

WECS Wardrobe

Spring issue 2025
£8.50: Free to members

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west of england
costume society



www.wofecostumesociety.org

Calendar

Janet Arnold Study Day The Evolution and Influence of Menswear FROM FUNCTION TO FASHION

Saturday 4 October 2025
■ Bath & County Club

Christmas Meeting MEDIEVAL CHRISTMAS

Saturday 15 November 2025
■ Bath & County Club

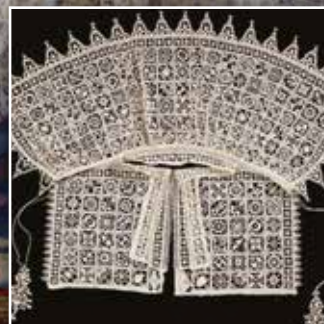
AGM
14 February 2025



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Seventeenth Century Lace
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Janet Arnold October Study Day

October 4 2025

THE EVOLUTION AND INFLUENCE OF MENSWEAR – FROM FUNCTION TO FASHION

Remaining speakers to be confirmed

SARTORIAL SHAPESHIFTING AND GENDERED BODIES

Talk by Callie Blackman

Cally's lecture will explore the evolution of menswear with a focus on tailored clothing and how it has been used to signify and subvert gender over the centuries. Once almost exclusively made by men for men, since the late seventeenth century the tailored suit has been appropriated into the female wardrobe. More recently, men have increasingly adopted garments once only worn by women. From riding habits and power suits to Jean Paul Gaultier's skirts for men, we will take a relaxed look at how tailored clothes have been used to signify and subvert gender.

Cally studied fashion design at St. Martin's School of Art and gained an MA in History of Art (Dress) from the Courtauld Institute. She has taught fashion history at Central Saint Martins for over 20 years.

She has written several books including *100 Years of Fashion Illustration* (2007),

100 Years of Menswear (2009), *100 Years of Fashion* (2012) (all pub. by Laurence King), *A Portrait of Fashion* with Prof. Aileen Ribeiro (2015, published by the National Portrait Gallery), *Fashion Central Saint Martins* with Hywel Davies (2019, published by Thames & Hudson), and contributed a chapter to *Les Couleurs de la Mode* (2023, published by the Palais Galliera, Paris Musées). She has lectured widely including at the National Portrait Gallery, the V&A, Sotheby's Institute, the Courtauld Institute, and the Royal Academy.

Her current research focuses mainly on the representation of fashion in the Lumière brothers' early twentieth century autochrome colour photographic process. Her latest book, *The Colour of Clothes: fashion and dress in autochromes 1907-1930*, was published by Thames & Hudson in March 2025.



Here are the proposed topics for 2026, if you know of any speakers who have experience and could deliver a talk on an aspect of these topics, do please get in touch with Andrea with their details, and put the word out amongst any likely candidates you may know too!

We are still looking into the possibility of holding a members showcase session, so if you have a passion, interest or hobby connected to costume, fashion or textiles that you could speak confidently about for 15 minutes please get in touch with Andrea, there's a lot of talent and experience within our society don't be shy!

February 14th 2026 AGM:

Topic: Fashion and the Older Woman

March 21st 2026 Study Day:

Topic: African, Indian, Japanese contemporary culture and fashion

October 3rd 2026

Janet Arnold Study Day:

Topic: Body Fashions Tattoos Piercing body shape and surgery

November 14th 2026 WECS Christmas Meeting:

Topic: Little Black Dress / Party wear / Fancy Dress

BANK TRANSFER IS BEST!

Convenient though it may be, paying for your booking or membership via PayPal loses WECS the commission on each transaction. This means that for your £25 membership fee, WECS loses just over £1 and for a booking at £40, we lose about £1.50. This may not seem that much but it all adds up and we do our level best to keep our margins tight to give you, our members, good value for your money.

If at all possible, please consider paying by Bank Transfer or cheque. Even better, for your membership you can arrange a Standing Order with your bank and avoid having to remember to renew each year.

Out & About

Bath Fashion Festival

7-8 June 2025
Holburne Museum, Bath



An immersive two-day celebration curated by industry professionals, offering attendees a unique experience to observe the British Fashion Industry up close.

Shop the Fashion Show | Albaray | Caroline Hiron | Alex Box | **Pop-up Designer Shops** | Jodie Kidd | MDLondon | Catherine Hayward | **Accessories** | NRBY | **Showstopping Catwalk** | Lisa Oxenham | **Bramley** | **International & Local Fashion Brands** | MAC Cosmetics | Ateh Jewel | **Interactive Experiences** | Scott Wimsett | Sarah Mower | Wylde Goldsmiths | **Panel talks & Discussions** | **Charl Knitwear** | **Beauty Treatments** | **No.3 Hairdressers**

A two-day festival of fashion held at the iconic Holburne Museum packed with local and international highlights from catwalk shows to panel talks to pop-up shops, workshops and rarely seen installations.

Watch the show-stopping catwalk, shop the pop-ups, explore the installations, listen to expert panels, learn from a workshop, enjoy a lunch, take it all in, make a day of it!

Bathfashionfestival.com

Joséphine

A WOMAN OF TASTE AND FASHION

22 March 2025 – March 2026



Discover the timeless elegance, craftsmanship and innovation of Joséphine Bowes' textile collection in this captivating display. From opulent historical textiles to the cutting-edge creations of French haute couture, highlights include iconic designs 20th and 21st century designers including Yves Saint Laurent, Jeanne Paquin and Elsa Schiaparelli, as well as intricate embroideries and breathtaking lacework. Examples of Joséphine's style influences from the mid-18th century will also be on show, alongside rare surviving pieces from her personal wardrobe and material from the archives.

**Bowes Museum
Barnard Castle
County Durham
DL12 8NP**

Thebowesmuseum.org.uk

Cartier

From 12 April 2025

A major exhibition featuring more than 350 objects, including precious jewels, historic gemstones, iconic watches and clocks, that chart the evolution of Cartier's legacy of art, design and craftsmanship since the turn of the 20th century.



Unflappable. FASHIONING THE 1920S

From 15 February to 2 November 2025

Killerton's exhibition for 2025 - Unflappable, fashioning the 1920s, will explore aspects of thoroughly modern dress 100 years ago.

The exhibition highlights some dazzlingly chic creations including bead embroidered evening gowns, a gold brocade tea gown, dresses inspired by Egyptian iconography and the discovery of Tutankhamun's tomb, some

thoroughly modern clothing for sports and daytime pursuits, and a wedding dress and trousseau, and accessories including shoes, bags, hats and fans.

**Broadclyst,
Exeter, Devon, EX5 3LE**

www.nationaltrust.org.uk



The Edwardians: Age of Elegance The King's Gallery

11 April to 23 November 2025

The King's Gallery presents a regal rewind through history in its exhibition spotlighting the opulent lifestyles of Edwardian Royalty.

The collection, from the Royal Collection Trust, focuses on the possessions from two royal marriages, King Edward VII and Queen Alexandra and King George V and Queen Mary.

Curated by Kathryn Jones, more than 300 items will be displayed in the gallery, including historic pieces of jewellery and clothing. The two royal couples were famed for their extravagant style, and the many riches of Edwardian royalty will be available for close examination, including a first-time display of Queen Mary's 'Love Trophy' Collar necklace. The collection will feature pieces from many prominent luxury brands including Cartier and Fabergé.

Opening times vary – check before visiting.

The King's Gallery,
Buckingham Palace

www.rct.uk



Dress Codes: DECODING THE ROYAL CEREMONIAL DRESS COLLECTION

Until 30 November 2025

Discover never-before-seen royal and court fashion treasures in Dress Codes, a new exhibition at Kensington Palace.

Explore the codes and conventions of royal clothing, and the powerful impact fashion can make when boundaries are pushed and dress codes evolve.

Among the highlights of this exciting new exhibition are pieces worn by a young Queen Elizabeth II, Diana, Princess of Wales, Dame Vivienne Westwood, Princess Margaret and Queen Victoria.

Dress Codes showcases both recognisable and rarely-seen treasures from the Royal Ceremonial Dress Collection, a collection of 10,000 objects spanning 500 years, cared for by Historic Royal Palaces.

Stunning items from the Royal Ceremonial Dress Collection on display in 2025 include an extremely rare Japanese court suit dating from the early 20th century, and a never-before-seen 1920s Reville court dress worn to Buckingham Palace.

Kensington Palace, Kensington Gardens,
London W8 4PX
Hrp.org.uk/kensingtonpalace

Textiles: The Art of Mankind

28 March 2025 – 7 September 2025

Textiles: The Art of Mankind celebrates the ancient and deep entanglement between textiles, people and our world. Through the beauty of textiles, you will encounter human ingenuity that can be traced from pre-history to our digital age.

Textiles reveal the human desire to engage with texture and colour, record histories, thoughts and feelings, and preserve skills to hand down generations. Across the globe, they carry sacred significance, express our cultural regard for animals, while other's symbolise life's mysteries.

Told through themes spanning materials, identity, collaboration, and sustainability, Textiles: The Art of Mankind explores how craft and creativity connects society. This is a rare chance to see objects never before exhibited in the UK including a vibrant textile from Panama depicting a mermaid to represent fertility, a stunning wall hanging reflecting on Sardinia's history of occupation, or an ingenious ceremonial bag shaped like a human hand suggesting a welcome gesture.

Fashion & Textile Museum
83 Bermondsey St, London SE1 3XF
fashiontextilemuseum.org.uk



Rococo Reboot! FASHION 1750 – 1830

4.4.25 - 22.2.26

Eighteenth- and early nineteenth-century fashion inevitably conjures images of opulent, pastel-hued ball gowns, extravagant jewellery, and towering coiffures adorned with feathers, reminiscent of *Marie Antoinette* or *Bridgerton*. But does this on-screen portrayal align with historical reality? The *Rococo Reboot!* exhibition offers the answer, providing a fresh perspective on the fashion world from 1750 to 1830.

