese wood block prints.

In 1912 the *"Gazette du Bon Ton"* was produced, sponsored by seven couture houses, with fashion plates by artists of the day including Georges Lepape.

By 1925 fashion had become more streamlined, functional and less decorative, which was reflected in the artists' illustrations. Lepape produced more than one hundred covers for *Vogue* magazine which by 1933 were exhibiting a more naturalistic style, not always showing the fashion detail in the illustrations but, in 1932 the first colour photo had appeared on the cover and so began a gradual phasing out of illustration by artists.

In the 1940s Rene Gruau produced fashion illustrations for Dior which were very modern and sophisticated. They showed graphic strength with economy of line and transformed the visual culture of couture, influencing and modernising fashion illustration and magazine layout.

By the mid 1950s Paris was once more the epicentre of fashion. Dior and Gruau were a most successful partnership with Gruau producing the female brand image for Dior.

The artist Andy Warhol began his career in 1959 as a shoe illustrator(!) and in the twenty first century many different methods are used in fashion illustration, including Photoshop, but artists still employ traditional materials.

In David Hockney's opinion drawing and painting give us "a different way of seeing the world". Fashion illustration is a two way street, inspiring artists who in their turn reflect contemporary fashion back to us. Which is fine as long as sufficient fashion detail can be deduced through the artistic haze. Just don't get me started on trying to imagine a whole outfit from a picture of part of a shoulder strap and the bottom of an earring!



What a treat my first ever study day was! We had already enjoyed three excellent presentations on the beginnings of fashion reporting in the late 17th century, to its development as demonstrated in the Illustrated London News from the late 19th century and then on to the art of fashion illustration from the late 19th to the 20th century. Finally we were brought bang up to date with Djurdja Bartlett's overview of fashion media from the mid 20th century to the present day.

Djurdja reminded us how important the cinema has been in the development of fashion journalism (and it was culturally very significant also). It changed how the audience saw the world, and as women were a very significant audience for film it served as an important medium for how women came to know about the latest fashions and aspired to look like their screen heroines, and heroes for men. We were shown a number of early photographic images from the 1920s and 1930s, with one particularly influential fashion photographer being named as Martin Munkácsi, a Hungarian modernist doing a lot of work with *Harpers Bazaar* magazine, often referred to as the father of fashion photography. He was the first to take a model out of the studio and he steered away from the prevalent rather static poses when he photographed Lucile Brokaw, a society girl, running on a beach. This was not premeditated but somewhat accidental, like so many discoveries, but served to change the way fashion was photographed. A further development of this is the American trend for documentary photography, typified by the work of Richard Avedon who set fashion photographs outdoors, for example in the city imagery of Paris.

Next we saw some examples of fashion photographs which appeared in British *Vogue* in the 1950s. The examples were from Norman Parkinson (1951), Lord Snowdon (1959) and Henry Clarke (1959). Whilst these images had great movement, Djurdja drew our attention to how they underscored the social immobility in Britain at the time by focusing on high end/high class models and clothing – she felt that they defined class in Britain at that time. With the arrival of youth culture in Britain

in the 1960s, the wheel turned again when David Bailey and Jean Shrimpton burst on to the scene. David Bailey was a working class boy from the East End of London, an outsider, who broke the society photographer mould. In April 1962 he and Jean Shrimpton went to New York for British *Vogue* with a brief to take their shots in the street but around the famous New York sights. They ignored the brief – they took their shots in gritty neighbourhoods such as Chinatown and in front of shops or restaurants with people walking by rather than more genteel settings, resulting in a realistic feel rather than a glamour approach. These photographs were revolutionary for the time and have sometimes been referred to as the photoshoot that launched the Swinging Sixties.

1970s Fashion stylists

Djurdja talked about the influence of fashion stylists such as Caroline Baker in the early



Text and Image, Printed and Digital: Winners and Losers in Contemporary Fashion Media

Speaker Djurdja Bartlett

Report by Lianne McCarthy

1970s. *Nova* magazine gave her the brief to do 'something completely different to *Vogue*'. Her approach was controversial and anti the status quo, very street style. *Nova* encouraged this approach and it is where she made her name. Other street style trailblazers were covered – i-D magazine from the late 70s to the 1980s is often mentioned by current bloggers as an influence on them.

A British photographer, Corinne Day, was the first to photograph the young model Kate Moss – Day had a documentary style and liked to photograph beauty just as it was. The photos of Kate Moss in British *Vogue* in June 1993 received a lot of criticism because she was so thin and they were widely referred to as 'Heroin Chic'. This is just an example of how fashion photography reacts to and intertwines with larger trends affecting society. Further examples were shown by Mario Testino for British *Vogue* and Steve Meisel for Italian *Vogue*. In July 2008 Italian *Vogue* published 'A Black Issue' where all the models were black. The editor had been inspired by Obama running for office in the USA and so let Steve Meisel do his own thing with the issue. Meisel had done shoots for American *Vogue* but they were not socially or politically radical like *Vogue* Italy was. Naomi Campbell, for example, had been

booked to feature in two pages but ended up appearing in twenty!

