

WECS Wardrobe

£5.50: Free to members



www.wofecostumesociety.org

Calendar

White Embroidery Accessories in the Victorian period and AGM

Saturday 2 February 2019
■ Bath Bowls Club

March Study Day The Power of Colour

Saturday 16 March 2019
■ Somerdale Pavilion, Keynsham



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Matthäus reborn
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WECS events

AGM and White Embroidery Accessories in the Victorian Period

Saturday 2 February 2019, 14.00 -16.30

■ Bath Bowls Club, Pulteney Road Bath BA2 4EZ

Speaker: Heather Toomer

2019 is the two hundredth anniversary of the birth of Queen Victoria. Her birth heralded in a period of rapid change. Industrialisation and the expansion of Empire brought wealth, a growth in democracy and the expansion of the middle class. These factors all affected dress and fashion, and lace, that indicator of status and wealth, could now be made by machine and so was within the reach of many.

Heather Toomer, a long-standing member of WECS, joins us to speak on the subject of her latest book, *Fashionable white-embroidered accessories: c. 1840 to 1900*. Throughout this period white fabrics provided a finishing touch to women's necklines and wrists and as textile prices fell with industrialisation, were worn by a wider population. As in earlier times, the types of accessory worn changed to complement the dress and their story is told through original garments and fashion plates but it was not just their overall shape and style that is considered: their decoration also changed, and in extraordinary ways. A modified form of the fine, raised embroidery of the 1840s continued to be popular but a new craze developed for broderie anglaise and very bold cutworks imitating guipure laces.

Much of the fine work was professionally made but many patterns were available for amateurs through haberdashers and women's magazines. The new machine copies of whitework were also used, either alone or mixed with hand-embroideries and lace.

As always, Heather will complement the lecture with a display of original material from the period, including collars, cuffs, chemisettes and undersleeves worked in very different types of embroidery.

Heather Toomer is a freelance author, lecturer and consultant on all aspects of the history and identification of antique lace and white-work embroideries from the 16th century to the early 20th century. She has published extensively on lace and white-work embroideries.



March Study Day The Power of Colour

Saturday 16 March 2019

9.30 - 16.45

□ Somerdale Pavilion,
Tiberius Road,
Keynsham, Bristol BA31 2FF



map taken from Google Maps

The history and meaning of colour is a fascinating one. Did you know that blue is the most common colour, think of all those blue jeans. It also has a calming effect and fashion consultants recommend wearing blue when going for an interview. It apparently symbolises loyalty and may be why it is used in many uniforms.

The Pantone Colour Institute produces a Fashion Colour Trend Report which highlights the top colours that will feature in the future fashion designer collections at the New York Fashion Week and according to *Vogue* the fashionable colours for Autumn 2018 – 2019 include whisky brown, cherry red, digital blue, fuchsia pink, lavender, orange, sapphire yellow and olive green.

Today the mysterious world of colour trend forecasting is vital to fashion as well as all other branches of the design industry where colour plays a part, but how and why did colour become so powerful especially in the world of textiles and dress?

This study day looks at how power and consumption have influenced the colours we wear.

Dressing in colour: the social history of dyes in clothing

Dr Susan Kay-Williams

This talk will explore some of the history of dyes, natural and synthetic, their social significance and even the hierarchy of who could wear what colours and why. The history of dyeing is a story of sex, science, money, power, war, fashion and even serendipity.

Power Dressing: Queen Alexandra and the Colours of Royal Style

Dr Kate Stradin

In the second half of the 19th century, Alexandra Princess of Wales and later Queen Consort to King Edward VII, was one of the most recognisable women

WECS Events continued on next page



Main image top and inset fabric and dye samples courtesy of Dr Susan Kay-Williams
Above: Queen Alexandra



in the world. Taking a prominent position in the British monarchy and, following Prince Albert's death, its most visible female, Alexandra was arguably responsible for reinvigorating public perceptions of the royal family. Without any kind of public voice, she achieved this largely through her appearance and her shrewd choices in dress. This paper will consider how Alexandra used colour in dress to establish her position in society, to convey certain aspects of her life and to make powerful, unspoken statements to both press and public. Using wardrobe accounts, photographs, paintings and the garments themselves, it is a narrative of one woman's understanding of the power of her appearance.

The Secret Lives of Colour

Kassia St. Claire

'The Secret Lives of Colour' tells the stories of 75 unusual colours, from amber to absinthe, puce to pitch black and from shocking pink to acid yellow.

Kassia St Clair is a writer based in London. Her best-selling first book, *The Secret Lives of Colour*, was Radio 4's Book of the Week and *The Golden Thread: How Fabric Changed History* has just been published

She is a regular contributor to NPR's *Marketplace* and has appeared on BBC Radio 4's *Saturday Live*, *Woman's Hour*, *Monocle 24* and BBC Radio 5 Live and CNN. She co-hosts a podcast *Always take notes about writers and writing*, and gives talks about colour and design at international venues including the Dallas Art Museum, the V&A and Soho House. In 2018 she collaborated with Colour Factory to create an exhibit at their site in New York.

Indigo

Dr Jenny Balfour-Paul

The story of Indigo is as a commodity at the time of the East India Company, and its huge impact on the world of fashion and commerce.

Dr Jenny Balfour-Paul, writer, artist, traveller, curator and international lecturer, has researched and worked with indigo for over three decades. She is an Honorary Research Fellow at Exeter University; Trustee of the Royal Geographical Society; Fellow of the Royal Asiatic Society; President of the UK's Association of Guilds of Weavers, Spinners and Dyers. Author of *Indigo in the Arab World* (1997), *Indigo: Egyptian Mummies to Blue Jeans* (1998) and *Deeper than Indigo* (2015),

she was consultant curator for the Whitworth Art Gallery's 2007 touring exhibition *Indigo, a Blue to Dye For*, consultant for documentary films and for the 'Indigo Sutra' event held in Kolkata in 2017.

She promotes revivals of natural dyes worldwide and her collections of Arab and indigo-dyed textiles and related artefacts are held in major UK museums.



Japanese Shobori in traditional colours of indigo and white undyed fabric.

The Power of Colour Programme

- 9.30 Registration with coffee
- 10.15 Dr Susan Kay-Williams - Dressing in Colour: the social history of dyes in clothing
- 11.15 Coffee
- 11.45 Dr Kate Strasdin - Queen Alexandra and the colours of Royal Style
- 12.45 Lunch
- 14.15 Kassia St Claire - The Secret Lives of Colour
- 15.15 Tea/Coffee
- 15.45 Dr Jenny Balfour-Paul - Indigo
- 16.45 Close



Out & About

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



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



Royal Women

until 28 April 2019

The exhibition shows clothes worn by Queen Alexandra, Queen Mary, Queen Elizabeth The Queen Mother, and Princess Margaret. Wives and daughters, sisters and mothers; all played a key role in the British monarchy. The exhibition examines their sartorial lives, looking at each woman's unique style.

A History of Fashion in 100 Objects

until 1 January 2019

Last chance to see...



A Dress fit for a King

from October 2018 until well into 2019

■ Berrington Hall,
near Leominster, Herefordshire, HR6 0DW

To commemorate 100 years of women gaining the first vote we're revealing the hidden stories of women during the eighteenth century at Berrington. Discover stories of the lives, loves and losses of women both upstairs and downstairs. Uncover elements of an original eighteenth-century Court Mantua dress, owned by Ann Bangham, the wife of Berrington's original owner, Thomas Harley. Learn more about the Harley's story and discover more about the Georgian culture.