Through a thematic journey, *Rococo Reboot!* reveals the role of fashion in everyday life. Did you know that dressing was a true ritual, from meticulously lacing a corset to carefully arranging ribbons and bows? Or that clothing contributed to hygiene? And that urban fashion was a unique universe, with specialised luxury shops and a love for promenading in parks and salons?

Rococo Reboot! guides you through this fascinating period with an array of sensory experiences. Feel the texture of

rustling silk and natural wool, inhale the clove-rose fragrance of typical scented sachets, listen to the fashion gossip of the streets, and marvel at the visual spectacle of evolving silhouettes that defined an era.

What can you expect?

– Anatomy of an Outfit – Discover the layers and structures that shaped fashion: from corsets and voluminous petticoats to refined accessories.

– From Court to City – Prints and magazines show how fashion trends spread

– Men's Fashion in the Spotlight – Designers and filmmakers Dylan Eno and Finn van Tol bring men's clothing of the era to life through innovative AI reconstructions

– Humour and Satire – Satirical prints reveal the playful yet critical side of fashion

– More than Appearance – Fashion was not just a status symbol but also reflected social change during a turbulent period



In short, a visit to *Rococo Reboot!* offers a new perspective on rococo and an immersive, sensory experience of a fashion era full of contrasts and change.

Modemuseum Hasselt
Gashuisstraat 11,
3500 Hasselt, Belgium

www.modemuseumhasselt.be

Power Dressing: 1770-1990

Blandford Fashion Museum
Until November 2025



Fashion and textiles have long been signifiers of power and wealth. Throughout the ages, the colour and fabric of garments communicated the status of the wearer. Certain fabrics and colours have even been banned for lower classes. The style of a garment can enable the wearer to create a statement and take up space. The production of textiles has the power to create fortunes and destabilise entire economies.

The exhibition is split into two rooms: The Powerful Silhouette focuses on how emphasis on shoulders in women's wear can create a commanding figure, from the shoulder pads of the 1980s to Romantic leg-of-mutton sleeves of the 1820s.

Power & Textiles examines the cultural and economic significance of certain fabrics through time, from sumptuary laws and velvet to paisley shawls and the British Empire.

Blandford Fashion Museum,
Lime Tree House, 11 The Plocks, Blandford Forum DT11 7AA

blandfordfashionmuseum.co.uk



Splash! A Century of Swimming and Style

28.3.25 - 17.8.25

A major exhibition celebrating our enduring love of the water over the last 100 years. Explore the full spectrum of the design of swimming – from sports performance and fashion, to architecture.

Across three in-depth sections that reflect the three locations in which we swim – the pool, the lido and nature – the exhibition dives into design's role in shaping our relationship with swimming, both in the water and beside it.

The exhibition's story starts in the 1920s, when swimwear began to be marketed for swimming rather than the Victorian's preference for bathing,

and when beach holidays exploded in popularity. It explores right up to the present day, and swimming's role in modern life such as how it influences and subverts our ideas of body autonomy and agency, as well as its link to environmental issues.

Discover over 200 objects, collectively exploring swimming's evolution in its social, cultural, technological and environmental contexts, including Pamela Anderson's sensational Baywatch swimsuit, the first Olympic solo swimming gold medal won by a British woman, and a selection of eye-catching men's Speedos from the

1980s. Other objects on view are the banned 'technical doping' LZR Racer swimsuit, one of the earliest surviving examples of a bikini, and a detailed architectural model of the Zaha Hadid-designed London 2012 Aquatics Centre.

Splash! is guest-curated by Amber Butchart, a dress and design historian and broadcaster known for her history segments on BBC One's The Great British Sewing Bee.

The Design Museum
224 – 238 Kensington High Street
London W8 6AG

Designmuseum.org



Thread Memory: EMBROIDERY FROM PALESTINE

From 26 June 2025

Explore the history of Palestinian dress and the ancient practice of elaborate hand-embroidery.

Tatreez is an ancient practice of elaborate hand-embroidery, and each region of Palestine has its own distinct and identifiable style making embroidery a language as much as a craft. For centuries, a Palestinian woman's dress – its cut, colour, textiles, stitches and motifs – reflected her life story. Written into garments are the signs of youth or grief, the marks of

motherhood and rural life, as well as the traces of social, political and economic change in Palestine, from the late nineteenth century to the present.

Thread Memory also features contemporary embroidered dress, including newly commissioned looks from Palestinian fashion designers building upon inherited cultural traditions. Work by contemporary artists engaging with tatreez will sit next to the traditional dress on display, alongside interviews with Palestinian embroiderers.



V & A Dundee
1 Riverside Esplanade
Dundee DD1 4EZ
vam.co.uk/dundee

Bath Fashion Museum



While Bath's Fashion Museum might still have to wait a while for its new home, that hasn't stopped it getting at least part of its vast collection on show to the public.

Fashion Museum Bath has been awarded a £20,000 Arts Council England National Lottery grant for its *Explore the Collection* project. This pilot initiative aims to develop the museum's first searchable online catalogue in collaboration with Bath & North East Somerset Libraries, significantly transforming access to the Museum's renowned collection.

The project is being supported using public funding by Arts Council England, through its Unlocking Collections programme within National Lottery Project Grants, which aims to enable museums to develop collections-based work and increase public engagement.

Grayson Perry: Delusions of Grandeur

28 March - 26 October 2025



Grayson Perry: Delusions of Grandeur presents over 40 new works by Sir Grayson Perry (1960). In the largest contemporary exhibition ever held at the museum, visitors will encounter ceramics, tapestries and works on paper amongst others, displayed alongside masterpieces from the collection that helped shape Perry's vision for this landmark show.

Delusions of Grandeur will interrogate the very nature of craft-making and our drive for perfectionism. Intricate handcrafted objects will be shown alongside works made with digital technology – comparing an object that may have taken thousands of hours to create against one that was possible with the click of a button. Through

these contrasting approaches, Perry will ask the viewer to contemplate questions concerning authenticity and the artist's role in the future.

Marking the artist's 65th birthday, *Delusions of Grandeur* offers an elaborate commentary on the very nature of making and collecting art. Touching upon themes including the gendering of decoration, the exhibition will be a major moment for one of the country's most respected artists.

The Wallace Collection
Hertford House
Manchester Square
London
W1U 3BN

Wallacecollection.org



West of England Costume Society Meeting 16 December 2024

Paul Henry - the Kilt Report by Caroline Levett



The Table that greeted us

At the front of the room was a table laden with a promising array of fabrics – at one end some wool straight from the sheep and at the other a number of exquisitely made kilts.

Between the two examples of woven cloth, skeins of died wool and swatches of fabric. kilts. Paul Henry's inspiring talk would take us across the table from the sheep to the kilts.



Lincolnshire Longwool

The origins of Tartan

Around the world many different animals give fibre for clothing: goats, alpaca, rabbits, camels, cats, dogs... He has worked with all of these, but his talk would concentrate on sheep – which are not all the same. A piece of South African sheepskin has wool so short that it would be impossible to spin the fibres – it can only make a garment as sheepskin. The most famous breed in England in the 1300s was the Lincolnshire Longwool sheep which made Norfolk extremely wealthy (the Cotswold Longwool sheep was similar but not the same). The fleece has a mix of straight and curly wool with very long locks and it can be spun extremely fine and has a good sheen. Wensleydale sheep have even longer wool and look like rastafarians. Their yarn is probably as long as it is practicable to spin. The wool of Jacob sheep has much shorter staple and a mix of cream and brown; it makes fluffy yarn which is good for knitting. Seaweed fed sheep offer different wool again.

To make worsted yarn – named for a town in Norfolk - the fibre was combed and not carded which retained only the long fibres making a rougher but much stronger and finer thread. Carding

retained the fluffy shorter threads making a softer and warmer wool but less hardwearing woollen cloth.

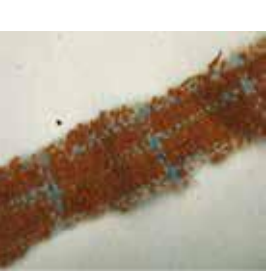
The first wool fabrics were not woven. When wool fell off sheep, and was trampled on and rained on and worse until it formed felt. From Mesopotamia to Ulan Bator tents are made of felt - not woven fabric. The liquid used can simply be soap and water. (Paul showed us a small wad of felt which had formed itself in his trouser pocket where collected wool fibres had been accidentally put through a machine wash.) Felt can be made in many colours using those of the sheep such as Jacobs but also by being dyed. It is it is easy to mend holes in felt by simply tacking on a new bit. Felt existed 25,000 years ago. In the 1960s Habitat popularised a fabric with felt flowers.

When you are holding wool fibres taken from a fence, it is natural to fiddle with the wool and start to twist it. This is the start of spinning. If you use a stick rather than your fingers and then add a stone or potato weight, or a piece of clay, you have a drop spindle. This was the only means of spinning around the world until about 1400. You can spin with the weight at the top and achieve a slightly finer yarn and this is what Paul

Henry himself prefers. If you combine two threads of yarn or more by twisting them together in the reverse direction you make two or more ply yarn.

Once you have spun the wool and plied it, the next thing is to weave it. You can use the natural colours of, for example, Jacob's wool to make a graded fabric or stripes or a check. With the addition of a simple dye to white wool you can make a third colour, for example, onion skin to make yellow and so you can make a tartan. This Paul described as a regular arrangement in both warp and weft which is repeated to form a sett.

The earliest examples from China Russia or Nepal were found on ice mummies who had felted leggings and woven tartan cloth; in about 1500 BC the yarns were dyed with indigo and madder.



