

# WECS Wardrobe

Spring issue 2023  
£8.50: Free to members

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costume society



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## Calendar

### Golden Jubilee Tea Party

Saturday 1 July 2023  
■ BRLSI Queen Square,  
Bath

### Janet Arnold Study Day Sustainability, recycling and mending

Saturday 7 October 2023  
■ Bath and County Club

### Christmas meeting Elite costumed balls of the C19

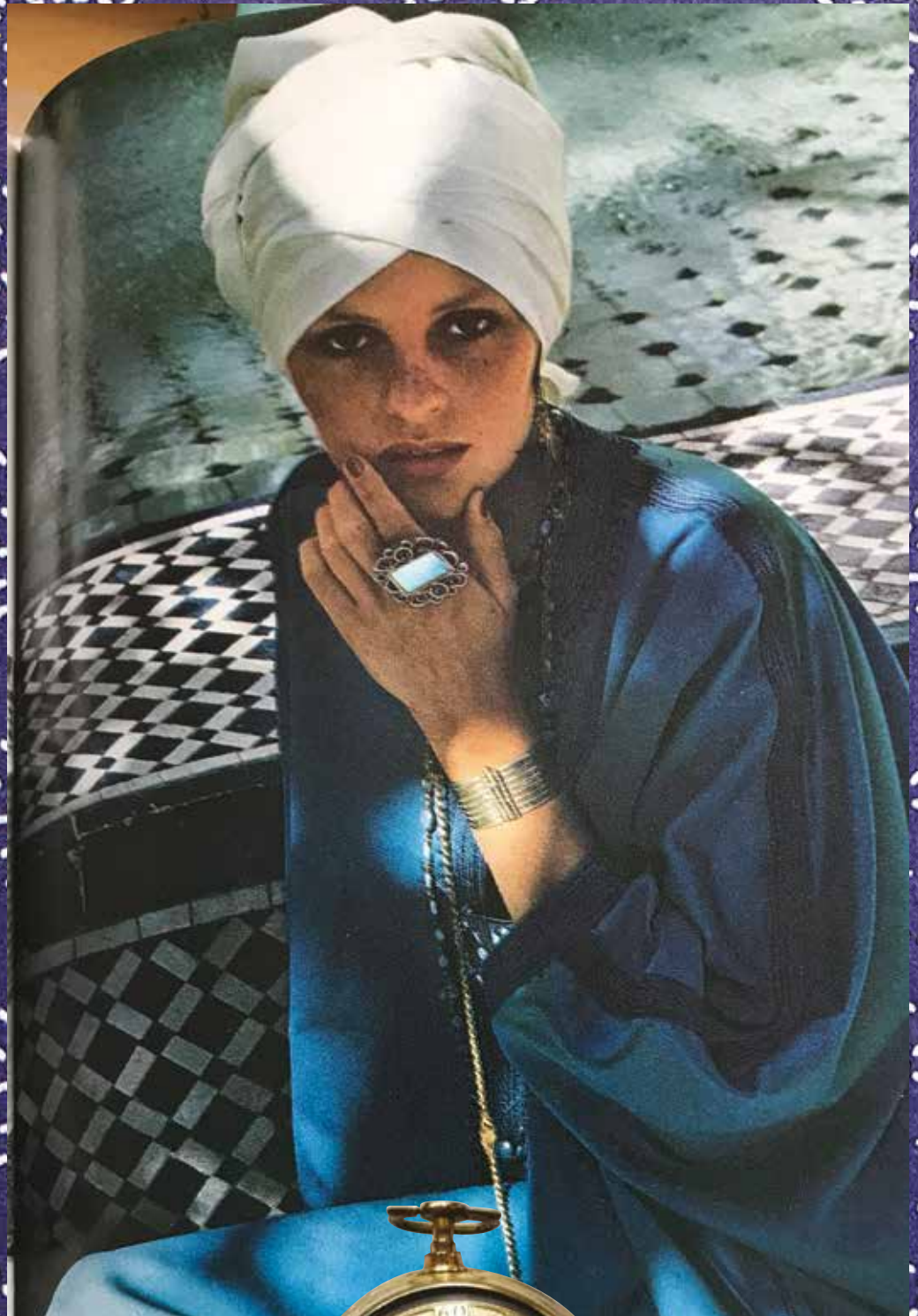
Saturday 18 November 2023  
■ Bath and County Club

### AGM

Saturday 10 February 2024  
■ Bath and County Club

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# Golden Jubilee Tea Party

Saturday 1 July 2023

15.00 - 16.30

■ Bath Royal Literary and Scientific Institution (BRLSI), Queen Square, Bath BA1 2HN



Rosemary Harden, Bath Fashion Museum Manager, and former Chair of WECS, will give a short talk.

Cost: £10 for Weecs members and £20 for non members. Do bring a friend! (Payment by cheque or bank transfer will save us Paypal charges.) Booking closes on Friday June 16th so that our caterer can prepare our delicious tea.

No WECS event is complete without a raffle, so please do bring ready money for your ticket.

A booking form is included in this edition of Wardrobe, or of course on the website.

We look forward to seeing you there, and party outfits will be welcomed!

## AGM

Saturday 10 February 2024

14.00 - 16.20

■ Bath and County Club, Queen's Parade, Queen Square, Bath BA1 2NJ

## Christmas meeting Elite Costumed Balls of the C19

Saturday 18 November 2023  
14.00 - 16.30

■ Bath and County Club,  
Queen's Parade, Queen  
Square, Bath BA1 2NJ

To get us in the mood for the festive season - and after our usual mince pies and mulled wine - Ben Wild, who you may remember spoke at the Medieval study day on the influence of medieval fashion in today's fashion, will talk about "Elite costumed balls of the nineteenth century".

Further details and booking form will be in the summer edition of 'Wardrobe'.



## Janet Arnold Study Day

# Using the past to secure the future:

## sustainability, recycling and mending

Saturday 7 October  
2023

09.50 - 16.20

■ Bath and County  
Club, Queen's Parade,  
Queen Square, Bath  
BA1 2NJ

This year's Janet Arnold study day will examine how the fashion world affects our world, and its efforts to mitigate the damage it causes.

Our four speakers are:

### Sarah Delves

Who spoke about handbags and compacts at our Accessories day) on "Fashion versus the Planet";

### Uniqlo UK

The world-wide Japanese clothing company, will speak about Uniqlo's strategy for sustainability and the launch of their repair and restoration department in their Regent Street store.

### Liz Parker

Sits on various national committees investigating sustainability and recycling of fashion and textiles. She will be talking about Textile treaties and tentacles: Used clothing horrors and hopes.

### Skye Pennant

From the Frome-based 'Slow Stitch Club', who specialises in and teaches mending, decorative darning, and the Japanese Sashiko technique of decorative repair;

Further details and the final programme, along with the booking form, will be in the summer edition of Wardrobe.

## Out & About



**Fashion and Textile Museum**  
 ■ Fashion and Textile Museum,  
 83 Bermondsey Street,  
 London SE1 3XF  
[www.ftmlondon.org](http://www.ftmlondon.org)  
[Info@ftmlondon.org](mailto:Info@ftmlondon.org)

### Andy Warhol - The Textiles

31 March - 10 September 2024

London's Fashion and Textile Museum is to host an exhibition exploring "the beautiful and fascinating textile designs" by the influential pop artist and icon Andy Warhol for its spring 2023 exhibition.

'Andy Warhol: The Textiles' will run from March 31 to September 10 and will feature more than 45 of Warhol's textile patterns from the 1950s and early 1960s, depicting an array of colourful objects including ice cream sundaes, toffee apples, colourful buttons, cut lemons, pretzels and jumping clowns exhibited both as fabric lengths, some in multiple colourways, and as garments.

The exhibition will highlight the "unknown and virtually unrecorded world of textile designs by the influential pop artist," explains the museum, and will showcase some of the most important manufacturers in American textile history, such as Stehli Silks, Fuller Fabrics Inc., and M Lowenstein and Sons.

### The Fabric of Democracy

29 September - 31 March 2024

This exhibition explores printed propaganda textiles over more than two centuries, from the French Revolution to Brexit.

Curated by design historian Amber Butchart.



### Bernat Klein: Design in Colour

until 23 April 2023

■ National Museum of Scotland, Chambers Street, Edinburgh EH1 1JF  
[info@nms.co.uk](mailto:info@nms.co.uk)  
 0300 123 6789  
[www.nms.ac.uk](http://www.nms.ac.uk)

Explore the life and career of Bernat Klein, one of the C20's leading forces in modernist design, in this free exhibition marking the centenary of his birth.

Tulip 2. Oil on board. 1962



The Missing Thread

@ Eileen Perrier 1 'Afro Hair and Beauty', 1998.

### The Missing Thread

21 September - 17 January 2024

■ Somerset House,  
 Strand  
 London  
 WC2R 1LA  
[www.rct.uk](http://www.rct.uk)

This major new exhibition will explore the story of Black British fashion, chronicling the shifting landscape across 50 years and the contribution Black British culture has made to Britain's design history. Celebrating the unique impact of a largely unseen generation of Black creatives, The Missing Thread will examine how culture, politics and socio-economics shaped Black style – and, in turn, mainstream fashion.