Catwalking: Fashion through the Lens of Chris Moore

until 6 January 2019

■ Bowes Museum
Barnard Castle, Co Durham DL12 8NP
www.thebowesmuseum.org.uk



Queer Looks

Exhibition

until 25 August 2019

■ Brighton Museums, Royal Pavilion
Gardens, Brighton BN1 1EE
www.brightonmuseums.org.uk



Votes For Women

until 6 January 2019

■ Museum of London
150, London Wall
EC2Y 5HN
museumoflondon.org.uk
Exhibition



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



Fashioned from Nature

until 27 January 2019

Fashionable dress presented alongside natural history specimens.

In Search of Forgotten Colours Free event

until 27 January 2019



Christian Dior: Designer of Dreams

opening Saturday 2 February 2019

The V&A is to stage the largest exhibition in the UK on the house of Dior. Spanning 1947 to the present day, *Christian Dior: Designer of Dreams* will trace the history and impact of the couturier, and the six artistic directors who have succeeded him at his namesake brand, in what will be the museum's biggest fashion exhibition since *Alexander McQueen: Savage Beauty*.



Theatre and Performance

Tour

until 31 December 2018



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

Night and Day

until 20 January 2019
Winter exhibition:
1930s fashion and
photographs



Cecil Beaton Thirty from the thirties; Fashion, film and fantasy

until 20 January 2019
Celebrated as one
of Britain's most
influential portrait
photographers,
Cecil Beaton (1904-
1980) was among the greatest visual
chroniclers of the Twentieth Century.



Swinging London: a lifestyle revolution/ Terence Conran - Mary Quant

8 February - 2 June
2019

This exhibition will present the fashion,
design and art of the Chelsea Set;
a group of radical young architects,
designers, photographers and artists
who were redefining the concept of
youth and challenging the established
order in 1950s London



Southern Counties Costume Society

www.sccostumesociety.org.uk
Tuesday 27 November 2018
Visit to the V&A Performance
Reserve Collection,
Blythe House, Olympia, London
Saturday 9 March 2019
AGM and Spring Study Day
Itchen Abbas and Avington Village Hall,
Main Road, Itchen Abbas Nr Winchester
Hants

WECS Reports

Visit to University of Bristol Theatre Collection

12 May 2018

■ 21 Park Row, Bristol

Report by Jean Scott

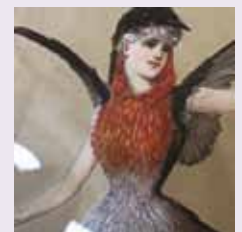


Jill Sullivan welcomed a select group of WECS members to the University of Bristol Theatre Collection Archive. The Theatre Collection is one of the world's largest archives of British theatre history and live art. It is the first university museum which in 2017 became one of only four other museums to be awarded archive accreditation by The National Archives.

Our visit coincided with a small exhibition in the foyer called *In Character: Laurence Olivier and Vivien Leigh 1937-1973*. Although this is a very small exhibition it included a fascinating array of objects associated with this iconic duo ranging from actual costumes, such as the jacket worn by Olivier as Sergius Saranoff, designed by Doris Zinkeisen in 1944 and the headdress worn by Leigh as Cleopatra, designed by Oliver Messel in 1945, to production photographs of Leigh as Paola in *Duel of Angels* wearing costumes designed by Christian Dior. Costume sketches and correspondence with costume designers, as well as fabric lists, programmes and publicity images - such as Olivier and Leigh in the 1949 production of *School for Scandal* with costume designs by Cecil Beaton - all helping to illustrate how costume designers contributed to the stature of the two actors. Apparently Olivier was unhappy with Beaton's decorative flair in the *School for Scandal* costume designs and reviewed the production as 'overdressed and underacted'. Bristol University History of Art MA students curated the exhibition and the accompanying booklet was essential reading to fully appreciate the actor/designer relationship.

On the first floor of the building The History of Art BA students curated a further exhibition, which consisted of fifteen items including black and white photographs, costume designs and etchings illustrating 'Emotion and Theatre' with the title *All the World's a Stage*. Again, the accompanying booklet was essential to interpreting the photographs, which were taken in Bristol and London theatres. Off-stage as well as on-stage emotion is captured and linked to emotional dialogue in scripts. For example publicity photographs of Nijinsky showing the bizarre and angular choreography in the Ballet Russe's production of *The Rite of Spring* in 1913 captures what Nijinski hoped would be a "jolting and emotional" experience. The premier caused a riot. This exhibition required careful study to fully appreciate the significance of each photograph.

WECS had a conducted tour of the facilities available in the Park Road site where security was paramount and no photography was allowed in the strong rooms. Jill explained that the limited space meant that



the costume collection was housed elsewhere and was not open to view by the general public. To fully appreciate the value of the collection it must be viewed in context and requires much curatorial interpretation if it is to be on public display. However digital recording is allowing it to be accessed more and more on line and once you know what you want to look at the catalogue is available for private study for members of the public as well as students and academics.

Our tour ended in the library/reading room where Jill had selected a number of items for us to look at. The library holds over 20,00 books and 300 journal titles and is available on open access but the rare pre-1900 books are kept in the archival strong rooms and

are available on request. We started by looking at some early costumes that showed the repairs they underwent, but with the limited time available the most fascinating objects were the illustrations by costume designers. The Theatre Collection holds an extensive collection of original artwork and designs by some of Britain's leading theatre designers from the 19th and 20th centuries. Unless you are a costume designer or interested in the history of costume designers many of the names will not be familiar to you but a recent WECS speaker, Deidre Clancy, who lives locally, is represented in the collection (see *WECS Wardrobe* Spring 2016). She holds two of the highest honours in British Drama. Designs by Julia Trevelyan, David Walker and Alan Tagg were also available but by far the most enchanting was a collection from the Mander & Mitchenson archive of Charles Wilhelm's costume designs from the 1880-90s. Wilhelm's designs are for pantomimes in Bristol but his work in London theatres can also be found in The Theatre Museum now housed at the V&A. These superbly executed designs with wonderful characterisation were a joy to look at and what fun they must have been to make.

One of the fascinating things about the theatre archive is the letters, notes, back-of-envelope ideas that shed light on the workings of the theatre, which the two exhibitions helped to illustrate. We ended our visit with a note on a wager for two gallons of claret between a Mr Bedford and a Mr Williams about the date of a performance by David Garrick. Garrick settles the wager by writing when he performed for the first time at that particular theatre in 1741. He signs this note and has it witnessed.



The frock coat in the image shows an original garment worn onstage and which was frequently repaired. All the illustrations are from the *Mander & Mitchenson Archive of Charles Wilhelm's costume designs from the 1880-90s*



Mr Bedford wagers two Gallons of Claret
that with Mr Williams that Mr Garrick
did not play upon y^e Stage in y^e Year
1732 or before *paid*
I acted upon Goddard's Theatre for y^e
first time in y^e Year 1741
Witness
Somerset Draper

To truly appreciate the Theatre Collection and what it has to offer you need to know what you want to study. Anyone involved in costume making or theatre productions will find here a treasure trove of ideas and inspiration and if you are an archivist working with the collection it must be seventh heaven.

Visit to Killerton House

14 July 2018

■ Killerton Hose, Broadclyst, Devon

Report by Pat Poppy

Branded: fashion, femininity and the right to vote.

On a hot Saturday in July a group of WECS members met over coffee and biscuits in the tea rooms at Killerton House, where we were joined by Killerton's curator of costume, Shelley Tobin, for the start of a fascinating day.

This year Killerton is celebrating the centenary of women (well at least those over the age of 30) being given the right to vote. It is also forty years since they first started displaying costume at Killerton. The house was owned by the Acland family, and the downstairs part of the exhibition focuses on two women who had opposing views on female suffrage. Gertrude Acland was opposed to votes for women and organised an anti-suffrage garden party at the house. Her niece Eleanor was a suffragist, not a suffragette, and supported women's suffrage. Shelley took us out into the gardens, where two volunteers in period style costume stood on a soapbox to expound the views of these two women, and introduce us to the issues.