A reproduction of an Asian indigo and madder dyed sample from 1500BC



Falkirk check

In Britain the oldest examples were the Falkirk check houndstooth black and white which was found as the stopper of a flask of Roman coins dated to about 250 AD.

Natural dyes can be used to make a whole rainbow of colours. Wool can be dyed in the yarn, which is usual with tartan, or dyed in the wool so that multiple colours are combined in the initial spinning – this makes a tweed yarn.

Harris Tweed has to be made with Scottish wool and woven in a house or garage on a man powered machine. (The shuttle however does not need to be thrown manually.) Frequently the beams are delivered already wound. Although some niche weavers use natural dye to make Harris tweed most use artificial dyes.

Tartan in Scotland

The earliest recognisable Scottish tartan is Glen Affric from about 1500 with four colours in a sequence of squares and lines and found in a Peat bog

The first use of tartan in the Highlands in Scotland was in the Highlands as the Great Kilt. This was a plaid – a cloth about four yards long and two 28"



A rainbow swatch of natural dyes

widths of cloth were worn as a blanket with a belt. The word plaid means blanket. It was also called a filliemor. Kiltting is the pleating of the fabric into the belt. Americans now tend to call the fabric plaid although the original meaning of plaid is simply blanket.



Glen Affric tartan 1500's

Following the 1715 Jacobite rebellion, General Wade (he of the roads) proposed the British Government raise a watch with the aim of stopping clans fighting. They were to wear Tartan – and so the Black Watch tartan was created in black, green and dark blue the sett goes ABACAB. Over the centuries new companies added other



Great Kilt or Filliemor

colours. At the same time there was a proscription issued that men could not wear highland clothes, specifically not "tartan great Coates" or "the unmanly garment of the Highlanders". The proscription did not apply to the army or to women or to those in the borders or the lowlands. Interestingly at Culloden both sides wore tartan and it was cockades not tartans that were the main identifiers.

In 1780 proscription was lifted. People could wear what they liked. In 1805 Walter Scott published his first novel. The firm of William Wilson had originated in Bannockburn in about 1750 and dominated tartan weaving into the 20th century. They were enterprising and extraordinarily good at publicity. One of the earliest tartans was madder and back squares this was sold as Rob Roy on the back of Walter Scott's novel. The firm also produced a green and black tartan sold as Robin Hood.



Rob Roy and Robin Hood

Scott became immensely popular and orchestrated an enormous party in 1822 with George IV as the honoured guest. Everyone was told to wear tartan. In 1819 in preparation for the Great Party, William Wilson published sample books which codified 125 tartans that could be ordered through an agent. When Captain Kidd ordered an immense quantity of tartan to clothe his slaves in the West Indies, pattern #153 in the patent book was renamed 'Kidd'. McLean and Campbell followed and gradually many of the numbers were replaced with names. The sample books still exist, William Wilson only stopped trading in 1923.

The King was keen to demonstrate his Scottish credentials and in preparation for the 1822 celebrations he had Royal Stewart – or Stuart... tartan created. Variations of the tartan replace the red square with green or black. In Balmoral the square is marl, a mix of black and white fibres.

Most sets have a 6 - 9 inch repeat. Ogilvy tartan has seven colours and a fearsome 23" repeat. Tartans can be woven with any weight of yarn - the pattern remains the same but the sett is larger or smaller depending on the thickness of the yarn. Lightweight yarns are suitable for dresses and for kilts.

Development of the kilt

The great kilt was modified by the military in the early 1740s to a single width 27 inches by three and three quarter yards with box pleats. The spare fabric was not cut at the pleats so the fabric could be turned and remade when worn. There was generally a separate waistband. By 1822 the three and three quarter yards had grown to 8 yards with a sense of the more fabric the better. (There is a reference to the army having 12yd kilts in the early 1700s.) The fabric was a single hand loom width 27 inches and the selvaige was used to form the hem. With eight yards the pleats became knife pleats and this has become standard, although broadloom cloth makes two kilts to a width.

Paul Henry explained that he generally uses wool fabric but many modern kilts are made with a polyester mix for example for school uniforms. He sews his kilts by hand (except for applying the waistband) using a small back stitch immediately adjacent to the fold. He presses each pleat as he goes and when the pleats are complete he lays the finished work on a damp cloth with a damp cloth over and presses it with a really hot iron very hard. He leaves the piece on a plastic covered board so that it takes some time to dry out and so set the fabric. He sews with Guterman polyester thread as being the best balance of providing strength without cutting the yarn. Historically wool thread would have been used, but that generally rots. Silk or linen thread cut the fabric. Each pleat is tapered to make the difference between the waist and the hip measurement. For women's kilts there is usually an additional dart at each side towards the front. Once the pleats have been formed, a line of stitching is sewn at the bottom of the pleats - the staking line - to stop them dropping, and then spare fabric is cut off each of the pleats above this line. A piece of linen shirting is applied as a stabiliser, then tailors' canvas fixed with pad stitches from the inside. The waistband is machined in place. Paul Henry chooses to line his kilts from the waistband to just below the staking line. He cuts the wrap edge to an A line and adds 3 separately made fringes. He

explained that the army was mean and did not bother with fringing. The selvaige forms the hem: the finest cloth is woven with herring bone selvaige; more modern weaving produces a thicker selvaige as each fibre is caught and woven back.



The Wilson 1819 palette

Evolution of colours and designs

In 1819 Wilson froze the colours that could be used in tartans. People commissioning weaving could issue instructions to vary from the samples. Dress tartans had white in them until now typically used in highland dancing weaving fabrics for women but also for men's formal dress. The original William Wilson colours were strictly controlled, dark and quite modern looking. In the 1930s a new 'ancient' palette was created with more muted colours. In the 1950s another set of colours called 'reproduction' also quite muted were created. Finally in the 1980s and 90s twenty nine colours were created which are described as 'muted' with the Wilson bright red replaced by a duller maroon.

Old tartans are reproduced, and new tartans have been commissioned by organisations as varied as the Australian Government - favouring Uluru colours, and Clan Claus.

Paul and his Kilts

Paul has been sewing since he was eight or nine. He grew up in Northern Ireland and although his family was Scottish they were from the borders where it was not normal to work kilts. His mother and sister both sewed, and his father made sails.

In lockdown Paul Henry had a tartan cloth made in tweed. The lining fabric was printed with photographs of flowers he took during his daily visit to his garden.



Paul's Lockdown kilt lining

In the mid 1700s a rather colourful character from Manchester ended up fighting for the Jacobites and the Young Pretender, and after a series of events including jail and escaping through a hole in the wall, fleeing to Flanders and onwards to France, supporting Bonnie Prince Charlie and ending up acting as a manufacturers agent, a spy, a chemist, a government trade advisor, and subsequently setting up textile mills in Rouen, and ultimately elevated to the French Aristocracy and even rubbing shoulders with Thomas Jefferson and Benjamin Franklin. At some point during all these adventures John Holker managed several thriving cotton mills and left at least one excellent bound book of working samples in the 1750s. One of these swatches, No 115, was of a very unusual nine colour tartan in strong and wonderful colours, incidentally all naturally dyed. And this was the source of the vibrant tartan that Paul commissioned to be woven and was wearing for us, with a truly festive air.

Caroline Levett, November 2024



Paul and his 115 kilt, with Clan Santa tartan on the table

Untold lives at Kensington Palace

On a lovely summers day at the end of August last year, I spent part of the day visiting the exhibition at Kensington Palace – “Untold Lives: A Palace at Work”.

The exhibition at Kensington Palace highlighted the overlooked people who ran royal palaces over 300 years ago. The exhibition gave an insight into the servants and courtiers who worked tirelessly behind the scenes to maintain, protect and promote the monarch and the palaces. From pages to cooks, from wetnurses to seamstresses, a host of workers from all walks of life used their skills and expertise to look after the royal family and their homes. A unique collection of objects – some of which have never been on public display before – Untold Lives: A Palace at Work explored the lives and contributions of these forgotten figures for the first time.

I concentrated on the clothing, fine embroidery and skilled needlework on display but many other objects gave a fascinating picture of the life of the “downstairs” staff.

On entering the exhibition, you were greeted by the most delicate lace dress made for Queen Charlotte by highly skilled lace makers and dress makers who stitched together strips of handmade lace from Brussels, adorned with the letter “C” for Charlotte. Not far away was Mrs Thielcke’s apron. Ann Elizabeth Thielcke was a German wardrobe woman assigned to Queen Charlotte in 1786. Ann dressed the Queen’s hair every morning and was described by author and supervisor Fanny Burney as “a very good sort of woman, plain, sensible, clear headed”. This apron is very rare as servants’ everyday clothing does not usually survive.



There was a cotton and lace christening gown on display which was probably worn by Edward Duke of Kent, son of George III and future father of Queen Victoria, at his baptism in 1767. It was given to Anne Percy along with a lock of hair in gratitude for her sustaining work breastfeeding the royal children.

A piece of furniture that caught my eye was an armchair from Queen Charlotte’s bedchamber suite, embroidered by Mrs Wright’s Royal School of Embroidering Females, 1780s. The chair shows the artistry and labour of orphaned young women taught at Phoebe Wright’s embroidery school in Soho. The chair was commissioned by Queen Charlotte, supporting girls with few options besides domestic service.



Earlier examples of Royal clothing on display were William III’s vest and stockings by an unnamed maker, 1690, made of luxurious silk, among the oldest surviving clothes of a British monarch. William was ceremonially dressed by his Gentlemen of the Bedchamber, all Lords, his political supporters and advisors. There was George IV’s bonnet, 1762, handstitched in linen made for the future George IV as a baby. There were Footman’s and Groom’s livery on display by unnamed German makers around 1823/1832.