### Opening the Wardrobe The History Wardrobe Collection of Lucy Adlington

until 23 December 2023

■ Bankfield Museum, Akroyd Park, Boothtown Road, Halifax HX3 6HG  
 A unique exhibition celebrating women's clothes and the stories they tell. This exclusive exhibition features highlights from the private collection of dress historian Lucy Adlington. Lucy runs the History Wardrobe series of costume-in-context presentations, combining history, fashion and tons of fun. The collection spans over 250 years of design, making, wearing and sharing. Whether 'glad rags' or just rags, this exhibition celebrates the way clothes hold powerful memories and link us across generations.



For book lovers: Lucy Adlington's latest history book *The Dressmakers of Auschwitz* is a New York Times bestseller. It is the extraordinary true story of Jewish prisoners who sewed for the camp commandant's wife in an elite fashion salon.

### Totnes 2023

■ Totnes Fashion and Textile Museum normally has an annual exhibition, but they are CLOSED for refurbishment for all of 2023.





Image: Kilt under construction, Keith Kilt School, Moray. Photo by Jonathan Faiers

### V&A

■ V&A Dundee,  
Riverside Esplanade, Dundee, DD1  
4EZ  
vam.ac.uk

### Tartan

1 April 2023 - 14 January 2024

Celebrating tartan and its global impact, the exhibition explores how tartan has connected and divided communities worldwide, how it has embraced tradition, expressed revolt, and inspired great works of art as well as playful and provocative designs.

Tartan brings together a dazzling selection of more than 300 objects from over 80 lenders worldwide, illustrating tartan's universal and enduring appeal through iconic and everyday examples of fashion, architecture, graphic and product design, photography, furniture, glass and ceramics, film, performance and art.

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

### Hallyu! The Korean Wave

until 23 June 2023

The rising popularity of South Korean culture in mainstream media – otherwise known as 'Hallyu', or the Korean Wave – has its very own exhibition at the V&A right now. Supported by the Ministry of Culture, Sports and Tourism, Republic of Korea, Hallyu! tracks the global phenomenon from its early beginnings in the late 1990s and rise to worldwide acclaim in the 2010s with K-Pop acts like Psy, BTS and Blackpink to recent successes within cinema, drama, beauty and fashion.



Above: Tchai Kim Youngjin Hanbok Collection, 2015. Image courtesy of ygkplus, Bae Yoon Young

### Gabrielle Chanel, Fashion Manifesto

until 16 September 2023

The first UK exhibition dedicated to the work of French couturière, Gabrielle 'Coco' Chanel, charting the establishment of the House of CHANEL and the evolution of her iconic design style which continues to influence the way women dress today.



Gabrielle Chanel, 31 rue Carbon, 1937, Paris. Photo: Roger Schall/Conde' Nast/Shutterstock  
Dress, by Gabrielle Chanel, 1935. @ Palais Galliera, Paris  
Photo: Nicholas Alan Cope



### Roses Original costumes from 1795-1820

until 13 February 2023

■ Alexander McQueen,  
27 Old Bond Street,  
London,  
W1S 4QE

Exclusive to the Bond Street store, Sarah Burton has curated a garden of flower narratives which begins with the juxtaposition of two spectacular dresses: her Red Rose dress and the floral finale dress Lee Alexander McQueen made for Sarabande.

The exhibition unfolds into an examination of the technical feats and the back and forth between present and past, nature and craft which have blossomed into so many varieties of beautiful pieces over time.



All imagery is courtesy of Alexander McQueen, Chloe Le Drezen and Tim Beddow

### Styled Bodies Fashion of the 1930s

until 2 September 2023

■ Chertsey Museum, The Cedars,  
33 Windsor St., Chertsey, Surrey  
KT16 8AT  
Chertseymuseum.org



Chertsey Evening gown, 1934-36

The sophistication and glamour of the 1930s is explored in this exhibition of garments from the Olive Matthews Collection. Pieces include men's, women's and children's daywear and a wealth of women's eveningwear and accessories. Many of the pieces have never been displayed before and include couture garments from celebrated designers such as Lanvin, Vionnet, Schiaparelli and Molyneux.

Chertsey Museum's website also has a virtual exhibition available as an immersive 360 degree virtual tour. They offer the experience of what it is like to be in the gallery itself with an option to click on the hotspots to find out more.

## Crown to Couture

21 April - 8 October 2023

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

This blockbuster exhibition at Kensington Palace enters the glittering world of the royal Georgian court.

It offers to show you the power of dress in the Georgian era and to discover how it has inspired today's iconic red-carpet looks.

200 fascinating objects from Charles II to Lizzo and Lady Gaga.

There's an immersive journey through the Palace to discover Lady Gaga's luminous Green MTV Award dress and the world-famous Silver Tissue Gown worn at the court of Charles II.



Dress on loan from the Fashion Museum, Bath



World-famous Silver Tissue Gown worn at the court of Charles II.



## A right Royal Spectacle The Coronation of George IV

until 10 September 2023

■ The Royal Pavilion  
Brighton BN1 1FN

Outrageous expense, the last ever coronation feast and a Queen Consort refused entry to the ceremony, the coronation of George IV in 1821 was colourful and contentious. Original costumes, portraits, ephemera and a room created for a king all feature in this story of vanity, royalty and loss.

The walkthrough display celebrates the accession to the throne by one of the most extravagant British kings, to coincide with the coronation of King Charles III in May 2023.

Throughout the ground floor of the Royal Pavilion there are pictures, costumes, documents and objects from George's spectacular coronation. Find out about the stories of the people involved, from the self-obsessed King and the uncrowned Queen Caroline to the herb-strewer women who played an important role in the procession from Westminster Hall to Westminster Abbey.



## Style and Society: Dressing the Georgians

21 April - 8 October 2023

■ The Queen's Gallery, Buckingham Palace, London SW1A 1AA  
www.rct.uk

Bringing together over 200 words from the Royal Collections – including paintings, prints and drawings by artists such as Gainsborough, Zoffany and Hogarth, alongside rare surviving clothing and accessories – *Style and Society* illustrates what the Georgians wore, from laundry maids to court darlings.

## Thirsty for Fashion

until 5 November 2023

■ Killerton House, Killerton Parklands, Broadclyst, Exeter, Devon, EX5 3LE

The National Trust has opened a new exhibition at Killerton House showcasing over 50 garments from the C18 to the present day which have been remodeled, reused or repaired.

The fashion industry remains one of the most wasteful in the world, and while big brands are scrambling to find ways of moving towards a more sustainable future, there are also valuable lessons to be learned from the past.

The exhibition features a collection of one-of-a-kind pieces including a child's dress made of silk brocade recycled from an adult's gown in about 1750; a silk wedding gown from 1840 remodeled to be re-worn in the 1940s; and an embroidered parachute silk nightdress made in 1944 when fabric was rationed. "Recycling and reusing clothing is not a new idea, but something that has been commonplace throughout



Remodeled gowns repurposing precious silk fabrics from the mid C18. © National Trust

history," said Shelley Tobin, costume curator. "This exhibition asks the question – can we learn lessons from these past practices and reapply forgotten skills to looking after our clothes and make them sustainable? The items exhibited show that we only need look to history to discover ways to ensure that the clothing that we buy, make and wear is durable, ethical and avoids waste."

# The Man in Red and White

Speaker David Birks (reenactment officer at Trowbridge Museum)  
Report by Pat Cooke

**The modern depiction of Father Christmas or Santa Claus, as he is also known, is made up of lots of origins and traditions dating back to pagan times.**

For thousands of years there have been Feast days and Festivals held by ancient Britons, pagan Celts, Romans and Vikings at Midwinter to celebrate the passing of winter and the continuing of life into Spring. Evergreen plants, such as ivy, holly, (which was believed to capture evil spirits) and mistletoe, which all represented eternal life, were brought into dwellings and also used for headwear. No illustrations existed, only oral tradition told that Father Christmas had long white hair and beard and holly in his hair. Much feasting took place and at the Roman festival of Saturnalia, also held at midwinter, gifts made of wax and clay were given.

The Anglo Saxons, Jutes and Norse tribes followed the Nordic tradition for feasting, games and sacrifices to the Gods which lasted for 12 nights. This was based on the belief that Odin, King of the Gods in his ancient guise as Yule rode across the Heavens for this period on reindeer which was known as the Wild Hunt.

*Christmas' attir'd in round Hose, long Stockings, a close Doublet, a high crown'd Hat with a Broach, a long thin beard .....*

Another contender for the title of Father Christmas or Santa Claus was Saint Nicholas, a bishop in the early Christian church. Born in Southern Turkey around AD 280 he suffered persecution and imprisonment for his faith and was well known for his generosity towards the poor and the persecuted. On his death, December 6th was declared St Nicholas day and this date is the one still celebrated in a number of European countries, including parts of Germany, Belgium and the Netherlands where he is known as Sinter Klass (Klass being a shortened version of Nicholas). And he is now depicted with a sack of presents on his back.



During the 1600s the figure of Father Christmas began to take shape: His well known style of dressing was already emerging – in Ben Jonson's *Christmas his Masque* (1616) 'Old

There has though, throughout the centuries, been disruption to Christmas celebrations. The Presbyterians in Scotland outlawed Christmas in 1640 and in 1645 the English Puritan Parliament introduced a 'Directory of Public Worship' which stated that Christmas, Easter and other such festivities were no longer to be observed. In the

American Civil War (1861 – 1865) Christmas was celebrated by the Confederate Southern States but was frowned upon by the Union and festivities were fined in Massachusetts.