Shelley then lead us into the house and explained the significance of the different colour sashes.

The suffragette movement, associated with the Pankhursts and the Women's Social and Political Union (WSPU), motto *Deeds not Words*, used white, green and purple. The suffragist movement, associated with Millicent Fawcett and the National Association of Women's Suffrage Societies (NAWSS), used

white, green and red, and did not go in for the more

militant actions used by the WSPU. The upstairs costume gallery has several banners with quotes regarding dress. One quote from the WSPU magazine *Votes for Women*, which had a 'Concerning Dress' column, states *"At the meeting in the Albert Hall... every suffragette shall be distinguished at a glance by her white uniform ...for events of lesser importance, and for outdoor processions we shall have to fall back upon those shades of purple and green which tone with the belts and regalia, and badge in the tricolour."* Among the items on display was a WSPU tie, sold in the WSPU shop, as the title of the exhibition points out "branded". The importance of dress to the movement was also commented on by Sylvia Pankhurst, *"Many suffragists spend more money on clothes than they can comfortably afford, rather than run the risk of being considered outré, and doing harm to the cause."*

As Shelley guided us through the rooms with displays showing clothing from the early years of the twentieth century, she explained that one display case had been designed as though the glass was a department store window, we could see *Selfridge's* written in reverse. The outfits on display were backed with a period photograph of a street, while the window had fake broken glass, as though a stone had just been thrown by a suffragette.

Elsewhere in the exhibition two rooms contained material from The Protest Project. Students from Exeter College Art and Design had used the suffrage campaign as inspiration, and many examples of the students work were on display. This work is from pre-degree students, who are mainly 17 to 19 years old.

After the exhibition we went into the work room, where Shelley showed us some material not on display, including three bodices that had belonged to Queen Victoria in her old age. The bodices were very similar in design being made of black silk, but differentiated by the crape used and the applied decoration.

We then came into one of the store rooms, where the Paulise de Bush collection is kept. Shelley had explained to us that Paulise's personal collection, about 2,000 items, had become the core of the collection based at Killerton. As it has now grown to over 20,000 items, they have stopped collecting. Among the treasures that Shelley pulled out for us was a nankeen walking dress of about 1810.



Top: Suffragettes speak out: Here are the two ladies who spoke the words of the Acland ladies, with Shelly in pink

Centre: Killerton House (photo National Trust)

Above: Storefront from the shop side: We are supposed to be inside looking out at suffragettes.





Examples from The Protest Project. Students from Exeter College Art and Design Queen Victoria's bodices and below, a nankeen walking dress from about 1810



Many thanks to Shelley Tobin for her excellent explanations, and for allowing us to look in the work rooms and stores, and to Jean Scott for organising a fascinating day.

Janet Arnold Study Day

6 October 2018 ☐ Bath Cricket Club

The First Book of Fashion 1520-1540

Speaker Jenny Tiramani

Report by Pat Poppy

Jenny gave a splendid talk on the *First Book of Fashion*, ably supported by her son Jack, who acted as a model. Textiles are a tactile thing, and it was great to be able to feel the suppleness of the deerskin hose, the texture of the felt knitted hat and the weight of the pewter aiguilletes, that Jenny said were too heavy and she won't use again.



Photos show Jenny (inset), son Jack, the beautiful silk velvet purse, details of the panels and aiguilletes, original images of Matthäus and the Emperor Charles V, a certain amount of aiguillette inspection with the very patient Jack, cross-gartering at the knee and some of the details from the shirt collar and cuffs.



As Jenny explained Matthäus Schwarz (1497-c.1574) was an accountant with the Fugger bank in Augsburg. Over a period of something like forty years he commissioned artists, mainly Narziss Renner, to paint miniatures of himself wearing his ever changing collection of clothes. These were compiled into the *Trachtenbuch* (Book of Clothes). Matthäus annotated the book with notes on when he wore the outfits, and often what they were made from, though he doesn't mention the dyestuffs used to obtain the colours.

The reconstruction that Jenny had brought with her is of number 102 in the book, and the original garments were made for Matthäus to wear in 1530. That was the time of the Diet of Augsburg when the Emperor Charles V and his brother Ferdinand of Austria came to the city, and in wearing red and yellow Matthäus was wearing Ferdinand's colours. A reconstruction is, Jenny said, a conversation with history, an interpretation of what you see.

The doublet she had made was of red silk and yellow damask in panes, and kept together with pewter aiguillettes mentioned before. The hose were of yellow deerskin, the skin was alum tawed which takes all of the colour out of it leaving it white. The skin can then be dyed in bright colours. Jenny said that the deerskin had faded since it was first dyed. Since the legs of the hose are made in one piece from foot to waist, Jenny wondered if Prussian leather, which was highly regarded in the sixteenth century, was considered good because the leathers were large and did not need piecing. The lower part of the hose, from the knee down, is kept tight by lacing. The upper part from the knee upwards is cut in panes and red silk can be seen through the cuts. It is also lined with a woven twill fabric. At the knee there is cross gartering in yellow silk, remember Malvolio in *Twelfth Night*. By 1530, when the original garment was made, the codpiece had developed out from the triangular gusset at the top of the legs.

Jenny also spoke about Matthäus's choices of colour throughout his life. In 1527 he wore red to a Fugger wedding. When he was young he wore green, which was associated with youth, but he didn't wear it when he was older. When he visited Venice, where a lot of black was worn, he wore black, and he wore black for his own wedding when he was forty one. He was also careful with his choice of fabrics, sometimes using half silks, where the warp is linen, with the weft woven as a silk satin. This is cheaper than a fully silk fabric. He also uses fustian, which can look like velvet, but again is cheaper.

Jenny stated that there would be a big exhibition in Brunswick next year. However for those who want to explore further now the published work is: Ulinka Rublack, Maria Hayward, and Jenny Tiramani, editors. *The First Book of Fashion: The Books of Clothes of Matthäus & Veit Konrad Schwarz of Augsburg*. (London: Bloomsbury Publishing, 2015). ISBN 9780857857682.





Men in Pink

Speaker Dr Susan North
Report by Caroline Levett

Susan North is Curator of Fashion at the V&A, and the person who masterminded the Janet Arnold exhibition there – so we knew that we would have a well-informed lecture. It was also a great delight.

Susan started by extending her title 'Men in Pink' to include lace and embroidery and jewellery. She pointed out that although it is hard to separate our view of history from modern perceptions, until about 1800 all these elements of dress were linked to wealth and status, not to gender.

The Byzantine court of **550AD** showed the link of status to wealth – through the amount of costly purple fabric worn: with both Justinian and Theodosia in almost identical all-purple robes, and their courtiers wearing less and less purple as their status diminished. An image of **1413** showed how gaudy raiment was not linked to gender, with a betrothed couple with very different headdresses and hair, but strikingly similar elaborate long gowns of deep blue.

Over time men's dress evolved with what had been undergarments gradually becoming the key elements of outer wear. In **1430** Tuscan men were boxing in their undergarments of doublets and hose; in **1457** the long gown was still worn by the elderly, but young men were wearing short jackets.