At Kensington Palace, Queen Anne requested fresh candles every night and her enterprising footman, William Fortnum, sold the leftover wax. By 1707, Fortnum had made enough money to resign and start a grocery business with his landlord – Hugh Mason.

The Exhibition really covered everything it said in the title, an area of Royal life that always fascinates. All aspects of the life “below stairs” at the Palace was covered, right up to the present day but not much costume displayed after the Victorian period.

Ann Brown



(Lee) Alexander McQueen

1969-2010

Report by Liz Booty on Sally Chidlow Grant's talk at the WECS AGM

(Lee) Alexander McQueen 1969-2010 - One of the world's most iconoclastic designers coming from humble East End of London beginnings who managed to catapult himself to fame and success creating the most beautiful clothes with his unique talent and fashion vision. As he said "When I'm dead and gone people will know that the 21st century was started by Alexander McQueen"



Sally Chidlow Grant

Sally Chidlow Grant gave us a most illuminating talk about his life, influences and success - a character that has intrigued me. My interest started when I was fortunate enough to meet him when he was being interviewed by Colin McDowell in the very early years of his career - such an unlikely yet driven person.

There was no stellar school career preferring to draw clothes, leaving at the age of 16 with one Art GCSE with little idea about his future. He saw a programme about Saville Row tailors along with his Mum, who was his 'rock' in his life. This struck a chord in him and he managed to obtain an interview with the head tailor at Anderson and Shepherd who was said to have been so impressed by his enthusiasm that he offered to take him on as an apprentice in 1986. He completed his tasks to a very high standard and completed his apprenticeship in two years instead of three. He absorbed it all and was involved a little in the making of a jacket for the Prince of Wales. He progressed to Gieves & Hawkes where he learnt to cut trousers - cutting is a very different skill from tailoring. This tailoring background was a huge influence on his subsequent work.

He worked for a while at Angels and Bermans, the theatrical costumier, for Koji Tatsuno as a pattern cutter but soon decided to take his luck to find work in Milan with very little money but with his sketches. He succeeded in being taken on by Romeo Gigli, the designer who was admired for understated, romantic designs. This experience helped him develop the sense of sculptural form and shape and taught him how to manipulate fabrics. After a year he felt he needed to return to education and was awarded a place on the prestigious MA course at St. Martins.

He could only afford poor quality fabrics, purchased in the market - usually black but was strongly encouraged to use better quality fabrics and the college managed to financially aid this. He immersed himself in

researching, often at the V&A, and was known to be very hard working - on his very steep learning curve, maximising the opportunities offered by his course. He was said to have been a nightmare student because he knew more than his tutors but they were able to constantly encourage him. Now he had all the skills that allowed him to realise his creations. Inspired by his mother's lifelong obsession with Jack the Ripper he called his graduate collection 'Jack the Ripper stalking his Victims'. During his personal research he found that Victorian sex workers used to sell their hair so he took a lock of hair, encased in plastic and attached it as a label to each item of his collection.



This collection created a stir and caught the interest of Isabella Blow who was to become his mentor, muse, friend and promoter, and who purchased the whole collection. She was a bohemian and eccentric but very well-connected fashion stylist having worked for Vogue and The Tatler. This helped him to get his clothes featured in these prestigious magazines along with many useful connections. She would wear his creations to fashion shows along with hats created by Philip Treacy - always creating a stir and valuable press coverage.

The Alexander McQueen label was born in 1992. He had found his signature, his 'voice', by his early twenties. He had developed the ability to manipulate unusual fabrics such as rubber and latex, to alter traditional patterns, use digital printing and become more outspoken with his influences - sexuality, S & M, pornography - enjoying the reputation of being a 'bad boy'!

Brit/Culture/BritArt/BritFashion was all



the rage with buyers flocking to London from all over the world. His ideas were quite hostile and aggressive but somehow feminine, enjoyed by women who wanted to feel empowered. He built up a loyal team of skilled workers around him. By 1996 was named British Designer of the Year - (awarded another four times after that) and was headhunted to be head designer at Givenchy to succeed John Galliano who moved to Dior - this horrified the French press!

He updated the House to the modern age shaking up the Givenchy workers who were unused to his way of working. He kept a sewing machine on his desk and was technically involved at every stage of his designs being realised - this won their respect. It was said that a McQueen garment looked as though it had been made by human fairies. It was an uneasy alliance as he felt unable to fully express himself and he had a huge workload designing 10 collections a year while still being head of both the couture and diffusion ranges with the financial backers always seeking more and more. He left in 2001.

"Working in an atelier for Givenchy, was fundamental to my career. Because I was a tailor, I didn't totally understand softness or lightness. I

learnt lightness at Givenchy. I was a tailor, at Saville Row. At Givenchy I learnt to soften. For me, it was an education. As a designer I could have left it behind. But working at Givenchy helped me learn my craft”.

“You’ve got to know the rules to break them. That’s what I’m here for, to demolish the rules but to keep the tradition. I spent a long time learning how to construct clothes which is important before you can reconstruct them. I want to be the purveyor of a certain silhouette or a way of cutting so that when I’m dead and gone people will know that the 21st century was started by Alexander McQueen”

“Everything I do is based on tailoring”

He exploded onto the international fashion scene with his “Bumster’ trousers, sharp frock coats, corroded



Alexander verbally expressed himself quite crudely and unfiltered and was very temperamental but his work ethic was exceptional and all involving.

“I oscillate between life and death, happiness and sadness, good and evil”

When Isabella Blow took her own life in 2007 it had a profound effect on him. He dedicated his Spring/Summer 2008 collection to her sending out enormous poster-sized invitations depicting the late Blow riding to heaven in a chariot pulled by two Pegasi and integrating the theme of birds into his designs. His mother’s own death in 2010 led to him taking his own life shortly after but the work pressures on him had been immense. A huge loss to us all. I wonder if this stream of such creativity could have been maintained at such a pace.

One of our members had bought in three of her McQueen garments from his Ready-to-Wear collection - this allowed us to see the beauty of his clothes each with their ‘twist’ - many thanks to that member!

His label continues and his flagship shop is in Bond Street - if interested go into it, they welcome members of the public. One floor is dedicated to showing one of his past collections - it is fascinating. There is the McQueen@ Alexander McQueen YouTube channel. One in particular I have found particularly fascinating ‘Follow Head of Atelier, Judy Hall, as she gives a step-by-step demonstration for McQueen Roses’ his 2019 collection. It is in the McQueen Creators section.

All slides and quotes taken from V&A book “Savage Beauty”



fabrics, slotted leather, shredded, flesh-revealing lace and ripped fabrics to great effect. He used historical references including Flemish artists, Tudor costume and historical events with the latter leading to his controversial ‘Highland Rape’ collection of 1995 based on his Scottish heritage and referencing the Highland Clearances of the 18th and 19th century. **“I like to challenge history”.**

By now he was taking drugs and drinking heavily but his creativity knew no bounds. He saw fashion as art and had the ability to execute his ideas. His shows were like performance art - dramatic and intense. At one notable show he had a model standing on a turntable in a plain full skirted quite styled dress with two robots spraying paint on it as she was being rotated!

His spectacular catwalk shows were an array of one-off creations, not intended for production. He worked with a wide range of materials and skilled craftspeople including Philip Treacy.

“I think we need not to be racist and mix things up a bit culturally”

“I have always loved the mechanics of nature and to a greater or lesser extent my work has always been informed by that”

Seventeenth Century Lace 'a pretty toy now greatly in request'

A talk by Pat Poppy

Report by Linda Watts



The lacemaker. Caspar Netscher. 1662. Wallace Collection

Pat's talk looked at the different types of lace available during the 17th century along with details on how it was made and sold and who wore it.

A portrait of Richard Sackville, 3rd Earl of Dorset from around 1613 shows him wearing a richly adorned suit and an inventory of his clothing describes a cloak laced with seven embroidered laces of gold and black silk which were probably woven.



Richard Sackville (1589–1624), 3rd Earl of Dorset by William Larkin. Kenwood

Lace and laces at this time are often of the type used to lace together a gown or other items of clothing before the invention of modern closures. Giles Moore bought for his niece Margaret 'two silk laces to lace the gowne 8d'.

There were also more elaborate plaited narrow laces which were applied to garments to embellish them. They were often made of fine gold, silver and silk threads



Charles I by Daniel Mytens. 1629.

In 1629 Charles I is portrayed in a suit

heavily decorated in applied lace. His wardrobe accounts describe similar suits, one with 'two silver open laces 8 times sowed on verie thick' with a matching cloak. The cost of the outfit was £63 8s 10d. In France Louis XIII passed sumptuary laws to stop people wearing lace and the English followed suit. A later portrait of Charles I by Van Dyck shows him in a plain doublet with a minimal amount of lace but this lace free period did not last.

Pat showed us examples of a man's doublet of silver gilt tissue with silver gilt bobbin lace and a woman's satin bodice trimmed with parchment lace of the 1660s. The parchment lace consists of strips of parchment covered in silk and the strips are incorporated in a background of bobbin lace. It is

further embellished with purl which is a thin spiral of metal wire.



Doublet. 1625-30. Victoria & Albert Museum



Bodice. 1660-9. Victoria & Albert Museum with detail of parchment lace

Lace making was well established in Honiton by 1640 and in 1630s Devon it was noted 'here is made an abundance of bone lace, a pretty toy now greatly in request'. Bobbin lace was called bone lace at that time as the bobbins used to make the lace were made from bone.



Honiton lace 1640. All Hallows Museum, Honiton



Bobbin lace band, possibly belonging to Admiral Jacob van Wassenaer (1610-65). 1630s Rijksmuseum.