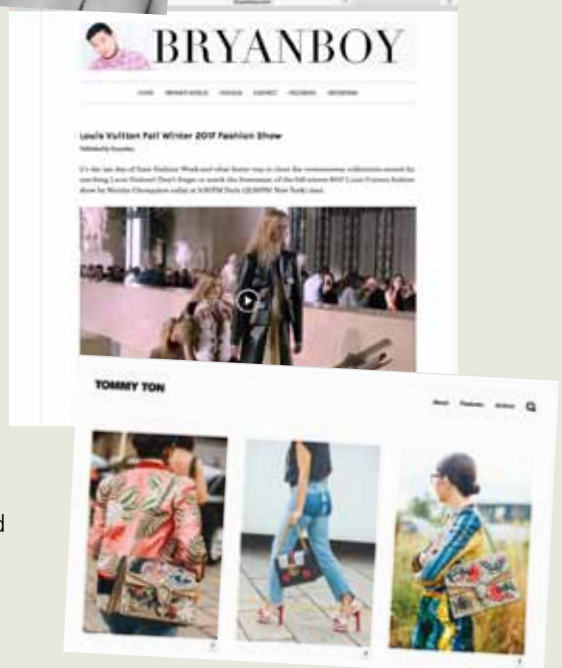
Fashion Editors...

Fashion editors have much influence. In each issue it has been traditional for the editor's letter – called *Point of View* – to 'perpetuate the construct of each issue' according to Djurdja, meaning how women dress and talk about dress and fashion to each other. These letters reflect both the times they live in and their own specific magazine audience but also the influences and character of the editors themselves. In *W* magazine, for example in 1999, Juergen Teller took photos of the clients of haute couture so as to distinguish themselves from *Vogue* magazine.

In the late 1990s narrative becomes important rather than the fashion objects/clothing itself. Fashion photography became about selling a lifestyle or being 'artistic' rather than concerned about showing off the clothes themselves so that people could really see them. The first exhibition of fashion photography at MOMA was widely attacked at this time on the grounds that fashion is not art.

... and bloggers

Up to the modern day and we first hear about the appearance of fashion bloggers. The Sartorialist blog in New York in 2005 began photographing ordinary people in extraordinary (to the blogger) clothes, perhaps as something of a reaction to 'arty' fashion photographs where the clothes were less important. The blogger was



From the top: London Evening News 1940 Marlene Dietrich, Kate Moss photo by Corinne Day and blog pages from BryanBoy, Tommy Ton 2017

a professional photographer who changed the ground rules by showing clothes that didn't have to be classy or expensive to be worth recording. Fashion bloggers are based all over the world and not just in the traditional fashion capitals of New York, Paris, London and Milan. Nowadays everyone can be stylish, not just the rich and famous and vast audiences can also be reached by blogging about it thanks to the advent of modern technology with digital platforms. Djurdja ran through some of the most influential bloggers -Style Bubble, Garance Doré, Bryanboy and Tommy Ton – whose personal approach developed a real personal relationship with their readers. Fashion designers have been quick to understand the power and immediacy of bloggers and Dolce and Gabbana even invited Bryanboy and Tommy Ton to sit on the front row of their fashion show in Milan in Spring 2009, no doubt much to the chagrin of the esteemed fashion editors present. This shows the real challenge they pose to traditional fashion magazines who now have to develop their own digital platforms if they want to compete.

Beyond blogging

But what of the rebellious bloggers themselves? Ironically, they now run business empires with their own digital platforms, shops, limited design ranges and comment on things as diverse as lifestyle, interiors and fashion illustrations. They have become part of the establishment and Djurdja poses the question – how will their readers still trust them now they are successful young business people?

So what does the future hold for fashion media? Most bloggers have now moved to Instagram, the latest 'big thing' in social media which focuses on photographic images rather than text and speaks volumes for the power of image. The established fashion media have had to change – the layouts in British *Vogue* now resemble blog pages, they are more fragmented than previously with many objects shown and most magazines now are copying bloggers with their own digital platforms.

I thoroughly enjoyed this session from Djurdja. It was challenging and informative, and I loved an early comment of hers which I will keep by me, and that is that fashion media shows us our 'idealised selves'. In this spirit, whatever development comes after Instagram, it will need to continue showing us our idealised selves in order to still be relevant to the consumers of fashion media.

Djurdja has kindly sent us the list of fashion films which we didn't get a chance to look at during/after her talk.

www.youtube.com/watch?v=-gl-kaGumng
Prada, Trebled Blossoms:

www.youtube.com/watch?v=V5W_gII_fLQ
Prada, The Postman Dreams: The Laundromat:

www.youtube.com/watch?v=8aybZwtWHpg
Prada, The Postman Dreams: The Tree

www.youtube.com/watch?v=U59C2FFhJio
Prada, The Postman Dreams: The Battlefield:

www.youtube.com/watch?v=As58ud6ueJw
Joe McKenna film on Alaïa:

www.joesfilm.com



A pair of C17th gloves; image courtesy of Fashion Museum



A pair of men's embroidered gauntlet gloves with long extended fingers, circa 1620 – 1635, of cream leather, the ivory satin gauntlets separately worked and lined in moss green silk, each glove with six tabs variously worked with figures embracing, gathering wood, harvesting fruit and bathing in pools, worked in colourful floss silks within couched gold thread medallions, the ground scattered with gold purl wire leaves and floss silk flowerheads, edged in gold bobbin lace threaded with sequins, 33cm long.

Part of the Collection donated to the Livery in 1959 by the late Robert Spence. Conserved 1995 – 1999 with help from the NHLF.

Photos above borrowed from www.glovecollectioncatalogue.org

Further reading:

www.fashionintime.org/history-gloves-significance

www.fashionintime.org/history-gloves-significance-part-2

Here's how you can make your own: www.renaissancetailor.com/demos_gloves.htm

Gloves

Vibeke Ormerod



After the excellent study day on 18 March I had the pleasure of hearing Rebecca Unsworth give another presentation at the Fashion Museum in Bath at the Twilight Talk: *Historical Gloves, Status and Splendour in the 1600s*.

Rebecca gave us a very comprehensive insight into the different styles of gloves in early modern clothing and how the fashions were shared across Europe.