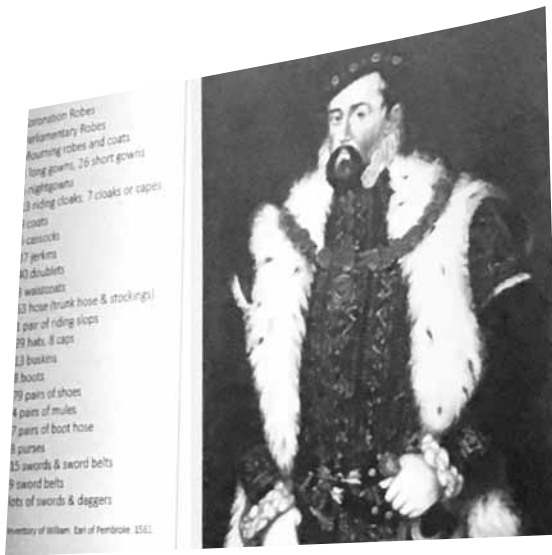
From **1500** the doublet, jerkin, hose and short gown were the key elements of costume for men. Women wore jerkins and petticoats – but the fabrics, the richness of colours and the decoration were just the same – as shown in the portraits of the future Edward VI and Katherine Parr.

At birth girls and boys were dressed identically, with no way of knowing which sex a baby would have until it arrived. Both wore easily laundered plain white linen shirts, caps and swaddling bands for four to six months, then long gowns while they were babes in arms. Once they could walk boys and girls progressed to floor length petticoats, (easier for changing nappies). A charming family portrait of **1546** illustrated how the sexes were distinguished with three children in almost identical petticoats, but the little girl from the waist up with dressed hair and a jacket a miniature of her mother's, while the two little boys had short hair and men's doublets and clutched a sword and a bow and arrow.

For men, dress was also linked to occupation. In the **1560s** doctors and lawyers

retained long robes from an earlier period, but in black. Aristocrats were portrayed in rich but plain black gowns when reading or in contemplation. You could identify the occupation and status of those attending the opening of the Scottish Parliament in **1685** from their clothes.





Page left, from the top:

Lace borders for shirt fronts and cuffs, probably for men because of the shaping.

Rock crystal aiguillettes,

Hat jewel, European, round about 1620

Sword belt and hanger around

1600 from the Royal Armouries in Stockholm.

Katherine Parr in her younger days and her stepson, Edward VI.

Left: The opening of the Scottish Parliament in 1685.

Page right:

The Earl of Pembroke and part of his wardrobe listing.

In the late **1500s** elaborate earrings were fashionable, with very similar styles for aristocratic men and women. There were some fascinating images of native Americans in **1585** wearing earrings which appeared to be made from point laces – similar to the earrings worn by the Earl of Pembroke in 1611. There also appears to have been a curious shared fashion across the Atlantic for much derided ‘frenchified’ lovelocks.

As to colour - we had already seen images of the range of garments and colours worn by Matthäus Schwarz in the early 1530s, so the **1560** inventory lists of the first Earl of Pembroke featuring carnation and crimson were hardly a surprise, although the reference to 39 hats, 79 pairs of shoes, 53 hose, 40 doublets and 37 jerkins was impressive. The inventory also listed rapiers and daggers, sword belts and hangers which were very much a part of the decoration of the fashionable man about town in the 1500s. Did he fancy himself in his part-hose of yellow velvet fringed with yellow silk, and a cloak of carnation with crimson?

By the time of Charles I colours had names of which Farrow and Ball would have been proud: peach, carnation, grass green, sand, cinnamon and straw, claret and rose. But gaudy colours were in the main the preserve of younger men and by **1620** older men predominantly dressed in sober colours – expensive, good quality and fur-lined, but black.

Pepys’ diaries offered an insight into clothing in the **1660s**. His father and brother were both tailors and he consciously made himself a gentleman by fashion: ‘I must go handsomely whatever the cost may be, and the charge will be made up by the fruits it brings.’ He also realised one could go too far and ‘went to the tailor’s to remove the gold lace.’

The Restoration saw a return of excess of lace, ribbons, flounces and gold thread. William III came to the throne with a reputation for sobriety. Interestingly his wardrobe lists reveal considerable spending – with fabrics of sand, ash, cinnamon, dove and marble, complemented with 31 $\frac{7}{8}$ yds of silver *point de Spain* and 48 $\frac{1}{4}$ ozs of gold thread. Was he trying to bring his dress up to match that of his new and splendid Court?

Fashion for wealthy men remained colourful and elaborate throughout the **1700s**. In the 1760s and 1770s pink was fashionable not only in porcelain, but in clothes for men, with a pink-lined night gown (banyan) of Spitalfields silk, (the fabric would have made a charming lady’s Sack) and a cherry and cream suit for a boy reminiscent of a slender pink Andy Pandy.

There were differing opinions on the merits of excess, but a clear pressure to dress like one’s peers. In **1576** an Italian commented that ‘singularity makes us generally spited of all men’. In **1583** a Puritan English courtier commented that ‘we are stuffed up with pride’. It seems the Earl of Essex was entirely happy to be portrayed by Hilliard in just this fashion. In Scotland there was (presbyterian) guidance in **1612** to try to counter excess: ‘In your garments be proper, cleanly and honest, wearing your clothes in a careless yet comely form’. In **1696** a female author referred to a character ‘with more learning in his heels than his head, which is better covered than filled’. In the 1770s a satirical cartoon featured a County Booby who caused outrage by wearing riding boots in town, while a cast list features Sir Novelty Fashion, a coxcomb

The Napoleonic wars and their aftermath showed a marked change. By the **1830s** splendid fabric was pretty much confined for men to waistcoats and dressing gowns. As the 19th century progressed, factories took over from land as the source of wealth. Wealth had shifted from the aristocracy to the merchant class and powerful men, such as the banker Thomas Coutts dressed very well – but soberly. The age of men in pink, so gloriously characterised by the book keeper Matthäus Schwarz in the 1500s was over for good.



Funnily enough, two of the men attending the day were wearing pink...

From Flamboyance to Restraint?

Speaker Dr Shaun Cole
Report by Fiona Starkey

In *The Psychology of Clothes*, his book of the 1930s, John Carl Flugel coined the Great Masculine Renunciation, and discussed the adoption of restraint and the way men have given up extras and aimed at being usefully and correctly attired. He suggested that starting with the French Revolution in the 1780s, technology left no room for frilly extras. Emerging democracy and the breakdown of class distinctions made uniformity and simplicity more respectable, not to say safer. Men are seen to have more rigid ideas on clothes. Why was this supposed renunciation of flamboyance taken on by men and not women? He suggested a work link. Men in Black (and blue) emerge in the C19th - or was that just a myth? Throughout the talk a position would be taken on flamboyance and then undermined with examples of restraint - and vice versa.

Black clothing in earlier mediaeval Europe was for mourning and monks and only later used as a foil for colour. Colours were associated with money, royalty and flamboyance. Black rejected the polychrome East and was a good protective colour for the merchants and the wealthy. You can't go wrong with black. Philip of Burgundy (c1477) went into mourning black for his father and set the tone for his court. His son, Holy Roman Emperor Charles V and his grandson Philip II of Spain were shown in the next century still in (albeit very rich) black. With its links to Burgundy, Spain spread 'Spanish' black. Against this richness however, Martin Luther was an Augustine canon (dressed in black) and Calvin trained as a lawyer (also in black). Anti Spanish, anti Catholic protestantism was seen in black (think Puritan) but at the same time Elizabeth I's courtiers would wear black to contrast with the white of their Virgin Queen, so you can have it both ways: restrained and rich.

After the French revolution, clothing followed the simpler English style, where black was seen as appropriate for both country and urban wear: a safe and suitable choice, distinctions as ever showing in the quality and cut.

But then on to the coloured side of the argument.