In cutwork the fabric is stitched and areas of fabric cut away. There are examples of matching sets of linen accessories: sleeves, collar, coif and forehead cloth in matching designs. In 1649 Rachel Countess of Bath paid £2 for 'a fine Holland handkerchief and cuffs and mending other plain linen and making a band and cuffs' to her bandwoman Mrs Watson. The Earl of Bath employs Mr Brace a bandmaker. The handkerchief was usually a large square of fabric folded in half diagonally and worn around the neck. In records the term kerchief can be listed as kercher, neckerchief, handkerchief and confusingly neckhandkerchief but are worn around the neck.



Hester Tradescant and her stepchildren. c.1644. Ashmolean Museum



17th century parchment with a piece of unfinished needle lace on it

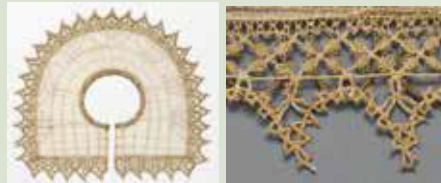
An illustration showed ladies using cushions for making lace and for sewing. Some were quite elaborate with a box or drawer underneath to store equipment. Today we would call the cushion for lace making, a pillow.



Accounts of the time show that lace was priced depending on size and design. Four yards of lace at 2s i.e. 6d a yard was a cheap lace and in 1641 the Marquis of Hertford paid 10s a yard for his lace which would have been more elaborate.

A survey of Salisbury looked at how many of the population were in poverty and said that 'no child be suffered to beg but that all the children of the poor that are not able to relieve them be set to sewing, knitting, bone lace making or some other handiwork' so that they had the skills to earn a wage.

Pat showed us a slide of a rebato or 'head on a plate' collar. The example shown from the Metropolitan Museum New York is a flat fabric collar edged with metallic bobbin lace and supported by wire so that it frames the head.



Rebato. Metropolitan Museum, New York

Metallic bobbin lace in gold and silver was often sold by weight as the value was in the metal. For this reason not much survives as it was dismantled to recover the valuable metal. There were also cheaper fake gold laces made from copper. At the marriage of Elizabeth Stuart in 1613 each of the pages wore suits decorated with copper lace, over two pounds in weight.



Gold bobbin lace. 17th century. Philadelphia Museum of Art

Pepys commented on the gold lace on his new suit 'it was too fine with the gold lace at the hands, that I was afraid to be seen in it'. He was worried about getting above his station and later got his tailor to remove the gold lace.

Flanders bobbin lace was very costly and one example at almost £1 10s a yard is a very expensive lace and only available to those who could afford it.

Those of lesser means were able to purchase ready-made items and Chapmen took their wares around the country to be sold. Lace was being sold from 1d to 3s 8d a yard according to records from the time.

Hester Pinney and her sisters, originally from Bristol had shops at the London Exchanges where they sold lace. They also repaired and laundered it and arranged apprenticeships for girls in lace making in London.

Most lace was worked in white but black lace was available. This was made of silk and rarely survives as the iron mordant used in dyeing destroys the fibres.



Later in the century point de Venise a needle lace from Venice was very fashionable. It was terribly expensive and in 1674 James Master paid £10 for a gorget for his wife and a bill for 8 items of Venetian point lace for Charles II came to £80. The French were so concerned about the amount of Venetian lace being imported that Louis XIV's finance minister established a Royal Workshop in Alençon to make lace in the Venetian style. There was already a thriving lace industry in Alençon so the workers had the necessary skills. Although most Venetian lace flounces have been cut up and reused there are a few surviving examples, one in the V&A is 10 feet long by 10.5 inches wide.



Needle Lace Collar 1660s – Bowes Museum

Finally, Pat recommended a visit to the extensive Blackburne collection of lace at the Bowes Museum, Barnard Castle. The Blackburnes were lace dealers (founded 1852) who also collected lace and in 2006 their descendants gave their large collection to the Museum.



Linen cutwork and needle lace band c.1635. Bowes Museum.

Reticella lace is another form of cutwork, stitched onto a ground fabric which is cut away and once finished the fabric is hardly visible.



Panels of reticella lace. c.1600-c.1615. Rijksmuseum

Young ladies were learning to do these cutworks as part of their education. The Goodhart Collection at Montacute House, near Yeovil, has good examples of seventeenth century samplers. The popularity of this work may have had something to do with sumptuary laws forbidding the wearing of foreign cutworks in the lower levels of society.

Needle lace was also being worked at this time. There is no background fabric. The design is drawn onto parchment and threads couched down following the design. Areas between these threads are filled with needle lace stitches and the whole design is detached from the parchment when completed.

Painting the Intricacies of Early Lace

A talk by Dr Sophie Ploeg

Report by Angela Bailey

Dr Sophie Ploeg is an artist and art historian who in 2013 won a BP National Portrait Gallery travel grant award to 'allow artists to broaden their horizons and come back with new work' to be exhibited the following year.

Following up her interest in painting textures of all kinds, she decided to research the depiction of lace in English and Dutch portraits from the late Tudors to around 1640. Her initial enquiries, at the obvious places such as the V & A, went nowhere (staff on leave, refurbishments and so forth) and so she went on a lace trail including Honiton, Bruges, Bath and Sudeley Castle. The research, on the history and role of lace in clothes and portraits continued well after the initial year; there's a book and, of course, blog posts.

been done by painting the black dress background first, and then overlaying with fine white paint, using a very small brush accurately to depict the finest detail of the lace. The bows, pearls and rosettes on the shoulders achieve a more 3D effect.

This technique can be seen in Hilliard's miniature of Mary Herbert (c.1590), which at 54 mm in diameter, is a wonder of the art (Image 4). This watercolour on vellum shows Mary's halo-like ruff, with its folds of cutwork reticella lace, which would have been starched and supported with wires. Hilliard achieved this effect by painting the lace bright white near the face with thick lead paint. The thicker the paint the brighter and whiter the effect, which, standing proud of the surface, gives a 3D effect



The types of lace produced in that period (Images 1 & 2) included cut work (reticella), bobbin, and needle lace. As time went on the techniques and uses of lace changed, from decorated edgings to enormous ruffs and collars, and so did the way lace was depicted in portraiture. The portraits depicted the status as well as the identity of the sitter.

In her talk Sophie concentrated on four artists: Nicholas Hilliard, William Larkin, Cornelis Johnson and Anthony van Dyck.

The first portrait she showed us was the Elizabeth I Armada portrait (1588) (Image 3), one of three known, by three different artists. This one is thought to be by George Gower, but the original image of Elizabeth I used for all three has been attributed to Nicholas Hilliard, the miniaturist. In Gower's image one can see that the ruff has a linen inner section, and that the outer, single layer ruff consists of small circular patterns with a needle lace edging. Sophie explained that this would have

to the folds. The gold and silver jewellery were painted with gold and silver, to recreate the effects of the jewellery Mary wore (this now appears tarnished with time). Again, Hilliard would have overpainted the lace on to the black background, using grades of white to draw out the patterns, folds, and threads, and accentuating the white in the inner folds to focus the viewer's attention on the face.

Edward Norgate, in his 1627 book on painting miniatures, advises artists 'for the apparel, Linnen, Jewells, pearle and such like, you are to lay them before you in the same posture as your designe is, and when you are





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overdress, the golden embroidery, the handkerchief edged with reticella lace and borders of needle lace depicted, seemingly to the last stitch. Tiny paint dots suggest the picots on the handkerchief.

However, the lace in the ruff and cuffs (**Image 6**) differs between the two images: Anne's (left) seems to be drawn threadwork, while Diana's has a bobbin lace edging. The ruffs fade into a dark background behind their heads: Sophie thinks that the effect could have been achieved by applying a wash of dark paint on top of the white lace patterns, then painting the patterns of the ruffs and cuffs in the round, thus showing the folds of the lace. Diana's ruff shows that the underpainting near the face is brighter, showing that it was gathered near the neck, and giving focus to the face. The ruffs fade behind the head in both images.

Another full length portrait by William Larkin is of Richard Sackville, Earl of Dorset (1613) (**Image 7**). This was a snappy dresser: an inventory of his clothes taken in 1627 confirms that the painter did not exaggerate the outfit. His lordship is wearing a large flat cutwork collar with needle lace scallops with alternating designs at the edge. The collar's inner section is painted in white with a cream



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alone, you may take your own time to finish them, with as much neatnes and perfection as you please, or can'. Sophie felt that it was likely that Hilliard did indeed use mannequins for his work, as no preliminary studies appear to exist.

William Larkin (1580's-1619) was a master of painting fabrics, embroidery and lace. His portraits are on a different scale to Hilliard's - many over 2m high, and also meticulously painted - even the silk curtains that gave him the moniker 'the curtain master'. His portraits of twins Anne and Diana Cecil (**Image 5**), show the girls, who would have been about 13 at the time, in identical dresses (did he paint one dress twice, or were there two dresses, I ask myself...), with every detail of the slashed



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underlayer, the whole supported with wire. We can't see through the collar, which suggests that the waistcoat and cloak were painted around the scallops and is not visible through the lace.

Larkin seems to be at a pivot point in the way painting portraits was developing, an interim period when lace was still depicted in great detail: he painted lace in the manner of his contemporaries, with each thread recorded and patterns easily read. However, his use of shading to give character and depth to the faces, looks forward to the new style of artists from Europe such as Mytens and van Dyck. As it happens the fashion in lace was also changing: bobbin lace was becoming increasingly popular while cut lace was going out of fashion.

As the 17th century developed, painters started to concentrate even more on the character of the sitter. The 1629 Cornelis Johnson portrait of an unknown man (**Image 8**) shows the newer fashion of the 'falling bands' collar made of softer bobbin lace, and in this case, in a floral design with distinct rounded petals on the scalloped edging. The contrast effect was made using a fine brush with white paint on top of grey priming: in some of his paintings the white paint was mixed with a little blue to make it appear whiter. The lace collar was not painted on top of the black doublet, as would have been normal practice for Hilliard and Larkin, rather the doublet was painted around it. Another portrait by Johnson (**Image 9**) shows a band

with floral and leaf patterns made with needle lace.