We found ourselves at the perfect venue for this presentation as the Fashion Museum looks after possibly the finest collection of early modern gloves in the world. This is on loan from the Glove Collection Trust, part of the Worshipful Company of Glovers of London, the Master of which, Jonathan Crossman, was present at the opening night of the Fashion Museum's Lace Exhibition.

We were shown the different ways in which gloves and gauntlets, often made of silk or kid, could be decorated either with embroidery using metal and silk threads creating very sumptuous accessories often with metal lace edging. Metal ornaments such as spangles and beads were often incorporated in the embroidery. Other decorative patterns were made by slashing the leather (a technique also seen on garments), 3D stump work or several of these at once. These materials convey opulence and leave no doubt about the wearer's status and power. The gloves or gauntlets were extremely expensive and valuable accessories, not only because of the costly materials but the many different processes which went in to the making of them. There were guilds with strict rules for each process so the glove maker, the perfumer and the gold metal worker didn't overlap. But as if the glove itself did not show off one's wealth, status and importance enough, a glove could have several slits cut through the top of the fingers through which one could display one or more splendid rings!

One particular slit that had us all wondering was a cut made at the back of the index finger! It must have had a practical purpose, I think, but no one could think of one off hand. But from personal experience when time travelling in costume with gloves, I could most certainly do with an index finger slit for operating the mobile phone. The gloves were often decorated



At the opening night of the Fashion Museum's Lace exhibition: Jonathan Crossman of the Worshipful Company of Glovers of London with Shelley Tobin Killerton House curator. Jonathan is the Master Glover for the year until November 2017.

on top of the stitching for example round the thumb and sometimes the seams of the right and left glove were overstitched in mismatching colours like red and green.

We were also told about the delights and dangers of perfumed gloves.

The tradition of glove scenting came from Italy and fragrant or "sweet" gloves became very popular, often given as gifts to convey affection or loyalty. The dark side of this custom was the poisoned glove, the most famous case being the alleged murder of Jeanne d'Albret, Queen of Navarre, by Catherine de Medici, Queen of France.

I cannot here do justice to Rebecca's talk, only give you a taster but it is a fascinating subject and perhaps one we can return to on a future study day.

After the talk I met Mr Alvan Seth-Smith, Renter Warden of the Worshipful Company of Glovers of London, soon to be Master, election pending.

An absolute Aladdin's Cave is to be found on their website:

<http://www.glovecollectioncatalogue.org>
Do have a look, it is a stunning collection of gloves.

Our speakers were truly international with fourteen nationalities filling the three days with some forty different talks. Each evening a private visit was made to some of Florence's best kept secrets.

The Colloquium's topic this year was *Restraint and Excess in Fashion and Dress*, with each day broken into four different chaired sessions, looking at different aspects

followed by discussion. Within each session we seemed to drill down into fascinating and very varied aspects of costume reaching back to Greek, Roman and Medieval times right up to the present day. Thought provoking session titles included *'Acting up, Dressing Up', 'Shape Shifters', 'Exhibitionism', 'Nearer to God', 'Politically (In)Correct'* etc. and within these sessions we would have three to four speakers talking on their areas of research linked to the session title.

Inevitably, with this colloquium title, we started off with *The Great Corset Debate*, a talk by Brigitta Berglund, Sweden, where all society's expectations of correctness versus practicalities and class issues were explored and some epitomised fashion at its most restraining - the genie was out of the bottle and we proceeded to romp through hugely varied talks interspersed with divine coffees. Some of the more unusual talks included *The Use of Costume for Political Subversion in Brazil*, Raymond Duncan (brother of Isabel) who led a very bohemian life at the start of the C20th dressing in modern homespun, draped around himself in classical Greek style - he moved to live there, but it caused a lot of comment in the artistic society. *Dressing for Pregnancy 1750-1900* was something we all must have wondered about and this was followed by *Lumps, Puffs and Hoops* looking at the numerous

Costume Colloquium V in Florence

Report by Liz Booty

What a feast the three of us, Vibeke, Pat Poppy and myself had on our visit to the fifth bi-annual Costume Colloquium held in November in Florence. Who doesn't want an excuse to come to Florence - even in mid November!

distortions of the human body, excesses and exaggerations that seem to reappear at times in fashion up to the present day with the work of Rei Kawakubo and others. We learnt about Carmen Miranda and her famous *Tutti Frutti* hat. As a total contrast *Dressing the Soul, mourning regulation and Excess in Spanish Culture* was extraordinary - regulations had to be created in C15th because people would tear out their hair and scratch their faces to make them bleed on the death of a monarch!

I found the talk about the Roman tailor Brioni in the 40s and 50s fascinating since he was the 'father' of modern tailoring as we know it now with deconstructed men's tailoring as popularised by Armani. It was an eye opener to learn about the research that has been done into the rules surrounding Medieval Muslim Mukhannathum (hermaphrodites) that showed they were widely accepted but had special laws regarding their daily lives, rituals and ceremonies.

Propaganda printed fabrics were created in Russia in the late 1920s eg depicting the electrification of Russia, Soviet symbols such as the hammer and scythe, aviation, transport etc - but these apparently created great dissent at the time. They are now housed in the Hermitage Museum, St. Petersburg. How could we miss out on anything!

Our magical evening visits took us to the wonderful Salvatore Ferragamo Museum housed in the C13th palazzo with this



year's fabulous exhibition titled *Across Art and Fashion*. The next evening we were wined and dined after seeing the extraordinary collection of artefacts collected by the Actons - an English lord who married a wealthy American who purchased small estate that included a wonderful villa, La Pietra, and collected diverse artefacts with which to furnish it.