David Birks in full rig - and in civvies.  
Saint Nicholas  
Father Christmas encouraging merriment and gaming for adults.  
Below left: Frontispiece to John Taylor's pamphlet 'The Vindication of Christmas'

In America it is the name Santa Claus which is commonly used and a popular political cartoon magazine called Puck first started to produce non political Christmas illustrations in 1901 that regularly used this name. There are, however, some parts of the States with Germanic traditions namely Pennsylvania, who use the term Kris Kringle originating from the German word Christkind.

As Christianity spread across Europe the first reference to Christmas was around AD 800 though a celebratory event had been recorded in Rome on Dec 25th AD 336 which was thought to be the date of the nativity.

Across the Christian world Christmas can be celebrated from the 6th of December to 6th January, the latter being called 'Old Christmas' a relic of the Julian calendar developed 200 years ago. This was changed by Pope



Above left: An illustration from *Old Santeclaus with much delight* and from the speaker's own collection - Victorians had the man in a range of colours, but red was favourite.

Left to right:

Old Christmas from *The Book of Christmas* 1836

'Scrooge's third visitor' by John Leech from Charles Dickens: *A Christmas Carol*, 1843.

Colour version of Thomas Nast's Merry Old Santa Claus for Harper's Weekly, Jan. 1881.

And bang up to date - Raymond Briggs' distillation of many Father Christmases.



Gregory in the late 1500s when it was reduced by eleven full days although generally the 6th is regarded as being the twelfth day after Christmas and signalling the end of the festivities.

Father Christmas as we know him today really emerged as the rotund, gift-giving figure when Christmas celebrations were based around the family, no longer only for adults to celebrate but a feast with gift where children took part.

In 1821 an anonymous poem called 'Old Santeclaus with Much Delight' was published in New York. It was the first time that Santa/St Nicholas was described in a sleigh being pulled by a reindeer. The poem was published with eight illustrations.

During Victorian times and before that, he wore a range of colours

(red, green, blue and brown fur) but red was always his favourite! (Images of 'St Christmas', 'Father Christmas' and 'Old Man Christmas' often had him wearing a green 'open' robe trimmed with white.

On January 1st 1881, Harper's Weekly published Nast's most famous image of Santa, complete with a big red belly, an arm full of toys and smoking a pipe!

This image of Santa became very popular, with more artists drawing Santa in his red and white costume from 1900 to 1930.

Santa was first used in Coke adverts in the 1931, with the classic 'Coke Santa' being drawn by artist Haddon Sundblom. He took the idea of Nast's Santa but made him even more larger than life and jolly, replaced the pipe with a glass of Coke and created the famous Coke holding Santa!





# Stand and Deliver!

## Desirable Dress Accessories in the Georgian Age.

Speaker Mark Wallis

Report by Caroline Levett



Mark Wallis' appearance was just right to whet our appetites for a talk on 'Desirable Dress Accessories in the Georgian Age'; he appeared before a fascinated audience wearing a flamboyant velvet frock coat embroidered with bunches of grapes. He explained that he had spotted the item on display at *Hand and Lock* in Fitzrovia. They are the firm that embroiders those heralds' tabards. Mark could not resist the coat that was unwanted by its commissioner.

Mark had spent over 30 years running *Past Pleasures*, the UK's oldest professional live interpretation company, which provided research led events, education, training and consultancy for venues such as Hampton Court and the Tower of London. They employed 150 actors, historical performance specialists, academics and teachers to bring history to life. (He himself was frequently to be found playing the role of Charles I.) *Past Pleasures'* unit in Surrey stocked reproduction costume and authentic period pieces, and their dedicated costume department designed and produced period clothing and accessories from any age to fit any character, be they royalty, military or civilian. Covid brought all that to an end. Mark turned his 50 year obsession for collecting men's accessories from 1700 to 1900, including 300 snuff boxes, into a source of income: lending and hiring and occasionally selling his items. Who better to tell us about Georgian accessories?

Mark set the scene with a spirited reading of the opening stanzas of Alfred Noyes the Highwayman:

*The wind was a torrent of darkness among the gusty trees.  
The moon was a ghostly galleon tossed upon cloudy seas.  
The road was a ribbon of moonlight over the purple moor,  
And the highwayman came riding—  
Riding—riding—  
The highwayman came riding, up to the old inn-door.*

Why?

Well, the second stanza continues:  
*He'd a French cocked-hat on his forehead, a bunch of lace at his chin,  
A coat of the claret velvet, and breeches of brown doe-skin.  
They fitted with never a wrinkle. His boots were up to the thigh.  
And he rode with a jewelled twinkle,  
His pistol butts a-twinkle,  
His rapier hilt a-twinkle, under the jewelled sky.*



Mark Wallis and some of the amazing artefacts he'd brought along to accompany the talk.

The Highwayman - wrong but wromantic? and the real deal, aping the gentleman, with the giveaway mask at his feet.

Some of the haul: A fob and seal, a couple of beautiful pocket watches and the lovely soft leather breeches with the slightly more robust pistol and thigh high boots.

Mark explained that Highwaymen probably originated during the civil war when ex-soldiers with horses, but no income, turned to theft on the highway. He challenged the wisdom of trying to steal in a velvet coat with shimmering lace at the chin. He explained that highwaymen were in practice not the lone romanticised gentlemen of melodrama - Noyes was writing in 1906 - but desperate cut-throat thieves. *The Beggars Opera's* MacHeath and his cronies of 1728 offered a much more accurate picture. Perhaps there was some glamour: Charles du Val was reputed to dance with the ladies he was robbing - albeit at gunpoint.

Mark showed us an etching of a more likely Highwayman with a mask at his feet.

One highwayman turned King's evidence and explained his methods. He recommended pebbles in the mouth to disguise the voice, and wearing a mask.

The same ex-villain advised against stealing horses, which were easily recognised, and recommended unpicking any embroidered coronets from stolen hankies - just as in *The Beggars Opera*.

The story framed, Mark duly produced many of the accoutrements that Noyes listed: leather breeches, pistols and a hanger - a cross between a large curved knife and a small sword, and spurs, and a pair of very solid heeled thigh boots. He apologised that the French Cocked hat he did not have - very rare and very expensive.

Originally the garb of working men making use of free materials, leather breeches were eventually worn by all classes, at all times of day and anywhere but in the ballroom. The pistols had very solid butts which would have made an effective blunt instruments when there was no time to reload down the muzzle. The spurs by contrast were very small and fine.

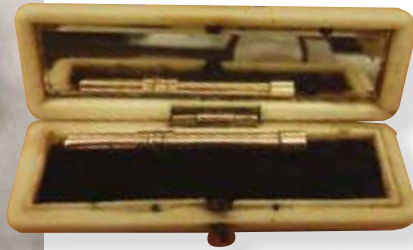
Walpole wrote that: 'we travel now armed to the teeth in places such as Bagshot and Camberley'. It was the duty of the local parish to make restitution for thefts from Monday to Saturday - but not if you travelled on a Sunday, so no one did, if they could avoid it.

The talk was called: *'Stand and Deliver - Desirable Dress Accessories in the Georgian Age.'* So what were those accessories that the average Highwayman found so desirable? Mark read extracts from the





Gold-figured filofax - lady's pocketbook, notepad, pencil and pocket for bits and bobs. A decorated ivory case for the must-have gold toothpick and below, the original 1800 silk handkerchief and the fine linen kerchief with the crossreferencing mileages for the seasoned traveller.



Newgate Calendar of 1802, originally a monthly bulletin of executions produced by the keeper of Newgate Prison, although the title was subsequently appropriated by other publishers. The Calendar set out just how Highwaymen identified promising victims who might have the accessories they were looking for. They generally operated not alone but in gangs – just as in the Beggars' Opera. They were well organised and liaised with ostlers and coachmen to identify promising victims of crime. One entry records that a victim walking up to Highgate observed two men on foot who put a pistol to his breast and demanded his watch, spectacles and pocket book.

in the centre with prices, between all the ferry landing stages in London, and between all the major cities in the country.

We were also shown a printed silk handkerchief of 1800 with a bright Indian design, which the vendor in Camden Passage has assumed to be Victorian until Mark had sealed his deal and admitted its real value

Buckles and fobs, which enabled the owner to pull on the end of a watch chain, and snuffboxes were high value items.

Even a humble toothpick could become worth stealing when made of gold and cased in ivory.

The value of the items stolen could be very substantial. One haul was of a hat, three keys (why?) a gold watch, chains, a silk purse and five guineas. Galloping Dick was reported as taking care to check that he had seven watches and golden chains to the value of 60 guineas. And we were treated to examples of these items:.

But my personal favourite was the exquisite lady's pocket book. No mere Filo-Fax this – but a box of delights to while away a tedious journey, and perhaps distract the traveller from thoughts of The Highwayman.



A fine linen snuff handkerchief dated 1769 was printed in red (think toile de jouy as regards colour and quality) in almost incredible detail. The border showed modes of transport – ferries and sedan chairs and carriages, and

**Mark Wallis has co-written a book called *Man & Boy: Male Dress 1730-1930* with Alasdair Peebles (the mural painter with a surprising range of sailors' headgear who spoke to us last March).**

# Mushs, Gamps and Bumbershoots!

Speaker Richard Ince

Report by Tony Cooper

## Any Umberellers, any Umberellers to Mend Today?

"We've all heard of the word "brolly" but you may be less familiar with the other terms used for umbrellas," said our speaker, Richard Ince, 6th generation umbrella maker, in his talk Brollies, Gamps and Bumbershoots. However, having a literate wife myself, I was already aware of the term "gamp" and its connection with the Charles Dickens character, Sairey Gamp, (from *Martin Chuzzlewit*) who was never without her large untidy umbrella.