Shaun suggested there was no uniform notion of masculinity. For flamboyance, he cited Macaronis in the C18th. - men returning from the Grand tour with foreign styles and big ideas founded the Macaroni Club. The style may have originated with the upper classes, but aspirations trickled down to country 'wannabees' and Macaronis were self-made, not born. We saw slightly cruel cartoons of *Upper Clapton* and *Houndsditch* Macaronis aping their betters. David Garrick refers to Macaronis in his plays, showing there's nothing new in wanting Italian style. Though gender stereotypes were beginning to gel at this time, effeminacy was seen more as too much interest in and time spent with women rather than a behavioural trait. Macaronis, with their conspicuous attention to appearance constituted a form of rebellion.



Portrait of William Fullerton by Dip Chand, c. 1760-64. Victoria & Albert Museum.

Red was cited as a colour to be worn by any man - gloriously military (add braid), beautifully macaroni (add wig and lace) and luxuriously exotic (add an East India man with a lot of money).

The East India Company offered the chance of wealth beyond your station back home. Nabobs were conspicuously wealthy and seen as a threat to social order and though Indian outfits may have been more comfortable and appropriate to the climate, they were seen as a bit discreditable - as 'going native'. William



Shaun Cole is a writer, lecturer and curator, working

on fashion, dress, masculinities and sexuality, and is currently Associate Professor in Fashion at Winchester School of Art.

In his opening comments, Shaun explained that there had been a bit of discussion with Susan North earlier so that the crossover between her talk and his didn't repeat too much, which might explain some of the live editing.



Fullerton of Rosemount in 1752 was shown in Indian settings. Fifty years later Captain Kirkpatrick gave up English clothing except for formal occasions and was reported to have even worn henna on his hands. The more distant from Europe, the more tenuous the ties and the more immersion into the Indian way of life. Sir David Ochterlony lived as a Mughal, including the establishment of a harem. He was shown wearing an English outfit for a formal portrait, but wore the Full Indian at home in Delhi .



Major-general Sir David Ochterlony, 1st Baronet of Pitforthly, 1st Baronet of Ochterlony GCB (12 February 1758 – 15 July 1825) was a Massachusetts-born general of the East India Company in British India. He held the powerful post of British Resident to the Mughal court at Delhi.

The new aristocracy of the East India Company established themselves in India outside British regulation; social and actual. Living above your station and wearing extravagant attire was seen by those back home as self indulgent and parodied as had been the Macaronis, but the style began to seep back to the UK gradually - banyan coats for gentlemen being one example.

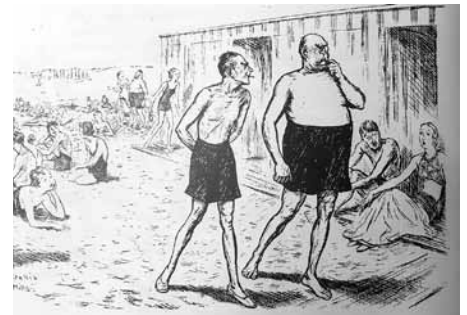
The Dandy is a descendant of the Macaroni - in the time honoured way of being a different sort of rebellion. Restrained, dark, refined - think Mr Darcy or Beau Brummell. Flugel cites Freud when he suggests that dress as decoration conflicts with the idea of modesty.

The Mens Dress Reform Society (see very fetching photo, right) was founded in the late 1920s by Flugel amongst others. It promoted a healthy way to dress which seemed to entail shorts and knees and there was a lot of mickey taking. *Punch*, as ever, poked fun. Men were encouraged to reject finery and formality in opposition to their womenfolk and opt instead for ease, superior cut of clothes and quieter colours. Renunciation of the fancy was seen as less of a triumph over the middle classes and the aristocracy and more a democratisation and simplification for everybody.



Left: Beau Brummell at the height of his influence
Below: The Mens Dress Reform Society
Punch cartoons of the period
Jean Jacques Dessalines with his uniform and bandana
Gents from the Windrush in their 1950s best.

Shaun suggested that the spirit of each age was shown in its dress. Victorians were sombre, particularly at work and in public, but young clerks in their leisure time could sport colour in braces, embroidered shirts, shirt studs, smoking jackets in rich velvets, tassels on caps and a bit of restrained bling in the downtime. Definitely not 'Men in Black' when at leisure.



Caption: You know Admiral. I'm sure it's very healthy and all that, but in this sunbathing kit I feel - ah - a certain loss of prestige. *Punch*



Caption: Rules are rules. Either *she's* wearing trousers or *he's* not wearing a tie. *Punch* February 1967

Interest in appearance was not just confined to women. In the 1920s the bright young things adapted C18th styles - cravats, waistcoats being the most obvious. Cecil Beaton and his circle were shown all frothy posing on a bridge looking quite delicious darling, and definitely not restrained. Jump forwards to the Mods in 1962 and the Peacock Revolution and renunciation (that word again) of gender stereotypes with a move to much more unisex styles.

Flugel maintained that renunciation was related to white western men. Back in the C18th Jean Jacques Dessalines, a leading black revolutionary, had himself portrayed in western uniform, but there was a telltale slave bandana under the hat subverting the whole look and Shaun followed this with a photo of a trio of gents from the Windrush, looking very sharp in suits. Caribbean tailoring lent an influence to western tailoring - think Zoot suit in the extremes - and black dress styles were influential in increased attention to detailing: patterns of ties, width of shoulders, use of colour and precise tailoring.

At the other end of the spectrum, Edward VIII made the informal much more acceptable. He was shockingly painted in Fairisle at one point and helped make dress less formal for the aristocracy.

Shaun said that he had originally called the talk *From Flamboyance to Restraint*, but later added the question mark because research had suggested anything but a straight line.



Sir Roy Strong

A man of his time seen through the lens of his wardrobe of clothing

Speaker Ben Whyman

Report by Carolyn Cooper

Ben began his talk by giving us an over view of the three subjects covered in his PhD: Kenneth Tynan 1927-1980, art critic, Roy Strong 1935-, art gallery director and Mark Reed 1971-, art collector. He has explored the construction of their masculine identities through the story telling of their clothes and believes that we can use objects to explore and understand a person's life.

There are fewer pieces of male clothing in museums than female which provides us fewer opportunities to study them and ask the questions 'Why did we buy it?' and 'How was it worn?'. In 2013 Ben studied the menswear collection at the Bath Fashion Museum addressing the question of use to indicate patterns of behaviour. None of the answers could tell the complete story of a life just as a biography does not. Materials and surfaces are impacted by wear from within and without and there are riddles left to solve. Pockets yield many surprises such as wallets, bits of paper and receipts. Roy Strong placed little white cards carrying notes in the pockets of his clothes stating when it was worn and whether he liked the garment.

Sir Roy Strong was born in Edmonton, London, in 1935. He studied history at Queen Mary College and was appointed Director of the National Portrait Gallery in 1967. In 1973, at the age of 38, he was the youngest person to be appointed Director of the Victoria and Albert Museum and suggested that we could learn a lot from the state of someone's clothing, encouraging the study and display of garments while he was there. He decided at an early age to be himself and not conform and an example of this is a deep brown velvet jacket with a blue lining worn with tartan trousers. Sir Roy bought many of his clothes from 'ready to wear' High Street shops such as Dolce and Gabbana and Tommy Nutter and has given items from his wardrobe to the V&A and Bath Fashion Museum.

His 'flamboyant, controversial, eye-catching' style was seen as 'looks over substance' but as he became recognised in the art world he was determined to promote his public image.

Sir Roy married Julia Trevelyan Oman in 1971 and produced 122 sketchbooks and many diaries documenting their life together. He was described in the 1970s as a 'social democrat' by author Quentin Crewe because he suggested that clothes had become classless. He was riding a wave which was at odds with the traditional male image so he invented his own and was acutely aware of the power of personal appearance. After his move to the V&A he received an increased budget and his wardrobe changed to show a slimmer, less flamboyant image, responding through his clothes to a changing political and cultural landscape.