The next jewel we went to was the Officina Profumo Farmaceutica di Santa Maria Novella, one of the oldest pharmacies in the world, founded shortly after 1221 by the Dominican monks who had just arrived in Florence, now selling a vast array of products still using the herbalist's art - part of it is a museum and it was fascinating. On the fourth and final day a coach trip took us through the beautiful autumnal countryside of the Margello district for a visit that included retail therapy at a discount upmarket shopping centre then onto a UNESCO world heritage Palazzo dei Vicari Scarperia set in the lovely mediaeval village of the same name. Here while we feasted on the local delicacies we were entertained by lovely, elegant dancing set in the same period of the Palazzo.





P.S. - we did allow enough time in Florence for a day and a half of exploration and - shopping!



It was a wonderful experience - I had envisaged that three days of talks might be a bit much and that the lure of Florence would entice us out but no - they were SO interesting! We all made new friends, had great discussions with the speakers and felt exhilarated by the end. We had been made very welcome by the organisers and do recommend going to anyone interested in the next one in 2018.



New Lace catalogue

Musée de la Visitation, 4 Place de l'Ancien Palais, 03000 Moulins
Martine Gauvard,
Honorary Expert at the CNES

Discovering the exceptional collection of lace and embroidery held by the Musée de la Visitation has been a thrilling experience.

I admit that the first time I visited the beautiful city of Moulins, capital of the Bourbonnais, I expected to find the museum's holdings to consist mostly of liturgical lace dating from the nineteenth and twentieth centuries, purchased from specialized suppliers.

I also assumed that there would be a few older items, given that four centuries have passed since the foundation of the Order of the Visitation in 1610 by St François de Sales and St Jane Frances de Chantal.

In fact, I had the luck to discover nearly five hundred pieces: a precious collection, even though formed of humble linen threads. During the course of my research I was able to trace the outlines of two broad categories of lace.

The first concerns pieces of the seventeenth and eighteenth centuries. These include both liturgical vestments worn by St François de Sales, and therefore considered relics and treated with veneration by the Visitandines; and some very beautiful lacework given by royalty and noble families. To review these items, some of which are highly important, was a moving experience.

The second category, which includes lace from the nineteenth and twentieth centuries, offered some very pleasant surprises. I studied many beautiful lace ruffles, either donated or purchased, which represented the very peak of artistic production from this time.

But most beautiful and most touching of all was the discovery of pieces of lace and embroidery made by the sisters themselves: faith, self-sacrifice and countless hours of work shine through these works that, for the most part, will remain hidden from sight. I saw lace and white embroidery that, from a technical and stylistic point of view, were as beautiful as examples produced by the most important manufacturers' workshops. The presence of a varied iconography is also a key characteristic of this collection.

The maintenance and conservation of pieces belonging to the religious houses, carried out with passion and dedication by those who work at the remarkable Musée de la Visitation, have allowed us a privileged glimpse into a liturgical and cultural heritage that is of primary importance and yet never before published.

At Moulins I saw that the Visitandines had applied their talents to all artistic areas, and that they treated old and valuable materials with great respect. As a result, each year the museum is able to reveal a selection of works from its collections in the form of a temporary exhibition. I am currently preparing a book on the collection, illustrated with over 300 photographs, that will be published in May 2017. The monastery archives continue to throw light on the collection's beautiful needle and bobbin work, bringing new and valuable information on historical context: the origin of donations, the purchase of items, the identity of the Visitandines who worked at lacemaking and needlepoint, and the uses, maintenance and conservation of these artworks.

If, like me, you are passionate about the art of lace, I advise you to make the most of this opportunity by pre-ordering a copy of this edition, which will unfortunately be available only in limited numbers owing to budgetary constraints in the current economic climate.

Musée de la Visitation, 4 place de l'Ancien Palais – 03000 Moulins

I, the undersigned, _____
residing at : _____

order _____ copy (copies) of the book *Fils de Lin, Lumière de l'autre*, price €39 each
Shipping charges : €8 for one catalogue, €10 for two, €12 for three
I enclose a cheque made payable to the *Association Regard sur la Visitation* .
(As an example, one book will cost €47 including shipping, while two will cost €86 including shipping.)
Estimated delivery date: 10 May 2017



Signature _____

Book Reviews

17th Century Men's Dress Patterns 1600-1630

Reviewer: Pat Poppy

This is the third book in the Victoria and Albert Museum's series patterns from seventeenth century clothing in their collection, and the first to deal with men's wear. ⁽¹⁾

The book has twelve chapters, covers thirteen items in the V&A collection, seven can be considered as accessories and six as main garments.

The book begins with a short summary of what a man's wardrobe would consist of at this time, based on surviving wills and inventories from all levels of society. There is also an explanation of clothing terms used at the time, much of it based on Randal Holmes Academy of Armoury.

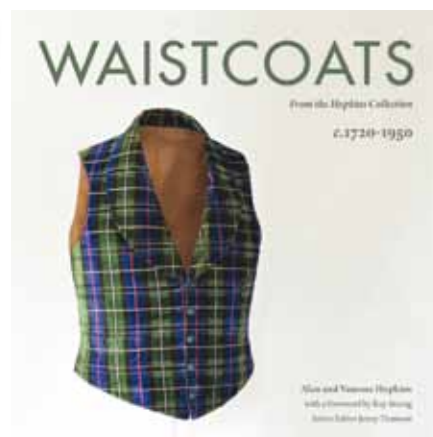
There are almost 150 pages of patterns and construction details. Two thirds of these relate to the six main garments, which are three doublets (c1600-10, c.1620 and c1625-30), a suit comprising doublet and breeches (c1618) and a cloak (c1560-1600). Most of these have not had patterns published before, however the suit is that of Sir Richard Cotton, and patterns for that have appeared in Arnold ⁽²⁾ and Waugh ⁽³⁾, but not in such detail. For each garment there are portraits of men wearing similar garments, masses of photographic details of both the exterior and interior of the garment and x-rays. These are followed by pages of patterns and finally by details of the construction.