By the time that van Dyck painted the famous portrait of King Charles 1 (**Image 10**), commissioned to be sent to the sculptor Bernini to create a marble bust of the king, collars were denser and mainly made of bobbin lace. They are different in each version of his image, but accurately show the varying patterns of lace. At the left, there's a floral design; in the middle a pointed scalloped collar, and on the right, alternating scallop designs. Van Dyck uses grey under painting to represent the visual effect of the lace, and achieves a shading effect on the lace where the face casts a shadow on the collar. The clothing under the lace is only visible in small dabs of colour, and these were added after the white lace had been painted, thus enhancing the transparent effect of the lace. Sophie described this as 'negative space' which was painted on top of the white paint. Bridging threads are not shown. This reversal of painting technique flowed out of the the change in lace fashion, the fabric becoming denser and more fluid (perhaps those wire supports just became too uncomfortable?).

To conclude: in late 16th Century and early 17th century portraits, lace covered a large part of the painted canvas, even overshadowing the face of the wearer. By the time van Dyck was painting, the face of the portrait was more important, and shading used to add drama and character to the



image. The techniques of painting reflected the development of lace making technique.

Sophie mused about the women in the early portraits: who were they, really, rather than mannequins for the incredibly sumptuous clothing they were wearing?

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Her talk concluded with her own portraits of women, each of which incorporates a piece of authentic lace in their image (Image 12). For one image she used a piece of 17th century reticella lace, gathered at the neck; for the other, she used a piece of golden brown bobbin lace from about 1620. She worked from photographs, as the lace could not be kept in the light for too long. A further image (Image 13), inspired by Larkin's portraits, has a number of handkerchiefs, including a reproduction reticella lace handkerchief and 17th century petticoat edging. The Larkin touch is completed by the depiction of the curtain and carpet.

Finally, an image of Sophie herself (14), one of several shown in the National Portrait Gallery's follow-up exhibition in 2014. I really enjoyed her presentation - I'm someone who knows little about art or lace, and this was so interesting and informative. Sophie's website is at www.sophieploeg.com.



WECS Study Day 22 March

Lace and Laces: Demonstration and talk **Speaker:** Europa Chang Dawson

Report: Fiona Starkey

'Lace' is a term come to be seen as a decorated fabric for show but 'laces' are also practical and decorative cords were used to tie things together before buttons, zips and velcro came on the scene.

How was it actually made? To begin with, at home (generally) and by hand (definitely).



Europa preparing threads for the demonstration



Some of the samples including at lower left the lunette

one with her as it's rather bulky. Warps are set up in traditional style with the option of differing colours and extra pegs to increase the eventual length - up to four or five metres. Decorative patterns can be built up with practice and care. The looms go back a long way and apparently Breugel has one in a painting, but I haven't gone looking just yet.

Laces

Europa started by demonstrating one of the simplest methods on a lucette. This is basically a bone or wooden two-tined fork with a hole above the handle between the tines. A single thread is taken through the hole to start and wound in a figure of eight round the tines to make two loop stitches, one of which is pulled over the previous stitch and then repeated on each side on autopilot until you reach the length of cord required. The result is a round cord like the old French knitting you might have done with a wooden bobbin and four picture nails.

Loop braiding involved winding a single thread round most of your fingers and repeatedly looping a turn on to the spare fingers to make a simple cord. One colour only and the length is restricted to your arms' reach unless you have helper(s) to stand for a while in varying states of patience.

Inkle weaving gives a flat braid style of lace on a simple, usually fairly small loom. The contraption looks a bit like modern art installation and is just about portable but Europa hadn't brought



Europa with a bobbin lace pillow set up to make a simple lace

Lace

In 1559 "Le Pomp" was published which showed patterns of needle lace for ladies to follow at home. Shakespeare's Orsino talks about 'Three maids who weave their threads with bones' to make needle bone lace. This publication had



Needlelace Fan

been mentioned by Pat Poppy earlier and was very influential at the time.

Catherine de Medici wasn't going for the home made though. She would only accept expensive Venetian lace and where the queen went, others followed. So much money was leaving France for Venice that Jean-Baptiste Colbert, Louis XIV's finance minister, bribed Venetian lacemakers with a 10 year tax holiday to come to Alencon to stop the drain.

Needlelace is free-standing. A fan-shaped piece was passed round, mounted on organza for the sake of safe handling, but even worked in several colours it was easily seen as one piece. Needlelace takes ages, is quite fiddly (my word, not Europa's) and anyone producing any amount of it is pretty obviously not in regular employment, hence a lady's hobby in the early days.

There's no real tradition of lace in China and Japan, but in the C19th a Belgian visitor gave some as a gift to the Emperor who was well pleased and it caught on.

Spreading the love

Taking a step into historical politics Europa explained that the Huguenots, having made themselves unpopular in Europe with their dissenting religious views and moral disapproval of the catholic regime, moved with their lace making skills to East Anglia, Bedfordshire and the eastern parts of England and started an industry there. Characterised by their flowing, leaf shaped motifs, Bedford became a great centre of the lace trade.



Le Pompe frontispiece

As ever, the more highly decorated (and therefore correspondingly more expensive) armour denoted higher status. The up to twenty metres of silk braid required to fully finish a Samurai suit of armour eventually became unaffordable and braid-making lapsed until revived as an art form in the early C20th.

In a personal aside, Europa said she was taught by her grandfather to make braid in an effort to keep her and her siblings quiet and teach them to co-operate. One of the games

to teach co-operation was to have everybody standing in a circle each holding a bottle wrapped round in wool to make a large bobbin. The wool was tied in the centre of the circle and throwing the bobbin bottles to and fro in the prescribed pattern made a for very large braid and quite a lot of fun, never mind the team-building aspects.

Europa was crossing threads on the maradai for the latter part of her talk and the cord could be seen growing. She said that when she was concentrating she could do (hand gesture in the air) about two feet in an hour. Finished cords are used for applied decoration, as ever, and also practically as shoelaces and interesting handles on bags and suitcases.

At the end of the talk Europa was surrounded by people wanting a closer look at what she'd been doing and asking all sorts of follow-up questions, so expect to see an outbreak of interesting decoration at the next meet.

The St Bartholomew's Day massacre (1572) in France led to another wave of refugees. Bedford declared itself too full of immigrants and the overflow settled a good long way away in Honiton, Devon. Flemish lace uses eight fine linen threads and English lace a mere four, much coarser threads, so the difference in quality is apparent. The locals must have been pleased.

More decorative cords

Europa demonstrated making more complicated cords on a Marudai - a Japanese device which looks like a small circular table, very smooth on the surface, with a hole in the centre. Single threads of equal lengths are wound on weighted bobbins, the threads tied together and a weight equivalent to all the bobbins is attached to the knot and suspended under the central hole to keep the tension steady. The bobbins are arranged around the table top and you're ready to go. Still with me? The photograph is probably clearer.

The shape and pattern of a braid is dictated by the order of the crossing of the threads. A finished cord can be round, oval or flat (even square) in cross section. It can be regular, lumpy or even have deliberate holes. The patterns using different colour threads on the bobbin must be infinite and the sample cords Europa passed round in cotton, wool and silk were positively vibrant.

The Japanese did not originally develop braid making as a hobby, lovely though it became. In the C14th it was made to decorate and strengthen samurai armour. Basic armour was made from bamboo plate tied together with strong



Marudai table in use

silk braid and the plates were wrapped in further braid to muffle the sound of an army moving in clashing bamboo. A Japanese sword is designed to slice through silk, not made to hack as European swords were.



Modern Inkle weaving loom really hasn't changed much. Search for 'Ashford Inkle weaving loom' if you'd care to have a go.

Ashford
ASHFORD INKLETTE LOOM
 4.5 stars (1 review) | Location
 £62.50 GBP
 7 items left
 Qty: 1
 ADD TO CART Buy with Apple Pay
 ✓ Pickup available at **Cornielaw Farm**
 Usually ready in 24 hours
 View store information
 3 Add to wishlist
 The Inkle Loom is a smaller version of the Inkle Loom. Both are designed to create long weave warp faced decorative braids, bands, belts, trims, straps, dog leads and more!

Phyllis Dalton

GENTLE, OSCAR WINNING COSTUME DESIGNER WITH AN EYE FOR HISTORICAL DETAIL AND A CV THAT INCLUDED DOCTOR ZHIVAGO AND LAWRENCE OF ARABIA

The key to a good costume, said Phyllis Dalton, is that no one should take any notice of it. It should be like a fish in water, natural, slick and so subtle as to be almost invisible - though a crucial part of the whole. Such words might have been used to describe Dalton, who was just as unobtrusive as the costumes she designed. During a Bafta tribute held in her honour in 2012 she said "I'm surprised by all this attention. I've had a lot of luck, mainly of being in the right place at the right time."

This was not strictly true. By the Seventies, Dalton had become the go-to costume designer for period dramas because of her attention to detail that, when stitched together, made a character from history seem real - "like having mud in the right place", she said of designing the wardrobe for Kenneth Branagh's Henry V in 1989. "You've got to think what colour the mud would really have been, make it in the place where it happened. You've got to match your soldiers to mud - or your Arabs to desert, as in Lawrence of Arabia. Deserts aren't all yellow. I didn't know that until I went to Jordan."

When Dalton was brought in to design for David Lean's 1962 epic she had "never done a film like that before and it brought something out in me that I didn't know I could do". Verisimilitude was paramount. She studied T E Lawrence's photographs and Eric Kennington's pastel illustrations in Seven Pillars of Wisdom, Lawrence's autobiographical account of his part in the Arab revolt against the Turks during the First World War.