Sir Roy retired as Director of the V&A in 1987 and subsequently dressed in a more casual and brighter manner. Among the items which he donated to Bath was a soft, blouson jacket in duck egg blue, purchased in 1984 from Next. It was much loved and has repairs to a tear in the sleeve, also revealing a piece of plant tie wire in one of the pockets which suggests that he wore it while gardening at The Laskett, the garden designed by him and his wife. There are several photographs of public and private occasions showing him wearing this jacket.

In 2003 Sir Roy was described as one of the 20th century's



most memorable figures. He was constructing an image for the public media but also expressing his own sense of style, Gianni Versace said he should always wear something extraordinary. Sir Roy readily agrees that he is vain and does not believe that one should dress 'old' if one does not feel 'old'.

Examination of garments can reveal hidden clues to the life story of the wearer. Considering the age of some of the things in my wardrobe whatever is still in the pockets could be real treasure!



Image
French synthetic jersey trousers
donated by Sir Roy Strong to
the V&A, made by Fontenoy
ca 1967. The trousers were
purchased from "Vince" the
first men's boutique to open in
the Carnaby Street area 1954.

Photos courtesy Victoria and
Albert Museum

Visit to North Wales

Grannies on Tour

by Ann Brown

In May I spent a week in North Wales visiting many of the popular tourist locations in Snowdonia and the Cambrian mountains.

One day we set off on a day of culture and beauty to visit Bodnant Gardens and Penrhyn Castle and on the way through twisting roads and mountain scenery we stopped off at **Trefriw woolen mills**. We were lured in by the colourful shop full of Welsh throws and cushions as well as accessories and fashion. It wasn't until we had spent a bit of money that we realized we could walk round the working woolen Mill. I have been round many mills but this was small enough to see each stage of the process making it easier to follow, starting from blending the raw wool which begins the opening up of the fibres to be sent on to the carding machines. It is then onwards and upwards to the spinning mule making the thread which is wound onto cones. The yarn is wound from the bobbins to hanks ready for washing and dyeing but the dye house sadly was closed when we made our visit. Walking past an array of very colourful hanks of wool we came to the warping mill which was all set up with the selected colours for the looms where the next design would be woven. Close by was the bobbin winder where the yarn is wound from cones to bobbins for use as the weft in the shuttles. If you are really technical you can visit the hydro-electric turbine. Trefriw Woollen Mills was originally a "pandy" or fulling mill to which local people brought their hand-woven cloth to be finished. The soft water from the river Crafnant was used to wash and shrink cloth and to drive the water wheels. The water wheels were dismantled in about 1900 when hydro-electric turbines were first installed. Well worth a visit if you are in that part of the world.



Trefriw Woolen Mill
Trefriw warping machine

For anyone interested in military uniform, there is an excellent exhibition at **Caernarfon Castle**, the location of the investiture of the Prince of Wales, in two towers of the castle of the Royal Welch (correct spelling) Fusiliers. You discover the history of over 300 years of service by Wales's oldest infantry. You will see what life was like for the ordinary soldier, the medals they won and the uniforms they wore. The most extensive coverage of uniforms I have seen in one place from the beginning of the regiment right up to the present day.

Apart from the famous wooden leg made for the 1st Marquess of Anglesey who lost his leg in the battle of Waterloo, the uniform worn by Henry William Paget as colonel of the 7th (Queen's own) Light Dragoons later Hussars and a beautiful christening gown, worn by Lady Caroline Paget as shown in a painting of 1800, were the only items of costume I could find on display at **Plas Newydd** on Anglesey but still a fascinating stately home to visit with views of the Menai bridge.



That was the extent of my costume discoveries in North Wales but there are plenty of other places to visit and mountains to climb or railways to venture on if you're not feeling so fit.



Hat Blocks – A Woodworker’s Perspective

Visit to Guy Morse-Brown

Saturday 9 May 2018

Report by Tony Cooper

“Fancy coming for a tour around Owen Morse-Brown’s wooden hat block workshop?” asked Vibeke and with the mention of wood and workshop, how could I refuse?

Why does that name ring a bell? I wondered. Then it came to me; I first encountered him over a decade ago when he was playing the recorder with the Bradford Baroque Band. Now I urge you to put aside the opinion of the instrument you may have formed when feigning delight as a seven-year-old slowly murdered *Twinkle, twinkle, little star* on a plastic recorder. Owen could make it sing joyously like a dawn chorus.

At a subsequent concert a magnificent harpsichord stood centre stage and during the interval I took the opportunity to inspect it. It was a masterpiece of instrument-making with, as is traditional, a beautiful pastoral painting on the inside of the lid. The name on the maker’s label? You’ve guessed it – Owen Morse-Brown.

Owen Morse-Brown is one of those people who makes me secretly wish that Mother Nature was just a bit fairer when she dishes out talents. Perhaps she wanted to get off early and had to empty her bowl before she left. Anyway he got musician, musical instrument-maker and artist and the list wasn’t going to stop there as we were going to find out.



On a sunny May afternoon a small group of us, all dressed in our best, trooped up to the first floor of a light industrial building on the outskirts of Bromham. We all squeezed into a space surrounded by the smell of new timber and shelf after shelf of exquisitely made hat blocks – everything from the simple half-smartie, button shapes to ones for a brim you would have a problem negotiating a doorway in.

Owen explained that his hat blocks are made either of lime wood – a wood greatly favoured by carvers such as Grinling Gibbons - or obechi. All trees grow slower in winter, laying down a harder “ring” but in these woods the difference in density is barely

noticeable.

“Given the fact that you rarely see anybody wearing a hat in the high street these days, how is business?” somebody asked. Owen told us that business is buoyant partly because millinery is such a popular hobby (in some cases leading to small businesses), partly because styles are always changing, necessitating new-shaped blocks and partly because blocks don’t last forever.

I thought he was going to say that the repeated hot steaming and drying out was the cause of their deterioration. But it seems that it is the use of pins to hold the felt in place whilst it cools and dries; eventually the wood just can’t hold the pins any more.

Owen invited us into his workshop where we stood between the various machines. Ah! There was space to swing several cats, there was light, there were tools, there were machines – everything a woodworking geek like me could wish for.

There were some extras, too; I noticed several items that had been designed by Owen’s dad, Guy, specially for the purposes of making hat blocks. And these weren’t limited to a special jig for this and a special clamp for that; there was a magnificent machine which could be loaded with one of a number of profiled cams and could produce a not-so-rough hat block with



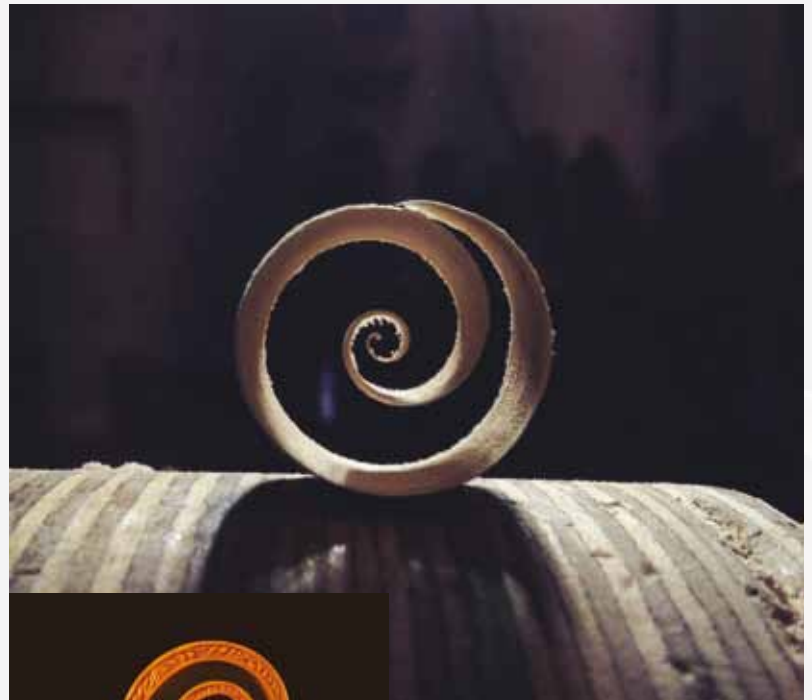
all (or at least most) of the complex shaping. Once that stage is complete it could be finished off by sanding and scraping until the desired shape is finally achieved and the surface almost like glass. Owen demonstrated a few strokes of a spoke shave that whispered across the wood, scraping off a fraction of a millimetre. Now that tool was sharp and I was secretly ashamed of the state of my tools. [Note to self: put aside a week and sharpen all my chisels, planes and scrapers.]