The seven accessories comprise a sword girdle and hangers, a felt hat, a *picadil*, an embroidered nightcap, a linen nightcap liner, a pair of mittens and a linen stocking. Again, these have not appeared before and, although this is a book of men's patterns, the hat, mittens and stockings could be worn by either sex.

The detailed examinations that the authors have done are incredible, and show us both what can and cannot be ascertained through detailed examination, for example even though fibres from the hat were examined microscopically it was not possible to determine the type of felt used. Where possible, details are given which will allow for reconstruction. The buttons on the first doublet are described as "woven in a chevron pattern using green silk floss and silver-gilt filé threads". The pattern for the bobbin lace on the nightcap is detailed enough for anyone who knows how to make bobbin lace to produce a copy. There are step by step instructions on how to produce the finger looped lace on the linen stocking.

At £35 (you can get it for less) well worth purchasing.

1. Braun, M, et al. 17th-century men's dress patterns 1600-1630. London: Thames & Hudson, 2016. 978 0 500 51905 9.
2. Arnold, J. Patterns of Fashion: the cut and construction of clothes for men and women c. 1560-1620. London : Macmillan, 1985.
3. Waugh, N. The cut of men's clothes 1600-1900. London : Faber, 1964.



Waistcoats

Reviewer: Vibeke Ormerod

Waistcoats from the Hopkins Collection features 160 waistcoats for men and women from c.1720 to c.1950, both fashionable and work-a-day. A few examples were never finished or have been unpicked in the past. The waistcoats are shown with close-up details of their shape, construction, and decoration, alongside images of people wearing similar footwear from the same time period. This is the second in a series of books each focusing on a different group of objects from this large and significant collection.

The authors, Alan and Vanessa Hopkins, have been collecting historical clothing, textiles and accessories in the United Kingdom for more than forty years.

Sir Roy Strong, who wrote the foreword, is a Patron of The School of Historical Dress

Jenny Tiramani, the series editor, is a dress historian, theatre designer and Principal of The School of Historical Dress.

Hardback: 216 pages Publisher: The School of Historical Dress (28 February 2017) Language: English

ISBN: 9 780993 174414 Product Dimensions: 25 x 25 x 2.4 cm

Both this book and the first in the series '*Footwear: Shoes and boots from the Hopkins Collection*' are available to buy at the School of Historical Dress online shop, price £25.00

<https://shop.theschoolofhistoricaldress.org.uk>



Pattern making for Jacket and Coat Design

Pamela Vanderline

Patternmaking for Jacket and Coat Design covers patternmaking techniques for seven iconic jacket and coat designs, focusing not only on the concepts needed to draft patterns, but also uniquely exploring the history of each garment design to reveal what lies behind their enduring appeal today. Each chapter provides easy-to-follow patterns for the blazer, tuxedo, military, motorcycle and Mao jackets,

as well as the balmacaan and frock coats. 400 colour illustrations *Patternmaking for Jacket and Coat Design* is an accessible, no-fuss, and visually stimulating manual for patterning iconic jackets and coats, providing a completely invaluable resource for both designers and amateur patternmakers.

Publisher: Bloomsbury Visual Arts £29.99 ISBN: 9781474235082

www.bloomsbury.com/uk



Merchant and Mills Sewing Book

Carolyn NK Denham

Review by: Fiona Starkey

I wish I'd had this book when I was learning to sew.

Retro in design (chunky cardboard cover and proper tape down the spine) it has a no-nonsense approach to sewing. Explanations are concise; diagrams are hand drawn and clear - always a plus with me. As well as the absolute basics it also goes on to describe things you've probably forgotten, haven't done for a while - or never knew in the first place. For example the section on seams has plain, french, and run and fell seams followed by explanations on how to finish them down to which way to trim corners and curves. The section on pressing (not ironing, note!) addresses the treatment of cotton, wool, corduroy, velvet, oilskin...



The second part of the book is entitled *The Tasks* as in the best way to learn is to do and has step by step instructions for more than a dozen straightforward projects to ease you in to learning the techniques.



At the back there is a separate envelope with pattern pieces for the Fisherman's top and tailored shawl which have slightly more involved curves in them. They will need enlarging, which is my only, very small, beef with the whole thing. Thoroughly recommended as a gift for a beginner or just as a collector's piece for the experienced!



Publisher: Pavilion £20.00 ISBN 978-1-908449-09-2

www.pavilionbooks.com

Visit to the North

Review by: Vibeke Ormerod

An opportunity to go to Scotland presented itself in the form of an invitation to come and dance quadrilles like it was done 200 years ago to the day when Edinburgh was first introduced to Nathaniel Gow's French quadrilles on March 11, 1817 in the splendid Assembly Rooms. So who could say no?

1 Photo taken by Marie Bianchi of Doris Von Der Aue and Graham O'Hare with me in the distance.

2 Zack Pinsent of Pinsent Tailoring dressed for the occasion.

Photo by Lauren Maccoll

3 The grand ball room.

It also gave me an opportunity to visit the costume gallery of the National Museum of Scotland. The photos will only give you a brief and skewed impression as many fine examples of modern designers, weren't photographed.