"Bumbershoot" was a new one on me and interesting in that it is a US word but wrongly (by them) considered to be a British word.

Among the French terms for the item is *un Robinson*- referring to Daniel Defoe's eponymous character, Robinson Crusoe

The word "umbrella" comes from the Latin umbra, meaning "shadow"; the "ella" bit being a diminutive to give us "little shadow". I noted that Richard didn't mention "parasol" (against the sun) in his introduction but they did creep in later in his talk.

Right. Now we know what we are talking about, let's crack on.

The company, James Ince & Sons, was founded by James Ince in 1805 in Bishopsgate, London. James was a canny fellow and saw the opportunity to acquire businesses that were struggling at the time and, as a result, carved out a niche business, not to mention an excellent reputation.

White's trade directory of 1892 has an advertisement for James Ince & Sons, describing them as umbrella and sunshade manufacturers. This was true



Richard's amazing table of exhibits. He was generous enough to let us handle them, too.

Inset is an advert from the Bishopsgate Almanac and Guide 1892.

Two Centuries of an East London Family Business

The man himself; Richard Ince, 6th generation umbrella maker.



in that their products were ready for the consumer. However, it must be understood that an umbrella comprises components that each require specific skills to produce and rarely were they all under one roof. Incidentally, they claimed to have been established for “nearly a century”, which was pushing it a bit; if my arithmetic is correct they’d been around for eighty-seven years.

Broadly the components are ribs, shafts, handles and canopies, involving working in very different materials; metals, whalebone, wood, ivory and fabrics. In the 18th and 19th centuries the making of these individual components was a cottage industry; each person specialising in making one component in the appropriate material.

At the time of the Ince company’s founding, an umbrella weighed around 10lbs, with a frame of wooden rods and whalebone, but by 1852 a Sheffield man, Samuel Fox, invented the steel rib. The old school, including Ince himself, thought it would never catch on. The rest, as they say, is history. Fox’s “paragon” frame, of thin U section steel was much lighter and ultimately a great success (just look at your own brolly).

The company adopted the brand name “Insonia” and, being quick to pick up on the rise of leisure activities, brought out golf umbrellas, fishing umbrellas, broadening out into bathing and garden shelters, hammocks and other items with names such as “Henley”, “Margate” and “Clacton”. I’m not sure such names would appeal to the present market, though; maybe something like “St Tropez”, “Riviera” and “Costa del Sol”?!

Other specialised umbrellas included those for hotel doormen, bookmakers and engineers. In the latter case, the protection was more for the engineer’s work than he himself. Bookmakers often called their umbrella, their “mush” (in Yiddish a disreputable mender of umbrellas is a mushfaker).

Sadly the majority of the company’s records were lost in the second world war; the one document that was saved was a record of who

owed the company money! Time was when, irrespective of whether its function was to ward off the sun or rain, umbrellas were considered purely a feminine accessory. The first brave Englishman known to have carried an umbrella was philanthropist Jonas

Hanway (1712-1786) who is said to have adopted the practice from his travels abroad in the 1750s and caused a bit of a stir on the streets of London.

Moving on to the canopy and we are in the realms of fabrics with hand stitching being the norm until Isaac Merritt Singer’s invention of the sewing machine. This went a long way to speeding up the production of canopies, although, until the development of specialised machines, the “tips” (which fit into the ends of the ribs) still required hand sewing.

The range of fabrics that have been used for canopies is astonishing: alpaca, Austria (silk/cotton), Gingham, gloria (silk twill), sateen, hercules (silk/cotton), Zanella (similar to sateen). Then there were/are the man-made fibres;

in the ‘30s, nylon in the ‘50s and now the ubiquitous polyester. However, Ince’s are working on plastic-free offerings.

Umbrellas, particularly for gentlemen, acquired a traditional colour – black – but the second world war forced a rethink. There was a huge demand for black cloth for blackout curtains and the like and umbrellas shifted to green; much as fishing umbrellas are today.

We’ve all heard of the superstition about opening an umbrella indoors bringing bad luck but its origin is unclear. One possibility may be that at a rainy funeral the vicar would stand under an umbrella to carry out the graveside ritual and the umbrella subsequently acquired a morbid connotation. I reckon it’s more to do with the risk of poking someone’s eye out with the metal spokes, though.

Handles could be made of all sorts



of materials; wood, ivory, bone, silver, lucite and so on. Each of these required specific skills to work with. Even different woods offer different challenges to the craftsman. Something called “partridge”, related to gorse, is a case in point; it is horribly splintery but once you master it (they tell me) the results are beautiful. Surprisingly (at least to me), the crook handle we now consider traditional dates from the 17th century and is said to make it easier for a servant to hold the brolly at an appropriate angle over his employer. Now I know why the love of my life gave me such a brolly all those years ago – it was a sign!

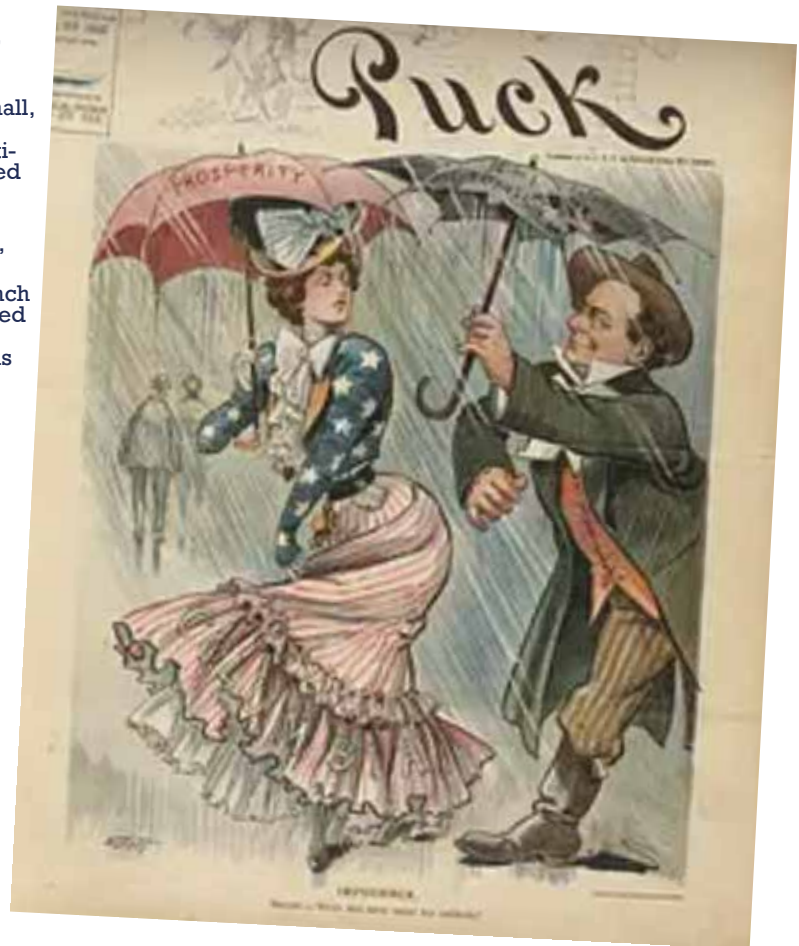
How brollies were supposed to be carried when not open is a whole different subject. If we ignore the “dumpy” umbrellas



for a moment, we tend to think of a furled umbrella (both lady’s and gentlemen’s) being used walking-stick style; end tip on the pavement. However that wasn’t always the



Joseph Hanway sporting the first 'modern' umbrella.  
 A Meeting of Umbrellas, 1782, James Gillray  
 Illustration shows William Jennings Bryan offering his small, ineffective umbrella labeled "16 to 1," "Anti-trust," and "Anti-Expansion," to a woman labeled "Columbia" who is carrying a more effective umbrella.  
 Carved ivory handles, square, straight and curved.  
 Richard Ince at the cutting bench 2011. This process has remained unchanged for centuries. The underside of the bench still has blitz soot on it!



case. Some small ladies' brollies were intended to tuck under the arm, never coming in contact with the ground. Some were furnished with a loop through the end tip to be hung from the wrist, again clear of the ground. Others were very long handled and used like a walking staff, often with the canopy seemingly upside down.

Ince's have had quite a stake in supplying and maintaining prop umbrellas for film and stage productions, including the *Mary Poppins* 2016 World Tour, *Paddington Bear 2* (the prison finale scene), *Singin' in the Rain* and Hagrid's broolly in *Harry Potter and the Philosopher's Stone*.

These days you can have any colour canopy in any size on a long or short shaft with any style of handle; your choices are virtually endless. Just don't open it indoors!

After over two hundred years, the Ince company is still going strong and long may that continue. We thank Richard for a most enlightening talk. One thing he didn't mention, though was the lightning-conductor umbrella. A must on the golf course, don't you think?