Owen explained that for some shapes, such as a top hat, you wouldn’t be able to remove the block once the felt has dried and set. For those the block has to be made in several sections and dismantled for removal. He demonstrated one such block that was an absolute masterpiece of wooden engineering!

It also became clear that in order to make a tool (and a hat block is a tool for a hat-maker) one needs to have more than a passing knowledge of the process in which it will be used and the way the materials used behave. So you never know, Owen Morse-Brown could even notch up another talent and be the next David Shilling!



Hat block twins! It's the perching beret hat block doubled



Morse-Brown, a very talented family

Report by Vibeke Ormerod

The Hat Block business was started in 1995 by Owen's father, Guy Morse-Brown, who had already spent many years crafting in wood. Owen told us a funny story of his father's first hat block, which was made for Owen's grandfather, Sam Morse-Brown, who was then an artist in Bermuda and who needed a new beret, couldn't find one large

enough and when a hat maker was approached about making one, she promptly replied she could do it if young Guy would make her a block for it. And so he did. Sam Morse-Brown by the way (1903 -2001) ARWA, PS. was an author and prominent British/Bermudan high-society portrait painter, trained and graduated from the Slade School of Art. A very artistic family.

Owen's father Guy M-B, a clever, self taught wood craftsman, passed on his skills to Owen, who grew up in and around the workshop and who at the age of fifteen diverted into making early stringed instruments (and playing them, he studied music at Bath) and he eventually established his own business making beautiful renaissance and baroque instruments which are played all over the world.

Owen was later asked by his father to take over the hat blocking business and after some consideration he and his wife Catherine took it on in 2008 since when it has been going from strength to strength with 35% of clients being craft and private customers. M-B is almost the last hat block maker in the UK and big on the world stage.

Catherine, Owen's wife does a hat blog and they offer a discount to milliners who purchase the "hat block of the month".

The most popular shape for men at the moment is a hat with an open crown, first blocked into shape and then the valley at the top is formed with one's fingers. M-B made the blocks for the hats for the newly opened Brunel exhibition in Bristol.

Owen is a true inspiration, his love for his craft is obvious, using his hands and experience to magic some amazing shape out of a block of wood seems to give him as much pleasure as it does us.



*"A thing of beauty is a joy
forever"*
Keats.

Wedding Flowers Festival

July 2018

St Mary's Church, Steeple Ashton, Wiltshire

Report by Helen Montague Smith

The church flower ladies wrote: "Over Christmas, the flower displays in our church are spectacular. We need to raise money to pay for these flowers and the oasis used throughout the year. Special displays also happen at Easter and Harvest and the altar pedestal is maintained throughout the year." There are over 20 ladies who arrange these flowers on a rota basis.

Two royal weddings in 2018 were the inspiration for our Flower Festival. We felt that most women keep their wedding dress as a memento of a special day and indeed many did as did their families and friends. Our chairman even had family wedding dresses dating back to the 1790s and 1840s! We decided that we could recreate the bridal bouquets to accompany the dresses on display. Before we knew it, we had 40 dresses promised, more than enough for an exhibition. Bridesmaids dresses were also offered and, of course, christening robes.

Our Flower Festival was set for July when we hoped there would be plenty of flowers and greenery available. Asparagus fern has been used in bouquets, we discovered, for well over 100 years and we found a wonderful field of it in the village. We bought over 1000 flowers and some special items like beargrass and eucalyptus. Many flowers and much of the foliage was donated from village gardens. We planned to decorate all the usual niches and the pulpit; to fill all the pedestals; create pew ends and generally fill the church with flowers. Even the top of the altar screen was decorated, as were some of the pillars. A fantastic figure welcomed visitors in the porch and even the path to the church and the gate arch were included. The governess cart by the entrance was a welcome addition to the churchyard.

How to display the dresses? We needed mannequins, lots of them. They came from many sources but the biggest group, 24, were borrowed from the fashion department of a local university. Wonderful volunteers helped to collect 24 large boxes which contained random body parts which they then assembled - quite a task. Children's mannequins were loaned by a local shop.



Main Image: Annabel Brook's wedding dress, Smaller images from the top: Display- Jo Campbell's family group, Helen's dress, Helen's mother's dress, Pauline Howard's dress (pink bow), two dresses from the Stancomb family, Marion married in 1911 (on left); Cynthia married in 1939 and two girls on the wall - one regency dress and the other 1840s so early Victorian.



Dressmaker's dummies were found to be too large for older dresses.

It seemed as if the entire village contributed in some way. We had helpers for every job, however difficult or boring. Carrying mannequins is not easy - a skill learned the hard way when bits dropped off. We started work on the Sunday and by Friday morning, we were ready to host the Points West camera crew whom we were delighted to meet. They gave us tremendous publicity on the show that evening and we were encouraged by their enthusiasm.

Our preview evening was a sell out. Guests enjoyed wine and canapés and we heard many 'wows' and other lovely comments. Over the following two days the church was visited by over five hundred lovely people from all over our area. A free tea in the village hall was included in the modest cost of £3 which we asked our visitors to pay and we were delighted to receive donations as well. A three tier wedding cake was also raffled and we raised the splendid amount of just over £2,000 for the church flowers and the church funds.

This calendar was suggested as people had such lovely memories of the Festival and our local photographer, Kathryn, had taken plenty of fantastic photographs.



The *Wedding Flowers Festival* calendar for 2019 is now available. At £8.00 it is available to order from Jo - 01380 871171 or Helen - 01380 871285.



A Fashionable Future for Bankfield Museum

Abbreviated post on 10/10/2018 by Calderdale Council

Fashion lovers in Yorkshire are in for a treat, as the planned Fashion Gallery at Bankfield Museum in Halifax has received a significant funding award from The Textile Society.

Bankfield Museum has been successful in securing The Textile Society's prestigious *Museums, Archive and Conservation Award*, which is designed to support textile related projects. The museum will receive the full £5,000.

The funding will be used for a number of activities in the opening of the new Fashion Gallery at Bankfield, including essential research and conservation work, seminars and workshops.

Calderdale Council's Cabinet Member for Communities and Neighbourhood Services, Cllr Susan Press, said:

"Calderdale Museums have one of the finest textile collections in the country and the award will allow us to establish Bankfield Museum as an exciting fashion venue, displaying world class collections for everyone to enjoy."

Bankfield's extensive textile collection began when the museum opened in 1887 and now contains over 17,000 objects, collected from all over the world.

The collection includes significant objects from Ancient Egypt, The Balkans, China, Japan and the Indian subcontinent. It also features a range of English embroidery, samplers, costume, court dress, military uniforms, pattern books from West Yorkshire manufacturers and the design archive of Crossley's Carpets.