To dress the Arab army, she raided the bazaars of Damascus and spent months in the desert with tribes - her one concession to modern life was a pot of Marmite she brought everywhere - and for the Turks she imported fabric from Istanbul; each tribe had a subtly different colour combination.

Jack Hawkins, who played General Allenby, wore a uniform made by the same tailor in London who made Allenby's own uniforms.

Dalton made Peter O'Toole's uniforms as Lawrence deliberately ill-fitting to highlight



the liberation he feels when he begins to adopt Arab dress. Though she said costumes should be as subtle as possible, hers played a crucial part in demonstrating his deterioration; as his sanity begins to erode, the white robes become increasingly flimsy and gossamer-like.

"If you experience its effects without being able to quite explain them, this is true artistry," said the film historian Matthew Sweet. "Phyllis Dalton's long career is built upon that - and upon the recognition that audiences deserve more than authenticity; that a costume can express an idea as surely as a line of dialogue; that some auteurs work with chalk and pins and scissors."

In a letter to Dalton, Lean expressed his disappointment that she missed out on an Oscar. "I blame Columbia and [producer] Sam [Spiegel] for not somehow getting you nominated for your wonderful job. You did it so beautifully that I think they failed to realise every costume was an original by you."

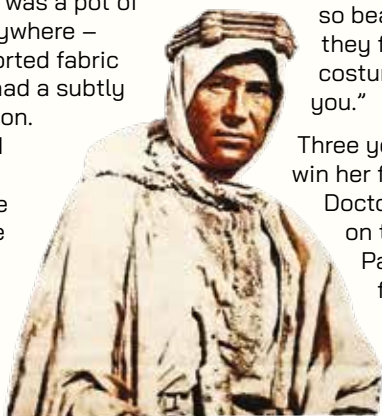
Three years later, she would win her first Oscar on Lean's Doctor Zhivago, based on the novel by Boris Pasternak. It was a feat of organization: over 15 months Dalton created more than 5,000

costumes, including tailored greatcoats and soldiers' uniforms that were individualized with tears and tatters.

Yuri Zhivago (played by Omar Sharif) and his mistress Lara (Julie Christie) each had about 90 costume combinations and Lean made all the actors wear period undergarments to add authenticity. Not all of Dalton's ideas were welcomed. Christie at first refused to wear the red satin gown worn by the 17-year-old Lara when she is seduced by her mother's much older lover, Viktor. Christie hated red and the way the gown made her feel, with revealing bodice and satin gloves - but Dalton argued that the dress fitted the menacing scene and Lean agreed.

Her original designs for the famous dress Zhivago's wife, Tonya, wears at a train station in Moscow were also rejected; she had initially proposed a dress in pale grey, then one in white, which Lean said made the teeth of Geraldine Chaplin (who played Tonya) look "too yellow". They compromised with a pale pink dress, which Dalton matched with a fur hat and grey muff.

In what Christian Dior christened "the Russian effect", Dalton's costumes - in particular the fur hats and "Zhivago collar" - had an instant impact on fashion in Swinging London and couturiers across Europe. Dalton was the only person amazed by the "Zhivago craze", wrote the Sunday Times fashion editor Ernestine Carter, which by 1966



had "spread like an epidemic of pink eye through the High Fashion salons of Italy and Paris". It was a far cry from her humble beginnings as a wartime wardrobe assistant and Carter ended her article by marvelling at how "an Englishwoman, once a little girl, can change the course of international fashion".

Phyllis Margaret Dalton was born in London in 1925. Her father William worked for British Rail, her mother Elizabeth (nee Mason) at a bank, but as a girl she was preoccupied with drawing clothes and upon leaving school aged 13 she enrolled at what is now Ealing Art College to study costume design.

Her first job was as a wardrobe assistant on Laurence Oliviers's 1944 adaptation of Henry V, for which she raided a button shop on Old Compton Street. "I was put in a corner and told to get on with it," she said. "As it was wartime I had to improvise with anything. I was really just doing a bit of sewing."

She joined the Wrens, operating the Bombe code-breaking machines at Bletchley Park, work she thought "unbelievably boring", and was quickly earmarked for having an "artistic temperament". After the war she worked in the Fleet Air Arm stores, passing the time by dressing up in the flying gear.

Her aunt sent her a copy of Vogue, which was running a competition in fashion journalism. Dalton did not win but she caught the eye of Audrey Withers, who helped her to get a job as an assistant at Gainsborough Studios. One of her first productions as a solo designer was the noir thriller The Dark Man (1951) starring Maxwell Reed as a serial killer stalking the Kent coast in a spiv's suit and shiny driving gloves. She received her second nomination in 1968 for the tattered waistcoats and top hats in Oliver! Her elegant outfits in The Hireling, an Alan Bridges tragicomedy of English manners, earned her a Bafta in 1973.

The Eighties brought the comedies A Private Function, starring Michael Palin and Maggie Smith – Dalton's wardrobe was complicated by the constant mess of the pig – and The Princess Bride, for which Dalton designed a special shoe to accommodate Cary Elwes's injured toe.

By the time she was working on Branagh's Henry V she had made something of a specialism in medieval costumes. Her role was to make the clothes look "real and old, as if the characters had slept in them" and her silk and satin gowns for Emma Thompson, who played Princess

Katherine, were just as fine-tuned as Branagh's battle outfits, of which there were an identical six.

"We had fun ageing the costumes," she recalled. "You can use steel files, coloured hairspray and grease to make them look battle-worn. Kenneth wanted the film to look natural rather than pedantically authentic, like a history lesson". When she won an Oscar – her second – "a little gang of my dirty soldiers" were paraded on stage for the ceremony. "When I saw them I thought, 'that's it, forget it'."

She would work with Branagh again on his 1991 neo-noir thriller Dead Again and for her last film credit, Much Ado About Nothing in 1993, for which she was nominated for a Bafta. Branagh had been demanding: "Those girls' costumes; he wanted them pale, he wanted them to look as if they worked, he wanted them earthy, he didn't want jewellery, and he didn't want corsets, he wanted their bosoms nearly hanging out but no corsets, which is quite a problem to do, you know, when you haven't got any construction."

Gentle and easygoing, with a bouffant of dark hair streaked with white, Dalton was worlds apart from the characters she worked with, and she often said that diplomacy was 90 per cent of

the job. Her talent, she said with characteristic understatement, was "hanging on" – keeping patience, a steady head and an atmosphere of calm. She worked at her cosy home in Putney, southwest London, surrounded by a clutter of books and paper cuttings, often "making things up" as she went along.

There was a brief marriage to the theatre producer James Whiteley; Dalton is survived by her second husband, Christopher Syngne Barton, a co-founder and finance director of The Independent.

Dalton would dress every army imaginable – the Red Army, the Nazis, the Jacobins, the Jacobites – but it was the costume of a singular Russian soldier that gave her the most pleasure. "Anyone can make a smart frock," she said. "It's much more difficult to make people from the past who are wearing ordinary clothes look real. So I guess I was more proud of that soldier than anything."

Phyllis Dalton MBE, costume designer, was born on October 16, 1925. She died on January 9, 2025, aged 99.

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Brown Boots and Bare Legs CONTINUED



Last time we did a bit of a hop, skip and jump through the early couple of thousand years of western sumptuary laws and related edicts regarding dress codes. Now let's move on.

Even the New World wasn't exempt from such dictats. In 1676, Hannah Lyman was among several young "overdressed"

women who had been summoned to court for flouting the laws of the colony of Connecticut by wearing silken hoods. At the time, silk hoods and scarves were reserved solely for magistrates, military officers, high-ranking officials, and anyone who could prove they had more than \$200 to their name.

Lyman was the most rebellious and strong-willed; she appeared in court wearing the very silk hood that she had been indicted for. Not surprisingly, at court the judge found her and her co-accused guilty of "wearing silk in a flaunting manner and in an offensive way". She and the other young women were fined for their immodest sartorial choices.

Ironically, even after the phrase "the land of the free" was coined, strictures where still being applied to forms of dress. In Ohio an 1848 statute forbade a person from appearing in public "in a dress not belonging to his or her sex" and in the decades that followed, many other states created similar

laws limiting the clothing people were allowed to wear in public. The devil being in the detail, defining in legal terms what styles of what items of clothing were appropriate to each sex must have been a nightmare. This could only have got worse when one considers how fashions change and how female fashions have often taken features from male styling – particularly uniforms and huntin', shootin' and fishin' garb. Eventually, although the statutes remained in place, it became so difficult to define what was and what was not "cross-dressing" that such cases were routinely dismissed.

Scroll forward to the period during and immediately after World War II, which saw similar regulations coming into force under the Utility Clothing Scheme. (Incidentally, my scratchy childhood blankets in the '50's bore the CC41 utility mark.) Fabric, yarn and notions (fastenings, etc.) were rationed and there were directives on the amount of fabric used, the amount of labour required, the number of buttons and so on. For example: it could have no more than two pockets, five buttons, six seams in the skirt, two inverted or box pleats or four knife pleats, and one hundred and sixty inches (four metres) of stitching. No superfluous decoration was allowed. It should be simple, practical, agreeable-looking, inexpensive and made of good material. Overall this made for simpler garments with less choice. Nevertheless, fashions of the time could be far from drab as designs were commissioned from leading fashion designers such as Hardy Amies, Norman Hartnell and other members of the Incorporated Society of London Fashion Designers.

Interestingly, they even took into account the black-outs and produced luminous buttons!

Leather, too, was in short supply so shoes had to be functional and hard-wearing with wedges or low heels. Manufacture of sandals and open-toed shoes were prohibited as they were deemed unsafe in times of air raids.