**After the study day Richard Ince wrote to add a couple of comments:**  
 One of your members asked when Jonas Hanway first used the Umbrella. I didn't know exactly, but, when home yesterday I happened to flick through the old brown *Umbrellas And Their History* book to read he first used it from 1750; for 35 years of his life.  
 I also forgot to say that Samuel Fox, the Father of the modern Umbrella, despite making his money 150 miles north, had his family seat near Burford so not far from Bath. This is now the Cotswold Safari Park!! He also had another seat near Selby in Yorkshire, such was his success.  
 Thank you again and may I too wish you all the best, in this your anniversary year. ...  
 With best regards  
 Richard

James Ince Umbrellas 1805  
 www.inceumbrellas.com

*The present day: Ince Umbrellas homepage and one showing specialist non-conducting umbrellas for when you're welding...*

BURBERRY'S

"GABARDINE"

BURBERRY'S  
GABARDINE

BURBERRY'S  
GABARDINE

*Burberry's Gabardine*

Best, latest  
Specialities  
Burberry's  
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Cassimere  
Coats



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BUTLER

# Designed to protect. The story of Burberry outerwear

Speaker Carly Eck  
Report by Marian Banks

Carly is the Curator of the Brand Archive at Burberry where she is responsible for the Company's history, heritage and Archive.

## Background

Thomas Burberry established the Burberry brand in Basingstoke in 1856, when he was 21 years old. Carly gave a potted history of Thomas Burberry's early years by way of background. Thomas loved the 'outdoor life', exercise and sport. He was brought up in a non-conformist Baptist household and this faith coupled with a love of community and the countryside underpinned his future modern temperance lifestyle. He sought a solution for suitable outdoor wear to enable comfortable participation in outdoor activities and to protect people from the British weather. He viewed the linen smocks, oiled with lanolin and worn by agricultural

*Opposite page:* Burberry's premises at 30 Haymarket.

Our speaker, Carly Eck, was caught out by the train strikes and presented her talk via Zoom

Gabardine (with an 'a') swatch showing the breathable, waterproof, hard-wearing solution to the great outdoors.

workers and the waterproof rubberized stiff fabrics being developed and worn by others working outdoors. What he was looking for was a weatherproof fabric that was breathable; would conform to body movements, and could be worn by anyone engaging in outdoor activities.

## Gabardine

After working with various professionals (chemists and doctors) and British cotton manufacturers Thomas Burberry eventually in 1879 created the breathable, weatherproof, hard wearing fabric that he sought: gabardine. This was patented/trade marked in 1888. Gabardine is made from cotton which is subsequently proofed.

The name is derived from the word 'gaberdine' referring to a spacious cloak worn in the Middle Ages; by the time Thomas came to register the design, the word had become obsolete and was available to use.

By the time Burberrys weatherproof fabric was patented, (Burberry Yarn Proof) Burberry had established himself in London and by 1891 had opened a large emporium in the Haymarket, London (designed by Walter Cave) and was manufacturing garments for a range of outdoor activities and was outfitter to the aristocracy and anyone else engaged in outdoor pursuits.

## The Equestrian Knight

A public competition was run in around 1901 to design a new logo for the brand. The winning entry was a knight on a charging horse. The design was then refined by looking at the 13- 14th century armour at the Wallace collection, London.

The Equestrian Knight logo is full of symbolism, forward thinking and protection being two key elements.

## Gabardine: Clothing for adventures and explorers

### Polar expeditions

In 1983 Norwegian polar explorer, zoologist and Nobel Peace Prize laureate, Dr Fridtjof Nansen was the first recorded polar explorer to take Burberry gabardine to the Poles when he set sail for the Arctic Circle.

The Anglo-Irish explorer Sir Ernest Shackleton wore Burberry for three of his expeditions, including the Discovery expedition with Captain Scott in 1901-4; the Nimrod expedition 1907-9 and the Imperial Trans-Antarctic Expedition - the Endurance expedition in 1914-7. Shackleton attributed the saving of one man's life to the fact that he was entirely covered in Burberry clothes. There is a quote to support this *'the members of the Wellman arctic expedition believed their escape from death by exposure was largely due to their being clothed in Gabardine'*, James Dundas Esq, Dublin. Shackleton is also quoted as saying *'Anyone feeling the texture and lightness of the Burberry material would hardly believe that it answers so well in keeping out the cold and the wind, and in offering during a blizzard complete protection'*. Polar gear consisted of a balaclava, blouson and trousers in a green shade. Carly told us that replicas of the polar gear were made for the *Shackleton* film in 2002.

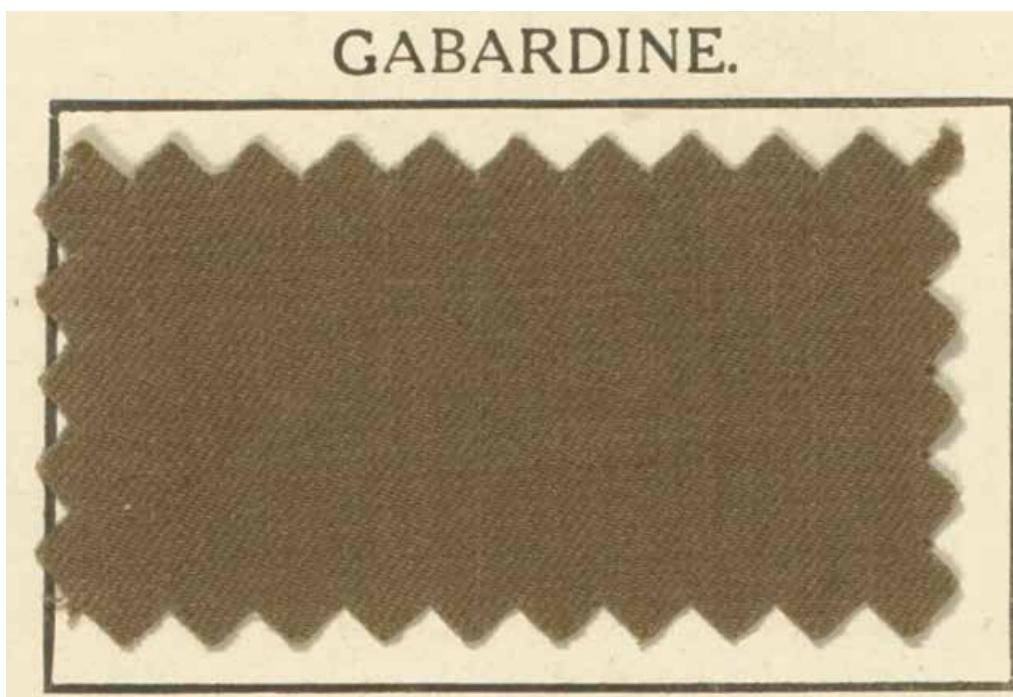
### Mountaineering

Andrew Irvine and George Mallory wore Burberry gabardine for their expedition to Everest in 1924 and when Mallory's body was discovered in 1999 there was no apparent sign of frostbite.

### Ballooning

Gabardine continued to be the clothing of choice for endurance expeditions. In 1908 Air Commodore Edward Maitland wore Burberry gabardine to travel from Crystal Palace, London to Russia in a hot air balloon – a distance of 1,118 miles in 31 ½ hours.

Burberry had established their reputation as outfitters by the care they took to make clothes suitable for the outdoor pursuit being undertaken. We were introduced to the patented pivot sleeves



MATERIAL  
—  
GABARDINE  
(Pp. 16, 17)

**B**URBERRY  
POLAR  
OUTFIT



*“Any one feeling the texture and lightness of the Burberry material would hardly believe that it answers so well in keeping out the cold and wind, and in offering during a blizzard complete protection.”*

*Sir Ernest Shackleton, in “The Heart of the Antarctic.”*

which had 'entirely superseded the form of gusseted sleeve introduced by Burberry's twenty years ago, which always had the objection of bulkiness. The Pivot is a clean, close-fitting, sleeve suitable to every style of cost, even to a dress suit'. Advertising posters indicate the breadth of Burberry's outdoor clothing: cycling, motorcycling, driving, walking (wet and dry weather), fishing and skiing.

### Aviation

In 1937 Burberry sponsored a record-breaking flight from Croydon to Cape Town in an aeroplane called "The Burberry". Both aviators Flying Officer Arthur Clouston and Betty Kirby Green wore Burberry. Carly told us that there were insufficient funds for the voyage hence the sponsorship!

### Tielocken coat and the trench coat

In 1912 the Tielocken coat, designed by Thomas Burberry, was patented. This is considered to be the predecessor to the trench coat. The Tielocken closes with a single strap and buckle fastening and only features a button at the collar. As a bonus we had the opportunity to try on Angela's Tielocken coat! The Tielocken is suitable for men and women.

The Burberry trench coat was invented during World War I. This was a functional design which included epaulettes to display insignia and suspend military equipment, gloves and whistles, D rings for grenades, gun flaps for extra protection when in action and the storm shield to allow water to run off. The coat came with a detachable warmer. This was worn under the trench coat when out and about and also as a dressing gown when off-duty.

### Interesting facts

1920s

The Burberry's Check is introduced as lining on rainwear

1955

HM Queen Elizabeth II grants a Royal warrant as a Weatherproofer

1965

One in five coats exported from Britain was a Burberry

1972

Burberry's formally acquires the factory in Castleford, the home of the trench coat manufacture

1990

Burberry's granted a Royal Warrant by HRH The Prince of Wales as an outfitter

1999

Burberrys becomes Burberry

2000

Burberry opens its first store on Bond Street

A trench coat comprises 100 stitching processes; 90 components and the collar is made of eight pieces.

It takes a year to learn the skills to manipulate, stitch and hand finish a collar

The essential components of a trench coat: epaulettes, gun flap, storm shield, belt 'D' rings and double breasted have continued in the design of the trench coat throughout its history in one form or another, for example sometimes one gun flap sometimes two.

By the 1960s the trench coat become fashionable in women's wear both as traditional trench coat and as inspiration for individuality. Trench coats are designed for functionality and durability, however each season they are reworked for the runway, being embellished, quilted, painted or even turned into ball gowns.