4 **Evening dress** by Lucile Ltd. the first London-based couturiere to achieve international success, Lucile was also amongst the first to develop the mannequin parade. Silk, gold embroidered net, satin binding, silk flowers. Paris, France c. 1918-20

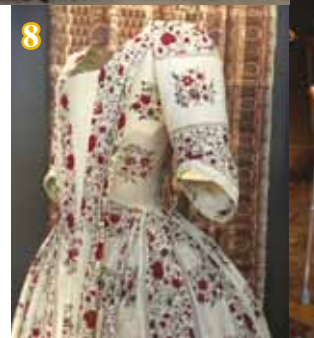
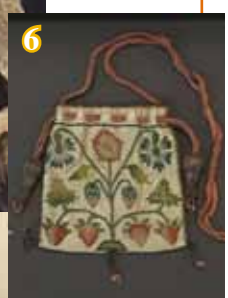
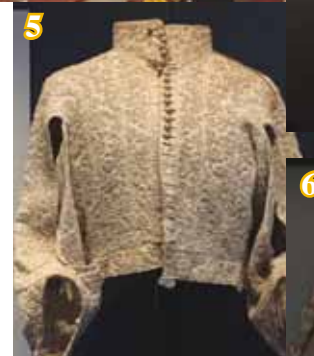
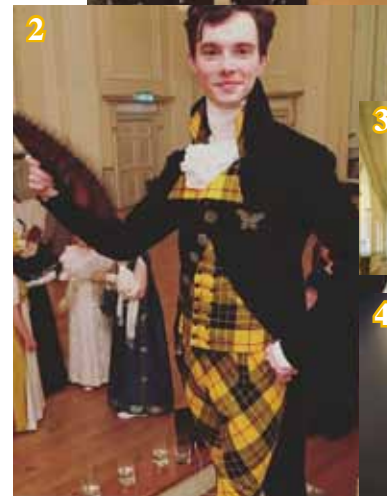
5 **Doublet** This would have been worn with an undershirt exposed at the waist, back and sleeves. Densely embroidered it probably belonged to an upper-class young man. Linen, whalebone, British c.1650-65

6 **Purse** Petit point embroidery, fashionable in the 17th century. Intricate, detailed. Satin, silk, silver thread. England early 17th century

7 **Gauntlet gloves** Leather, gilt metal and silk. British c.1610-30

8 **Dress** By the mid-18th century, dresses made from imported Indian cotton, printed or painted, were very fashionable. Block-printed cotton and linen. British c. 1740-60

9 Sorry - going back to the kilt - seen recently in Bath - couldn't resist this image of a much more modern take. Black canvas, with patch pockets attached to the waistband and absolutely bags of room for the plaster cast!





Zoots!

Reviewer: Vibeke Ormerod

Going to the Costume Colloquium was a great experience. The variety of speakers, diversity of topics and Florence's treasures made for an excellent time.

I was pretty sure from the beginning that I would report on Hilary Davidson's talk: *The Excesses of Minimalism: Vulgarly, Bulk and Extravagance in Regency Dress*. However, I found that another speaker's topic appealed to my insubordinate nature with its rebellious item of clothing. So, Hilary, next time, now is for Clarissa Esguerra's talk on the ZOOT SUIT.

Images:

Above: Zoot suit fan. Origin of photo unknown.

Text inset: The Los Angeles Zoot Suit Riots in June 1943

Top right: Zoot suit, photo courtesy of LACMA

The zoot suit was mainly worn by African Americans and Mexican Americans and young immigrants interested in the jazz scene who frequented swing clubs and dance halls. The suit became a badge of identity, a means of self expression and ethnic solidarity for many young people from working class urban areas. The most extreme Zoot suits were more for dancing than wearing in the street, they were meant to flare out and look good on the dance floor (in the film *Malcolm X* you can see the suit in motion).

The larger-than-life proportions of the zoot suit were characteristic. The origins of the suit are not really clear but it was inspired by the silhouette and soft folds of the mid-1930s English Drape Suit from Savile Row tailor, Frederick Scholte. This new cut became instantly popular in Europe and America, the jacket featured wide shoulders, large armholes* and trim hips and the trousers were lightly draped with front pleats.

This style was embraced by jazz enthusiasts who then inflated the proportions for even greater freedom of movement in dance, namely swing, lindy hop and jitterbug. And the zoot suit was born. The shoulders had three inches of padding either side, the waist was fitted and the jacket long with free hanging deep pockets that would

flare out during dancing. The trousers were worn high on the waist and were pegged at the ankles. Trousers legs and jacket sleeves often had insets of deep gores, often in contrasting colours or striped fabric, (most likely because it was an off-the-peg suit that had been customised), which would open out and give the suit maximum fullness in motion. The ensemble was completed with a wide brimmed or pork pie hat, a very long watch chain going below the knee and back up to a side pocket and sometimes a bow tie or belly-warmer tie. One can understand the pride with which these young dandies wore the suit, for which they would have had to pay a tidy sum.

A young Malcolm X described the zoot suit as: "a killer-diller coat with a drape shape, reet pleats and shoulders padded like a lunatic's cell".

This flamboyant suit, most often made in wool, required a lot more fabric than a typical suit, which was frowned upon in war times so in 1942 the War Production Board (WPB) regulated the manufacture of men's suits and all clothing which contained wool. The regulations effectively forbade the manufacture of the wide-cut zoot suits and full women's skirts or dresses but the demand for zoot suits did not decline; a network of bootleg tailors based in Los Angeles and New York City continued to produce the

*One of our proof readers suggested an explanation of armhole: In sewing, the armhole is the armhole, the fabric edge to which the sleeve is sewn. The length of the armhole is the total length of this edge; the width is the distance across the hole at the widest point.