The collection will be showcased in the new Fashion Gallery, which is due to open in May 2019 and will occupy the whole top floor of the museum.

For more information:

<https://museums.calderdale.gov.uk>



The Rifles Berkshire and Wiltshire Museum

The Wardrobe, 58 The Close, Salisbury, SP1 2EX
www.thewardrobe.org.uk

01722 41941

It's lovely when you find unexpected inspiration.

On a visit to Salisbury in October (it's surprisingly quiet at the moment - good time to visit the Cathedral) and heading for lunch, I passed a sign for the Rifles Museum.



They had one of those cardboard stand up figures outside, dressed in 1815 style and a light bulb went off - so I went in. The man at the desk did actually ask if I was in the right museum, bless him, as the main one's down the road and I probably didn't look like your average military visitor.

It's not a large museum but they've packed a lot in, including a nice selection of military uniforms going back a couple of centuries. As the style for formal uniforms hasn't actually changed that much it's a good opportunity to study close up the way they've been made. For example - that white line down the edge isn't piping - it's binding, discovered on one uniform jacket where it's worn through by the bandsman's sash.

Amongst all the battle memorabilia and killing implements there's also a surprising amount of embroidery on the various banners. It's well worth the fiver to get in.



You might not be surprised to find a kilt and sporan maker in Perth when all's said and done, but along with all the usual hairy, leathery, tweedy offerings was this wee beauty - *Captain America* Scottish style!





An unusual form of recycling textiles.

Exhibition of Didi Textiles at the Venice Architectural Biennale.

Report by Liz Booty

In the rural village of Rudrapur in Bangladesh there is a new initiative to restyle old textiles into new fashion garments.

The concept of this project was thought up by Anna Heringer, a German architect with a particular interest in sustainable architecture, who is supported by Veronika Lena Lang, the master tailor. The project enables twenty women to work in their own village. Since there are no other employment opportunities they would have had to seek the only work generally available for women in textile production hubs in cities where they would not only leave their families but have to live in overcrowded rented rooms and work in poor conditions. Now they can apply their skills at home and continue the tradition of using discarded cotton saris to create blankets by stitching six layers together with

tiny stitches. Over time areas of these blankets would peel off, revealing the hidden layer beneath, often showing a new colour. One-off garments are now being made from these blankets and sold under the label of Didi textiles. This means that women in Rudrapur can stay with their families and within their social network, do their work in their own homes, they don't have to pay for water or sanitation and they get a fair salary.

The project is a Bangladeshi-German cooperation between crafts(wo)men and designers together with a Bangladeshi NGO for village development, resulting in a sustainable, decentralized production based on local textile traditions. The process is as important as the product.



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

by Janet Arnold, Jenny Tiramani, Luca Costigliolo, Sebastien Passot, Armelle Lucas and Johannes Pietsch

The fifth volume of the *Patterns of Fashion* series, published by the School of Historical Dress, includes patterns for 26 pairs of stays, a farthingale, 10 hoops and a rump. 160 pages in full-colour, including the patterns.

Book review by Atelier Nostalgia

The book starts with an extensive introduction with information and new research using primary sources. It describes the different types of materials used, how fashion evolved and how these garments were made historically. It's definitely recommended to read the full introduction as it contains a wealth of information.

Many garments have the well-known drawings as found in the earlier books, but every object is also photographed extensively and when possible mounted to show the shape. Detailed shots give more information about construction. There is also an accompanying artwork so you can see the garment worn in context. One of the highlights are the x-rays. A number of objects have these, and they really show the true inside: how many layers of fabric there are, which way the seam allowances go, where the boning is placed and so on.

All patterns are drawn on the familiar inch-grid, including a legend with cm. New in this book is that the patterns were drawn larger and then scaled down to make them more precise. Also new is that many of the layers are shown individually. For some of the stays the strength layer is not cut the same as the outer layer and the lining might be different still. This makes it very difficult to get to the pattern of the inside layer. This is where the x-rays come in handy. The patterns also show very clearly how the object is stiffened. From baleen boning (sometimes including information on thickness), to steel, wood, extra layers of linen, leather and paper. They also show how exactly all those layers are put together.

The book finishes with a chapter on how to recreate the garments. It includes a number of pictures of replicas made by the School of Historical Dress, so you can see some of the more fragile objects mounted.

It's really a beautiful book, and highly recommended for everyone who wishes to know more about these garments or make one. The book can only be ordered via The School of Historical Dress. www.theschoolofhistoricaldress.org.uk

Calling all train enthusiasts GWR Staff Uniforms



I am a railway historian currently writing a book and wondered if any of your members has access to or knew of definitive information concerning Great Western Railway staff uniforms prior to the Great war.

I'm also interested in information of a railway cartage agent 'Jeayes Kasner' If you have any information on either I would be very grateful if you could e mail me. **Thank you**

Chris Turner optimistic@phonecoop.coop
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Three steps in the indigo dyeing process

The Blue Ganges Travel 8-18 December 2018

For more information please contact Tony Hastings thastings@stlon.com



"Of blues there is only one real dye, indigo"

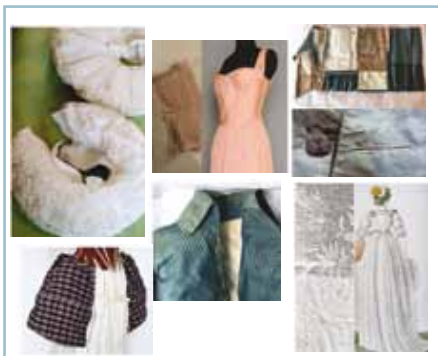
William Morris, 1834 – 96

You are invited to join Tony and Annie Hastings and our guest lecturer Jenny Balfour-Paul, on a unique voyage up the holiest river in India and its tributaries, the Hooghly and Bhagirathi. We will focus on textiles, weaving and dyeing, with a particular emphasis on indigo – its history as a commodity at the time of the East India Company, its huge impact on the world of fashion and commerce, and its current resurgence as a natural alternative to mass-produced synthetic dyes.



Georgian's the flavour of the moment.
This modern take on a Georgian waistcoat

abstracted from
<https://mouseborgdesigns.blogspot.com/2018/10>



Winter courses

See the website for details of courses on tailoring stitches, the art of draping, a hundred years of whitework, how to make, starch and set a ruff, an introduction to farthingales to hoops and fabrics for C18th and C19th menswear.



www.theschoolofhistoricaldress.org.uk

And finally...



How about this as style for the birds?
The Raven pub in Bath has their logo attired in full Georgian rig!

Copy for the next newsletter to Vibeke Ormerod by 24 March please

With this Autumn issue of the magazine you should have:

- Booking forms for Victorian white accessories and March Study Day: *The Power of Colour*
- Membership renewal form for 2019
 - Minutes from the 2018 AGM
 - Finance statement for the AGM
- Nomination forms for Secretary and Programming Assistant.

tulsi
the travel company

Cultural, Textile and Tribal Journeys in India and Bhutan
— Winter 2019-2020 —

Short tour of Rajasthan to include a visit to the Shekavati region and the Pushkar Camel Fair with a visit to Ranthambore Tiger Reserve
November 2019

Tribal tour of Nagaland to coincide with the Hornbill Festival
November/December 2019

Textile tour of the Rann of Kutch combined with visits to Ahmedabad, Udaipur, Ranakpur and Jodhpur.
January 2020

Textile and Craft tour of Kurseong, Darjeeling, Sikkim, Kalimpong and Kolkata.
February 2020

Unaccompanied tours to Bhutan can be arranged at any time.

Visit our new website www.tulsi.uk.com

For brochure and further information please contact Pie Chambers
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