In 20th century England and Wales, although there was no actual statute of prohibition as was the case in Ohio, a man appearing in public in women's clothing risked being arrested on a catch-all charge of "behaviour likely to cause a breach of the peace".

The pressures don't all come from the authorities, though. Often they come from within.

The 80-odd-year-old mother of a friend of mine was having problems repeatedly damaging her shins on coffee tables, bed corners and the like. Her doctor suggested the simple expedient of wearing trousers to provide a degree of protection. The idea of wearing such unfeminine garb horrified her and needless to say she rejected his advice.

Another lady of the same vintage thought it was quite exciting to try on some jeans but asked "what do I do with my petticoat?".

My mother was of a generation for whom to go out without a pair of stockings was considered the height – or should I say depths – of slovenliness. Trousers for women were called slacks or even pyjamas and going out in them would have been out of the question.

I'm sure we can all remember the radical fashion for trouser suits for women and the battle royal over wearing them to work at the bank or wherever. I also recall in 1964 a Sikh gentleman, Amar Singh, who reported for duty as a London Underground train guard only to be sent home for being inappropriately dressed. He had appeared in his full uniform but wearing a neat black turban complete with the enamelled LT badge. Very smart he looked, too, but rules were rules. Fortunately, it seemed that LT was somewhat embarrassed by the press coverage and relented.

Then there were *those* rules:

- **"Blue and green should never be seen".** It seems that the full phrase is "blue with green should never be seen, except with something in between" so you can rest easy there.



- **Never wear black and blue together.** Who knows why? It's true there are blacks and there are blacks and perhaps certain blacks don't pair well with blue.
- **"Redheads should wear green".** Christina Hendricks's character in the TV drama, *Mad Men*, clearly took note of the advice and pretty amazing she looked, too. Then again, I reckon that redheads look amazing in almost any colour!
- **Never mix dots, stripes and checks.** This rule has well and truly been blown out of the water, initially by the Op Art movement and if it doesn't give people a headache, go for it!

And for men, there are the "double denim" and "socks with sandals" nos. Nuff said?

Back to the "braahn boots", though. There is still the echo of "no brown in town", harking back to the idea that such footwear goes with the tweeds and to be worn during leisure time at one's country estate. Black shoes were, and still are, regarded as more formal and suitable for the business of the city.

As a parting shot, some of us will remember the 1970s TV comedy "Are you being served?". One episode featured a discussion on the permissible headgear for each level of employee. In it, Mr Rumbold reminds Captain Peacock that the Grace Brothers dress code specifies that bowler hats are for upper management executive employees such as himself, while lower and middle management like Peacock may wear homburgs and junior employees like Mr Lucas and Mr Humphries are to wear trilbies.

And if none of that has helped you, take heart in the following quotes:

"Fashion is what everyone is doing. Style is what you are doing." - Glenn O'Brien

and

"Style is knowing who you are, what you want to say, and then not giving a damn." - Gore Vidal

We are fortunate to live at a time when clothing is more than essential protection against the elements. It is a form of self-expression and an everyday source of aesthetic pleasure.

Postscript: Remember the story of cousin Jim in the previous issue? Him and his braahn boots. Everyone shunned him for his lack of respect to the deceased only to discover that he had given his best (black) boots to someone who had no shoes at all. Well done Jim!

Tony Cooper



The National Textiles Museum Kuala Lumpur

26, Jalan Sultan Hishamuddin, City Centre, 50000 Kuala Lumpur,
Wilayah Persekutuan Kuala Lumpur, Malaysia

By Caroline Bartlett

In January this year, on our way back from a lovely Christmas visit to our son and his family in Auckland, we were fortunate enough to visit Kuala Lumpur, an absolutely fascinating city, totally driven by consumerism but with very reasonable prices! We only spent three days there but we saw a lot, including the Perdana Botanical Gardens and the Kuala Lumpur Bird Park and the KL Tower. We also visited the KL Central Market – an absolute delight with many stalls of hand made and crafted goods, clothes and more.

And then we visited the wonderful National Textiles Museum, which has only a nominal entrance fee and is not at all commercialised – it doesn't even have a café. However, it is on the ground floor of this beautiful building which was completed in 1905 as the original headquarters of the Federated Malay States Railway.

The exhibits were stunning and extremely well displayed together with a huge amount of information on all the different kinds of textiles from the region and the ways in which they were and still are made, more or less completely by hand. A lot of these processes seem to involve sitting on the floor or under a loom in a rather different way to that which we would expect in Europe! I know my knees wouldn't be able to cope...

Textile making in Malaysia has now developed from traditional methods and incorporated the use of some modern technology although olden day equipment still exists and is being used with some minor adjustments, such as the weaving loom or kek, which is used to produce woven fabrics like songket which is a brocade type fabric that originates from Brunei, Indonesia, and Malaysia. It is hand-woven in silk or cotton, and intricately patterned with gold or silver threads. The metallic threads stand out against

the background cloth to create a shimmering effect.

In the past, the weaver was bound by tradition, but today's technology has allowed for more dynamic and colourful designs with a greater range of colours produced from synthetic yarns and threads.

Developments in the use of colour in batik is very apparent; from the monochromatic block-printed batiks, to the various colours adopted onto the textile, particularly through the hand-drawing batik canting. The current emphasis is not on mass production, but on quality, as any handiwork that uses traditional equipment requires focus, time, passion and expertise.

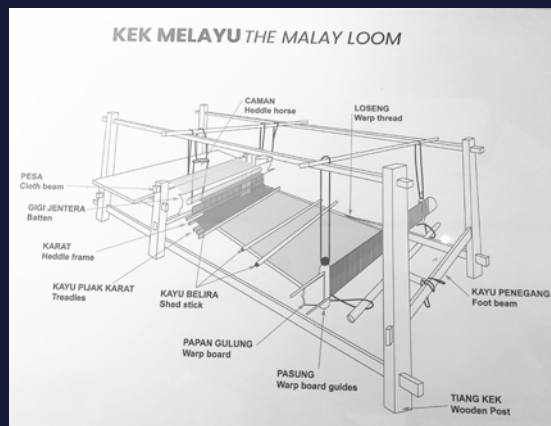
I would need a book to describe all the various methods displayed so I hope you like the photos that I took at the time and that you will have a chance to visit KL at some time – I can't wait to go back.



These included hand painted silks, wonderful tie and dye designs, amazing machine embroidery, intricate ribbon embroidery,



and even beaded shoes, collars and other adornments!



This Malay loom is set up with an intricate Ikat design in silk thread – the weft threads are dyed after the weft is set up on the loom.





Gilding being added to silk fabric – the finished result is beautiful.



Gold embroidery all worked by hand.



Cotton and Pineapple fibres and threads are used as well



In addition to the more explanatory cases there are examples of the most beautiful fabrics and clothes – and here are just a few! There was also a room full of jewellery and other adornments but I don't think we have room for those!



and these costumes are made of pineapple fibre



I loved these men's trousers...

Letters to the Editor

Dear Editor,

Thank you for the details of the exhibition at the Bowes Museum. My husband and I had three glorious sunny days staying near Barnard Castle and so were able to go to the second Vivienne Westwood exhibition at the museum. Rachel Whitworth, curator, was most welcoming and told us of the next exhibition which is Josephine: a Woman of Taste and Fashion - 22 March 2025 - March 2026. Plenty of time to organise a trip! I hope Rachel will send Wardrobe another article about it.

Rachel's career began at the Museum of Costume at Bath, she is now curator of fashion and textiles. The Bowes Museum is an amazing place and a little like the V & A. I would recommend a visit and Teesdale has beautiful countryside.

So many thanks to Rachel and Wardrobe.

A member of WECS.

Dear Caroline Bartlett,

Here is some information - for inclusion in "Wardrobe".

The Devonshire Collection of Period Costume is to move to the University of Falmouth (Institute of Dress and Textiles) on the Penryn Campus.

It will be 'on loan', initially for a period of five years (for use as research material).

It is planned, in the fullness of time, that there will be established a physical summer exhibition.

The University plans to photograph more of the Collection and put photographs and documentation details 'on-line'.

The University also hopes to establish more MA's and PhD's based on the Collection.

The Collection has been established for 57 years, and it is hoped that it will continue for many more....

Thank you for your inclusion of this in a future edition of 'Wardrobe'.

Best wishes,

Julia Fox MA., Honorary Curator DCPC.

Keep Wardrobe Full!

I'm sure you will all be visiting wonderful exhibitions during the summer - do let me know what you have seen so that I can tell everyone.

What have you been doing, reading, discovering online?

Write and tell me
so I can share it...

Copy for the next newsletter to Caroline Bartlett by 26 July 2025 please to

editor@wofecostumesociety.org

WEC'S Members Sale Table

The members sale table is proving very popular. ALL the money made goes to WECS.

I propose to do one on our Janet Arnold Study Day in October.

I have been asked if we could do clothes as well. I will bring a clothes rail in October and give that a try.

SO

Have a rummage and bring any clothes, jewellery, scarves, fabric etc, that you no longer require and invest in some new things too!

We can sell as a donation to WECS or on a 50/50 basis...whatever you prefer.

Re-cycling at its best.

I look forward to seeing you on October 4th in Bath.

JUST A REMINDER – THESE EXHIBITIONS ARE STILL ON IF YOU HAVEN'T MANAGED TO SEE THEM YET!

THE TEXTILE COLLECTION OF ELISABETH FRINK & OUR SPORTING HERITAGE

Blandford Fashion Museum until November 2026

FUTURE OBSERVATORY: TOMORROW'S WARDROBE

Design Museum until August 2025

HIGH WAISTS TO ROMANTIC TASTES, REGENCY FASHION 1800-1837

Chertsey Museum until 20 August 2025

TALES OF TEXTILES

Royal School of Needlework until June 2025

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