Lace report continued from page 10

made of twelve centimetre wide strips of European silk bobbin lace stitched together and is of an unusual design for the period with Vandyke edging. It also has a substantial train. When mounting the dress Elly found it was designed to fit someone about five foot three inches with a substantial bust ⑥. Although there is no record of measurements for Queen Charlotte, some of her later portraits suggest she was well endowed and she was painted wearing similar gowns to this one. There is no way of proving the provenance but the museum hopes future research might reveal some connection.

In the age of the **blockbuster movies** followed by red-carpet events, lace has frequently featured in celebrity outfits and the exhibition includes the Raschel lace 'Venus dress' worn by the Bond girl in Spectre together with three red gowns loaned by Jacques Azagury, one of which was worn by Helen Mirren. The final display case in the exhibition brings lace right up to date. Blurring gender lines is a white lace biker jacket with mini skirt; and for men a white,

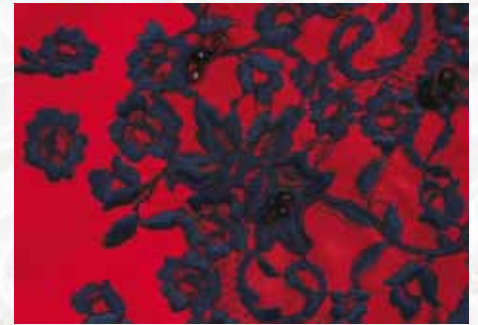
starched, chemical lace ensemble featuring an overcoat called a 'caban' teamed with a lace shirt. Elly has also included a synthetic, stretch, skater style dress bought from boohoo-on-line for £1 where the lace design is laser printed ⑩ and laser cutting even on leather now produces lace effects.

Hand-made lace will, we hope, continue to be produced for those very special occasions such as Royal weddings and machine imitations be the choice by top fashion designers, as seen in Erdem's 2009 Red Tulip dress with machine-made navy Chantilly lace ⑪. Future designers will probably use chemical laces to keep lace in fashion but the use of lace and its adaptation, as seen in the entrance to the Fashion Museum's exhibition by three stunning dresses by Grace Weller, a Bath Spa University student whose work won the top Graduate Fashion Award in 2014 and is now working for Alberta Ferretti, will continue to offer design inspiration and continue the creativity of the past.



⑩ Laser printed dress, Boohoo, 2016

⑪ Machine-made lace with machine embroidery, Erdem 2009



garments and youths didn't want to give up wearing suits they already had. This was looked upon as gangster activity and unpatriotic by white Americans, many of whom were already racially prejudiced. This led to the Zoot Suit Riots in 1943 in many major cities throughout the United States but not least in Los Angeles where many white servicemen, mainly sailors, had been posted and together with police and white civilians they attacked the zoot wearing youths, slashing and burning their outfits. So by the mid-1940s the zoot suit had died out.



One such outfit, which has survived, was bought by the Los Angeles County Museum of Art (LACMA) in 2011 after years of searching. They have made the pattern available to download at www.lacma.org/patternproject

The suit is featured in the book: *Reigning Men*, which is the exhibition catalogue for the exhibition of the same name which LACMA mounted last year.

Reigning Men

Reviewer: Vibeke Ormerod

In spring last year Los Angeles County Museum of Art (LACMA) opened an exciting exhibition about menswear: *Reigning Men, Fashion in Menswear 1715-2015*, a celebration of the garments worn by men and their influence on fashion. LACMA also published an exhibition catalogue of the same name, which to my surprise was huge, a proper reference book of interest to historians, curators, students and costume enthusiasts alike. I ordered it straightaway as books on menswear are few and far between compared to books on women's fashion. The catalogue covers the exhibition but goes further with photographs showing how the exhibited garments might have been worn.



The book is not following a chronological line but is divided up into themes: Revolution/Evolution, East/West, Uniformity, Body Consciousness and The Splendid Man, which means that rather than following a historical timeline the garments are in common denominator groups.

The book is beautifully laid out with outstanding photography which allows the reader to have close-up looks at construction details and embroidery and it shows off the many sartorial exhibits to best advantage.

Reinvention of the male wardrobe is explored in Revolution/Evolution with examples from the French *Incroyables* (1790s), the *sans-culottes*, the Mods and not least with a glorious Zoot-suit, which the museum spent ten years sourcing. East-West shows how East inspired the West, Uniformity looks at uniforms and workwear and Body Consciousness will amongst other things illustrate how men would sometimes wear padding in their stockings to show off a 'well turned' calf. *The Splendid Man* is all about going over the top with colours, embellishments and embroidery and several modern designers are represented here along with a velvet suit from 1730.

This publication is not just an exhibition catalogue, it can hold its own as a worthy reference book looking at 300 years of male fashion with a menswear related glossary section and good bibliography.

Price £25.00-35.00

Hardcover: 272 pages, Dimensions: 3.2 x 26.7 x 33 cm

Publisher: Prestel; 01 edition (7 Mar. 2016)

ISBN-10: 3791355201 ISBN-13: 978-3791355207



Changes at the Committee



Tony Cooper reports:

I was extremely lucky to have inherited an already well-oiled (not a reference to Fiona's drinking habits) machine when I rashly put my hand up to be Chairman all those years ago. However, things can never stay the same and at the AGM I had to announce that Pat Poppy, Linda Watts, Fiona Starkey and Angela Adams were standing down from the committee.

As Secretary, Pat had trawled up from Dorset to every committee meeting and managed to commit to paper in a cogent form the salient points of our various discussions and occasional forays off road.

Linda has carried out her duties as Membership Secretary with quiet diligence – keeping records, sending welcome packs to new members, sending reminders, fielding queries and so on. It's all important stuff that gets little recognition or thanks so let me redress that here and now.