### WWTD What Would Thomas Do?

This question was asked during the recent Covid pandemic and the response was to make non-surgical masks and gowns for health and social care personnel and to provide support for research into vaccines.

Carly concluded her talk with some images from the recent Burberry fashion show where Daniel Lee, the company's Chief Creative Officer, took as his inspiration some items from the archive: a polar expedition blouson - interesting jumpsuits; vintage ski-wear - street wear; motoring coat with puttee collar - various jackets and tops; the Equestrian Knight logo - on dresses and coats, and the Burberry's advertising campaign around 'weather for ducks' into duck fabric design and duck head gear!

PS



The Burberry brand has become immediately recognisable. The Equestrian logo makes quite a large statement on the equally recognisable check pattern lining of this vintage coat and the Weather proof logo has been taken from inside to out on the left breast of this gents' polo shirt.

## Four Textile Tales

Speaker Kassia St Clair

Report by Andrea Bartlett

Our third talk of the day was provided by Kassia St Clair a cultural historian and colour expert, and author of the bestselling book - *The Golden Thread - How Fabric Changed History*.

After writing her first book *The Secret Lives of Colour*, Kassia explained how she then wanted to write about textiles. Always inspired by what may be considered ordinary and often overlooked, the stories she uncovers chart the development of techniques and technology against the context of very human experiences, throughout the centuries and across the world.

Kassia's latest book *The Golden Thread* has thirteen stories, and her talk looked at the four principal themes that run throughout it and included fascinating anecdotes from some of these stories.

### 1 Making and Trading

Compared to many other artifacts that archaeologists find, textiles are ephemeral, as they usually don't survive, constructed from natural elements that decompose into the earth. Kassia went on to tell us about the phenomenal discovery of the Dzudzuana fibres in a remote cave in Georgia, by a botanist called Eliso Kvavadze who was looking for traces of neolithic pollen in the soil samples she had taken. What she found were microscopic fibres of linen thirty-two thousand years old, 2ply or 's' twisted, and dyed. This fabric would have been made from harvesting wild plants, and undergone a lengthy process to create fabric, a remarkable discovery that brought forward the earliest evidence of humans making some kind of cloth by eight thousand years.

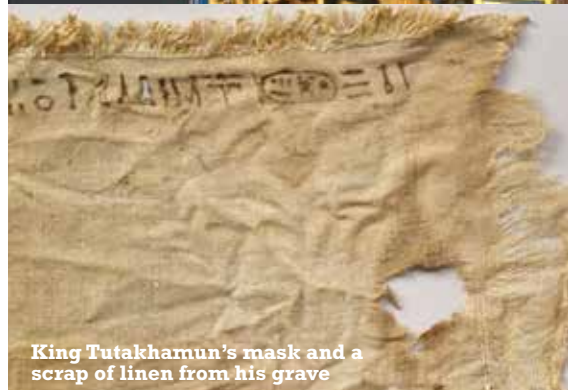
Linen garments such as a four-thousand-year-old tunic from an ancient Egyptian tomb are surviving examples that signify how treasured and precious the cloth and garments were considered. The linen bandages used to wrap the body were culturally important and significant, the act of wrapping a body after death conferred a person's sacred status. King Tutankhamun for example was wrapped in sixteen layers of differing thicknesses, other bodies have been found wrapped in up to 40 different layers. Shockingly the textiles from these archaeological discoveries were often overlooked, the finds from King Tutankhamun's grave were stored in boxes and taken to Oxford and not looked at again until 1991 when Dr. Gillian Vogelsang-Eastwood, a textile archaeologist from the Netherlands who was writing a book about Egyptian clothing, came across the boxes and started to catalogue their contents.

Moving north to Trondenes Church in Norway, Kassia explained how in 1989 while undergoing a renovation, the discovery of what was thought to be pads of leather plugging a hole in the roof of the church, turned out upon closer examination to be of a textile construction. These were fragments of coarse woollen fabric dated between 1280 - 1420, made to catch and hold the wind to sail Norse Viking ships making the long journey to trade goods across to America. Wool would seem to be a strange choice for such a purpose, but the technique employed involved the long fibres of the wool being combed out and then tightly spun creating a very strong yarn used for the warp, the softer underwool was loosely spun anticlockwise and used for the weft, making a flexible windproof surface, while the application of ochre and fish oil sealed the surface making it waterproof.

### 2 Luxury

The definition of luxury may have changed somewhat over the centuries, but it will often involve fabric that is expensive and unique to create. Kassia went on to tell us about the mysteries of sericulture and the Bombyx Mori - the silk moth.

Thought to have first appeared about seven thousand years ago, sericulture originated in China and all production remained there for about five thousand years. Silk is notoriously expensive to produce due to the two main components - the silk moth and its food source the white mulberry, both of which have exacting requirements to thrive. For example, the moth is delicate and difficult to raise, going through four life stages to reach maturity and it must be fed vast quantities of mulberry leaves, and they are very fussy noisy eaters that won't tolerate being disturbed. Silk production formed a huge part of the Chinese economy for centuries. Highly prized and valued and traded around the world, silk became the hallmark of wealth and status, found in places as diverse as Viking graves and an inventory of King John's belongings in 1216 from Corfe Castle that recorded 185 silk shirts. Silk fabric has been loved and coveted by many over the centuries



King Tutankhamun's mask and a scrap of linen from his grave

Kassia St Clair's next book, *The Race to the Future: Peking to Paris and Beyond*, will be published by John Murray in November 2023. It tells the story of the 1907 Peking-to-Paris race, a hairbrained, yet groundbreaking romp across two continents at the dawn of the automobile age, and the impact that era has had upon our own.



Bombyx Mori (silk moth to her friends)

but was also considered decadent and corrupting by others for being too costly and possibly worn by those of questionable morals!

Another luxury fabric Kassia chose to talk about was lace. An extraordinary fabric that starts from nothing, is made from white linen thread and sometimes precious metals and known in Italian as 'punto in aria' - stitches in the air.

Lace is worn by men and women and it takes much skill and time to make. White lace collars worn in historic portraits depict changing trends and fashions and confer the wearers status. Laws were introduced to regulate the wearing of it, forbidding anyone below the rank of Knight to do so. Louis XIV of France loved lace so much he almost bankrupted his country to indulge his habit. In 1665 his ingenious minister Jean Baptiste Colbert came up with a plan to save the situation and the country's coffers, by setting up a successful scheme to actively encourage Venetian lace makers to emigrate to France and establish a new industry. The rivalry that ensued then caused a lace trade war between the two countries.

### 3 Adventure

Spurred on by the heroic age of exploration in the late 19th and early 20th centuries, new fabrics were developed to protect wearers from extreme weather and the effects of hypothermia.

Kassia explained that an explorer's clothing would often freeze in the harsh conditions they encountered, as the moisture produced by their bodies soaked into their clothing. The development of gabardine used by Burberry, was a great improvement, the first technical fabric to facilitate the wicking of moisture away from the body, while protecting the wearer from the elements.

In 1924 the explorer George Mallory disappeared while attempting to climb Mount Everest; his body was discovered seventy years later in 1990 almost perfectly preserved thanks to the permafrost. Much of his clothing remained intact, and his body showed no signs of frostbite. Early explorers like George Mallory experimented with their clothing, wearing base layers made from Yak fibres or silk and cotton for warmth, with further layers, such as a cotton shirt, woollen pullover and the new specialist Burberry overjacket and trousers.

The ultimate adventure of the 20th century was space travel. The evolution of the spacesuit came from the concept of creating an envelope around the body, almost like a huge bicycle tyre. Prototypes of an inflatable suit made from rubber and latex, proved to be impracticable, due to awful odours and the restriction of movement.

Many experiments were undertaken to create different types of suits by male scientists, who looked at the methods needed to help astronauts eat, urinate, and defecate in zero gravity. They eventually conceded that help was needed from those who had experience of working with thin layers of latex and utilised the experience of the designers and seamstresses at Playtex Bras. They were able to help with many aspects of the space suit development, not least the issue of chafing where a solution similar to the fluffy liner of the latex girdle was used!

Many more challenges followed to create a suitable garment capable of withstanding the inhospitable environment of space, that would keep the body warm and also cool when needed, with the ability to move as freely as possible. The suit that Armstrong wore for the moon landing had 21 layers of fabric and was made by the Playtex sewing team from patterns they had created, although NASA commissioned at great expense a set of technical drawings for their archive, as sewing patterns were considered rather domestic and female, and not in keeping with their image!

### 4 The Future

Kassia concluded her talk by telling us about an extraordinary development in the search for fabrics of the future. A striking image appeared on the screen of a model wearing a rich deep yellow robe, this was a product of an intriguing initiative to develop alternative types of silk made by spiders. We learnt that this garment had been unveiled at the V&A in 2021 and had taken a team of hundreds of people over three years to make, the most amazing fact was that it had been made from raw undyed spider silk.

There are 40,000 species of spiders, all of which make and use silk, which is held within their bodies in liquid form and becomes solid during the spinneret process when they weave their webs. Incredibly, the teams that created the yellow robe obtained the silk by going out to catch the spiders and carefully pull out their silk by hand, then releasing them afterwards.

Using spider silk in any commercial endeavour would be too expensive, but these experiments and projects have inspired viable synthetic alternatives. Scientists have spent decades experimenting and designing textiles from the molecular level up to create a thread that emulates the spider's silk and can be woven.