Tongue in cheek, Fiona once told me she gate-crashed the committee some years ago and nobody told her to leave so she just kept coming. I'm glad she did because she brought flair, imagination and a useful, slightly left-field point of view to the table. She may have left the committee but, have no fear, she will still be producing our much-admired WECS *Wardrobe*.

Apart from tabling ideas at committee meetings Angela has always been a willing foot-soldier. She would always make herself available to do or assist with the many jobs at Society meetings, providing backup where needed. Once again its the sort of help you only really notice when it's not there.

I would like to take this opportunity to thank them again for their respective, invaluable contributions to the smooth running of the committee and of the Society. And now it's time to welcome Ellie Birch, Anne Rose, Helen Montague-Smith and Angela Bailey on to the committee. For information, Jean Scott will be acting Secretary and I will be acting Membership Secretary.



Top from the left: Tony Cooper, Chairman and acting Membership Secretary; Sarah Bartlett Treasurer; Vibeke Ormerod, Wardrobe Editor; Ann Brown, Bookings Secretary; Helen Montague-Smith, Angela Bailey, Anne Rose, co-opted members and Jean Scott, Programme Secretary and acting Secretary.
Above with the flowers and smiles: Pat Poppy, Fiona Starkey, Linda Watts and Angela Adam.



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Website Improvements

Ever had difficulty raking out your copy of WECS Wardrobe to find the write-up of a past event? Ever had trouble working out which of your carefully catalogued back copies to look in? Now the website can now come to your aid.

Previously the website included a text-only version of the write-up for past events. It has to be said that, without the pictures and without Fiona's design input, it was a somewhat uninviting read.

That's all changed now; under Event Write Up the website shows an image of the front cover of the issue of WECS Wardrobe



where the report begins. This is a hyperlink, which takes you directly to the page of the online copy where you can read the report in all its richness. Note that this applies to issues older than the latest three so be sure to keep hold of those paper copies!

It's very good of Jean and Tony to stand in as Secretary and Membership Secretary, but everything works a lot better if there a more smaller jobs than fewer demanding ones.

If we don't want 'burn out', please could somebody volunteer for one or other of these posts?

Or maybe two of you could share?

The Song of WECS Wardrobe

When we book the costume speakers
Plan the day and cross our fingers
And Fiona points her camera
Takes those unexpected photos
Then Vibeke sets the pages
Lots of words and pretty pictures

Who will write the many columns?
Tell the others what they're missing
What we need are volunteers, to...
Take the notes and spin the story
Nothing taxing, nothing flashy
Just say yes and reap the glory

by Carolyn Cooper (with apologies to Henry Wadsworth Longfellow)

The poem about a vest by G F Bradby, which appeared in the autumn edition of *Wardrobe* so delighted Eileen Redding and her husband that he found another Bradby poem about a waistcoat which they thought might appeal in these times of political upheaval:

Willy's Waistcoat
(A Political Fable)

*When Willy's waistcoat grew too tight,
Some thought it was his appetite;
Others, that there was not enough
Elastic fibre in the stuff;
And all who knew him, more or less,
Wrote earnest letters to the Press.
Expert combined with ignoramus
In making Willy's waistcoat famous,
Till, at the premier's suggestion,
The thing became a party question.
One party held it would be good
To put a tax on Willy's food;
Another party raved and stormed
The waistcoat ought to be reformed;
A third maintained that, willy nilly,
The state must get control of Willy.
So each in turn like Box and Cox,
Won triumphs at the ballot-box;
But Willy wears his waistcoat still,
And Willy's waistcoat still, in spite
Of all they did, is much too tight.*

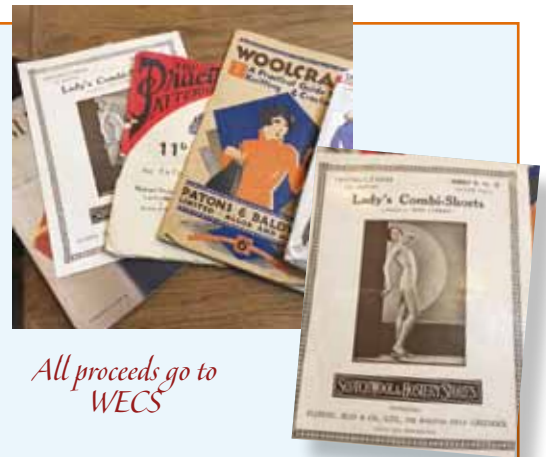
G F Bradby (1863-1947)

Patterns Galore

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

With this Spring issue of the magazine you should have: Booking forms for Blaise Castle visit and American Museum visit.



For sale: Vintage Pfaff sewing machine (c1890)

Recently serviced and in working order. Wooden cover, but no key! Please contact Fiona Starkey on fiona@bathdesigncentre.com with any reasonable offer. Will deliver within half an hour of Bath.



25th Anniversary Fair Manchester Antique and Vintage Textile Fair
Sunday 30 April - 10.00 - 16.30

■ The Armitage Centre, Moseley Road, Fallowfield M14 6HE

www.sportmanchester.ac.uk

The Silver Anniversary of the fair celebrates textile in all its forms appealing to collectors and makers. Spend the day listening to high profile speakers, watching demonstrations and trawling the fair looking for that piece you can't live without. £6.00 Concs £4.00.

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Major Tour across Bhutan
November 2017

A few days Christmas shopping in Delhi combined with a short tour to Kipling Camp in Kanha Tiger Reserve
November/December 2017

Textile and Craft tour of Gujarat and Rajasthan
January/February 2018

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

For brochure and further information please contact Pic Chambers
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