Paul Larsen recreated Shackleton's journey wearing natural fibres, including yak wool



# Early Motoring wear

Speaker Gail Stewart-Bye

Report by Ann Brown with the help of notes by Gail Stewart-Bye.

Our day concluded with a fascinating talk by Gail Stewart-Bye, senior curator of objects and exhibitions at the National Motor Museum, Beaulieu. Having introduced herself and explained how she had reached her position at Beaulieu, where she has worked for 23 years, she went on to explain the history of the Museum set up by Edward, 3rd Baron Montague of Beaulieu in 1972 following the opening of Palace House in 1952 where a few cars had been displayed in the entrance hallway. The Museum now displays 190 cars and 99 motorcycles. Everyone knows of this world famous collection of vehicles but the other supporting collections which include 50,000 objects are less well known. These cover all aspects of motoring memorabilia such as spare parts, toys and games, road and enamel signs, mascots trophies and badges but also costume, textiles and personal accessories plus a wealth of photos, books and films.

There is also an extensive range of formal and informal learning programmes, including working with schools and Arts University, Bournemouth, to create "Automotive Steampunk" costumes inspired by some of the early vehicles in the collection, one being the 1907 Gobron Brillie Fire Engine and several more. The museum not only acquired the costumes at the end of the project but also their design books and samples as an illustration of how we can use costume in a seemingly non-costumed museum.

Although motoring clothes are often associated with the emergence of the motor car, drivers and passengers in horse drawn vehicles had often worn clothes designed to protect the wearer from the dust and dirt that accumulated when travelling. Early car designs were not capable of much higher speeds, which meant there was little need to change the clothing worn. However, in the early 1900s the car's technology had developed rapidly, enabling greater speeds. What had not changed was the open nature of them, as lacking windscreens and often even roofs and doors meant drivers and passengers were exposed to the elements. This meant

that motoring not only demanded new kinds of protective outerwear, but also created another social occasion for sartorial display.

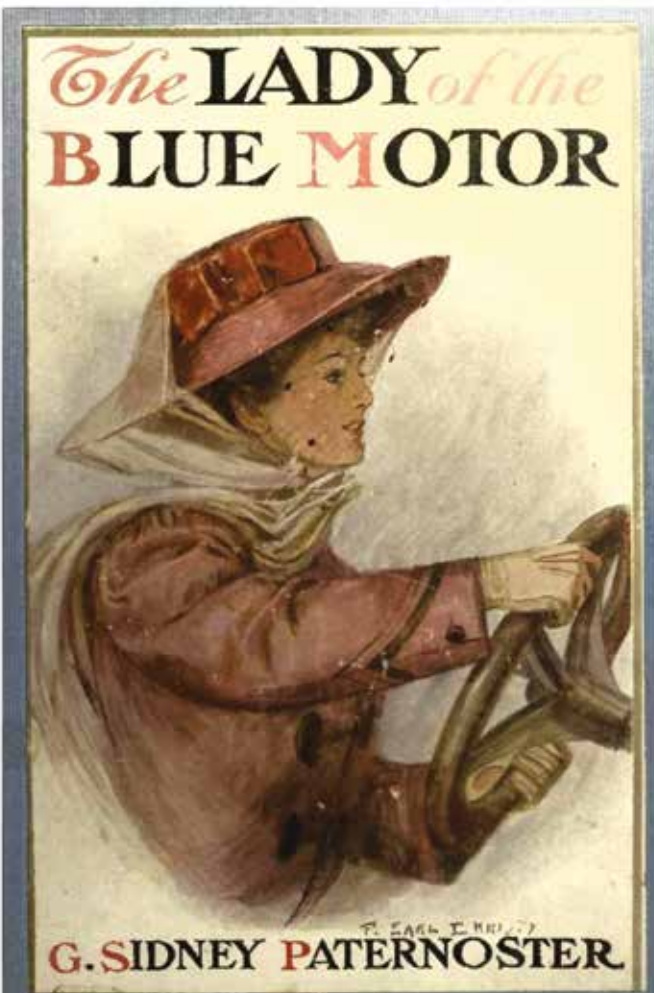
In the early 1900s many roads were unpaved, especially in rural areas, they could be wet and clogged with mud in winter and in dry weather, clouds of dust hampered vision and breathing and covered motorists' clothes. Many companies were quick to tap into the growing popularity of motoring at the time. Firms such as Alfred Dunhill, Aquascutum, Burberry, Gamages and Harrods were among the leading companies that created new lines of clothing especially for car



Speaker Gail Stewart-Bye and a couple of fashion plates showing the starting points for motoring wear: Ladies' travelling cloak and gentleman's Redingote 1825

Left: 1907 cover of a Paternoster novel. Presumably the spots on the lace face veil are decoration, not fly-splat

Below: Fur made sense and the ermine was apparently essential too



owners who often had as much to spend on the outfits as they did on their cars. The most suitable motoring clothing for both men and women were comfortable and warm overcoats. They were usually made of extremely heavy-weight fabrics, including animal fur. To ensure the wearer had maximum mobility, they were often of a "big loose cut". Ultimately, they needed to be both functional and fashionable. The coat had to keep out chilly winds, be waterproof, collars when raised should exclude draughts. It needed to cover the knees and thighs when the driver was seated but also have a neatness of style. Images were shown of a leather coat with adjustable hood as well as the "Kennard Macintosh, which buttoned at the side, leaving no seams exposed. The coat was made from waterproof twill, silk or mackintosh silk. There was also the "storm" coat which had drawstrings at the neck and elasticated wrists. However, the problem with this coat was that the wind blew up inside, making it difficult to drive in! A leather coat in the collection has a large collar which you could button up, reaches below the knee and has the bonus of a double-buttoned inner panel for extra protection.

For hardy motorists a fur coat seemed an obvious choice and whilst in Britain, fur worn on the outside wasn't popular, particularly for men who often preferred fur lined woollen top coats. All kinds of animal skins were worn including wolf, fox, musquash, ermine, bear and even leopard. If the fur was on the outside, when wet could become heavy and quite possibly smelly!

Fur was also used for accessories, particularly with lady motorists and examples of this were an ermine collar and muff. For women full fur coats were far more acceptable with the variety available including a very rare and exotic Lynx coat.

Tweed was another popular fabric, not only warm and durable but it could be produced in a range of colours and styles to suit changing fashion trends. Despite the waterproof qualities of leather, it had one serious disadvantage, being that it gave no ventilation to the body and became unhygienic. In 1902 the president of the French Automobile Club wrote "A leather jacket and leather trousers are objectionable because the moisture from the body cannot escape, with the result that underclothing becomes dangerously moist and disagreeable"! It was felt that "for wet weather there is nothing better than the rubber-necked umbrella mackintosh smocks" wrote a columnist in the Autocar in 1904. Dunhill's advertised umbrella coats as early as 1902 and described them as "a loose, long cape with sleeves, made of the best rubber....., the neck... has no button and the head is pushed through the elastic orifice".

The most popular raincoats for motorists were made from gaberdine and they were waterproof, light and well ventilated – therefore ideally suited for motoring. Disagreeing with another speaker, Gail told us that Aquascutum created and patented the first waterproof wool, their name translated from Latin as "water shield". They gained enormous prestige by supplying King Edward VII as the Prince of Wales.

The dry, dusty, unpaved roads of the summer proved equally challenging for early motorists. The summer dust coat became the most stylised item in the motoring wardrobe as they had to be a compromise between elegance and practicability therefore were most successful in this respect. Generally, they were a loose-fitting lightweight duster coat of unlined canvas, linen, flannel or alpaca, usually coloured off white, grey, or beige and sleeves featuring elasticated or strapped inner cuffs.

The finest were made of silk, which was naturally a good dust repellent, light, very soft and hard wearing. Men also wore dust coats and if a chauffeur, the coats were usually provided by their employer and made of linen, some with strengthened collar and cuffs.

A huge range of accessories was available for the keen motorist. Fashionable drivers and passengers also wore specially designed hats and



Two men in a 1900 car, Chantilly, France (Rijksmuseum image)

The cahuffeur was just as smartly dressed as the master and below: the secret to travelling elegance is shown to be a glove compartment



caps. In 1912 women were able to wear hats that were both fashionable and serviceable. Hats made of waterproof taffeta were among those widely marketed. They were also sold with "dust shields" that directly protected the face from the detritus thrown up by the car, although a hat and veil became more usual. Adjustable gauze veils, worn up or drawn down over the face, were layered over a fashionable wide-brimmed hat and tied under the chin, an extra veil of rubber tissue was also useful in sudden rain. More functional but bizarre-looking headwear that preserved a good hat or ornate hairstyle, included wire framed hoods covered with substantial veiling and incorporating a window of mica at eye level! For men a variety of caps were offered, some of which even had goggles on a visor directly attached to the cap itself. Driving on un-made roads without a windscreen also exposed motorists to flying debris so to shield their eyes male drivers generally used goggles. A great variety was available worn with a strap worn around the head or a one-piece mica mask or eye shield was also available. Close fitting leather masks afforded the best protection as in winter they shielded the eyes from the cold air but along with other irritants could cause serious eye infection.

Other accessories for the early motorist included warm fur car rugs and waterproof tarpaulin-like "aprons" for winter. Also goat's hair or fur lined leather foot muffs and foot protectors were essential to keep warm.

Driving gloves, which first appeared in the 1890s, were such a necessity for early motorists that they merited a special place in the car that still endures today – the glove compartment. Made out of thick leather, sometimes lined in wool and extending beyond the wrist in a gauntlet style, early driving gloves were needed not only to protect the driver from the elements but help him or her maintain a firm grip on the steering wheel. Back then, there was no power steering and typical metal or wood steering wheels could get slippery in damp conditions. We heard about Dorothy Levitt (1882-1922) a pioneering motorist who reportedly was the first British woman to win a motor race. She held firm opinions on motoring dress and accessories, favouring soft kid gloves and also a handy vanity mirror, not simply for beauty purposes, but to serve as a rear view driving mirror, before cars were built with these attachments. It is also believed that she favoured keeping a few boiled sweets in her pocket for the journey. Finally in this section, we saw an illustration of "indicator gloves" which are operated via a battery pack in the glove and a contact on both the thumb and finger to set off a light on the gauntlet part of the glove when required to turn left or right!

To conclude, Gail talked about protective wear for early motorsport and wanted to mention Percy Lambert. When we think of early motoring protective clothing we have to consider what it was like to be an early motor sport pioneer. Not only were the cars under-developed, the race tracks were primitive and also in terms of protective wear, this was not considered. Percy Lambert was the first racing driver to travel over 100 miles in one hour at Brooklands race circuit in 1913. As motorsport was in it's infancy no specific clothing had been designed for its pioneers – consequently racing enthusiasts took their cue from horse racing so drivers raced in jockey-styled silks in the colours of their sponsor, in Percy's case, Lord Shrewsbury, yellow and maroon. These didn't offer any protection whatsoever and sadly Percy died in 1913 attempting to regain his race record. His silks have been conserved and still exist along with the goggles he was wearing when he died. It is people like Percy and the early motoring pioneers we have to thank for the comfortable cars we drive around today.

Many of the objects mentioned are on permanent display at the National Motor Museum, Beaulieu.



*From the top: Looking as chic as possible in weatherproof layers. Note the huge fur gloves!*

*A chauffeur in around 1910. Similar heavy greatcoats in wool or leather were worn by male and female drivers.*

*Gail's last image was an 'and finally' moment.*





## Museo Boncompagni Ludovisi, Rome

Liz Booty

If you find yourself in Rome and maybe yearning for some tranquility after visiting tourist sights, this small, free gem of a decorative arts museum, which houses fashion, furniture, paintings, photographs, sculptures and ceramics is well worth a visit.

It is housed in an elegant villa/palazzo built in 1901 in the Baroque/ Art Nouveau style. An upper class family lived here and eventually donated it to the Italian Republic in 1972 along with its furnishings. It was since given to the National Gallery of Modern and Contemporary Art of Rome. You can feel and see how the rich upper class lived.

Throughout the house at present are scattered models displaying some of the dress collection and accessories that have been accumulated and donated by some of the best Roman high fashion and Haute Couture houses and families.

Unusually, for museums these days, few exhibits are behind glass, allowing close scrutiny. Each room is decorated in a different style and one has hand painted silk hung wallpaper and painted ceilings, another with a Klimt like wall, another in Chinese style etc.

When I went in February they were displaying garments from the 1880s to 2006 - 'Roman Style' some of which were very striking and reminded me of *La Dolce Vita* - way of living with glittering occasions in some of the magnificent palaces that exist in Rome. I understand that they are continuing to grow their collection and already have some 800 items.

There is a charm about the whole museum although there are obviously limitations to the availability of bespoke models to properly fit items at times - I found this added to the charm - the odd zip that couldn't be closed, the beads missing off a 1920s dress and being placed a bit lop sided on the dress model, frayed edges on the older garments that are shown on contemporary shaped dummies with interesting effect! Don't let this put you off. They were obviously displayed with the available care in appropriate settings enhancing the feeling of obtaining a glimpse into a different world of Roman High Society. It is well worth visiting!



From below, clockwise:

The Museo entrance

Closeup of the shoulder of a cocktail dress, black silk organza printed with floral motif, netting, crinoline and artificial silk

Mikado black and pink satin with low-neck bodice with pink piping and full skirt in black flock with bright pink lining. Bodice detail



After the Tribes display in the Beverly Barkat Villa ballroom, part of the non-costume part of the exhibits

Long view of outfits in their natural element

Princess Marina Rispoli - 1936. Bronze - purchased 1936

Valentino. Evening dress (A/W collection 1992) Black silk crepe with embroidery inspired by the works of Klimt

Lorenzo Riva. Ball gown 1990. Silk, satin, sequins and beads. Donated by Atelier Riva

Ball/evening gown. Bordeaux red and scintillating green with embroidery in silk and coloured stones in the oriental style





# Fashion Museum

## Update from Rosemary Harden

[fashionmuseum.co.uk](http://fashionmuseum.co.uk)

We are very pleased to announce that the Fashion Museum's world-class collection has found a temporary home at the Headquarters of the luxury glovemakers Dents, while we work to create a new museum at the Old Post Office in the centre of Bath.

Over the last few months, the curatorial team have undertaken the huge task of packing up the collection and moving the 100,000 objects into a secure storage facility at a site owned by the heritage fashion brand on the outskirts of Warminster.

Founded in 1777, Dents has a long history of supplying luxury gloves for royalty, celebrities and the film industry. This includes the beautifully embroidered leather glove that Queen Elizabeth II wore during her coronation ceremony in 1953.

The Fashion Museum and Dents have a long-standing working relationship as both organisations are involved in the management of the Collection of the Worshipful Company of Glovers of London, which has been on loan to the Fashion Museum since the mid-1980s.

Our new temporary home will allow us to care for the world class collection in facilities that meet the high environmental and security standards required for preservation of a museum collection as well as space for the curatorial team to work, as we prepare to move into our new home at the Old Post Office in the centre of Bath.

The curatorial team is continuing its exciting programme of loans out to museums around the world and objects from the collection will feature in four major exhibitions opening this spring:

*Dressing the Georgians* at The Queen's Gallery, Buckingham Palace  
*Crown to Couture* at Kensington Palace

*Tartan* at V&A Dundee

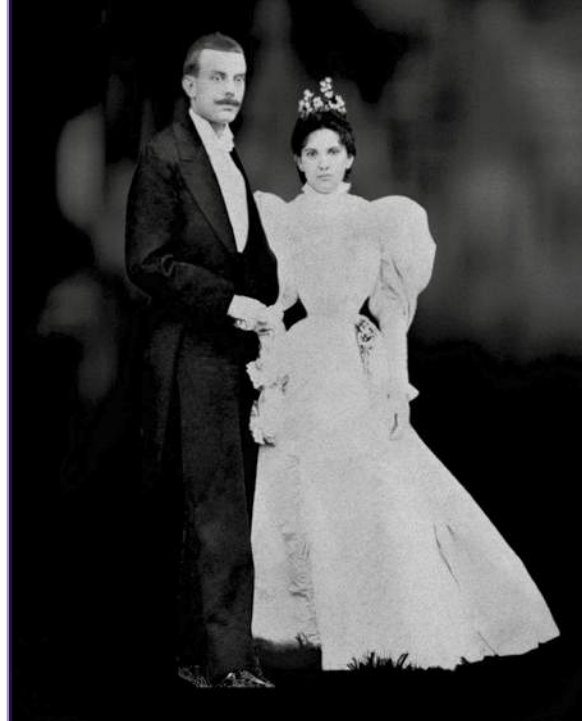
*India in Fashion: The impact of I Dian Dress and Textiles on the fashionable Imagination* at the Nita Mukesh Ambani Cultural Centre, Mumbai

Subscribe to our newsletter for all the latest news and updates from our temporary home and exciting loan programme with some of the world's leading museums.



Deborah Moore, CEO of Dents and Rosemary Harden (in glasses) Fashion Museum manager with King George VI's coronation glove.

A Victorian tartan outfit on display in the V&A's Dundee exhibition.



### Estelle Arpels and Alfred van Cleef

**Zip necklace transformable into a bracelet, 1952**

The Zip necklace is a masterpiece of ingenuity. The zip appeared in haute couture in the 1930s, thanks to designers such as Elsa Schiaparelli and inspired Renée Puissant, the Maison's Artistic Director and daughter of co-founder Alfred Van Cleef. The Zip necklace transforms into a bracelet simply by sliding its tassel.

**Ballerina clip, 1941**

Van Cleef & Arpels has drawn boundless inspiration from the world of dance, an art whose medium of expression is movement.



# The Art of Movement, Van Cleef & Arpels

the Design Museum, London



Running for only a month and closed now, this exhibition at the Design Museum featured almost a hundred creations from Van Cleef & Arpels' patrimonial collection, numerous archive documents and lender masterpieces illustrating the French High Jewelry Maison's constant quest to impart movement into precious materials.

*Report by Patricia Cooke*

Following my visit to the Tiffany exhibition at the Saatchi Gallery (reported on by Ann Brown in the Autumn 2022 issue) I was fortunate enough to attend another jewellery exhibition a few weeks later held at the old Commonwealth Institute, now the Design Museum in Kensington, London.

The company was founded in 1906 following the 1895 marriage of Estelle Arpels, the daughter of a precious stone merchant and Alfred Van Cleef, the son of a stone cutter. Both had a passion for jewellery making and at this time when travelling was at the heart of Society their Jewellery house was inspired to impart motion into precious materials.

From the house's foundation right through to the present day the company creates jewellery influenced by all kinds of movement, leaves rustling in the breeze, dance movements, bird flight and ribbon and fabric drapery to name a few.

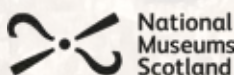
The exhibition was divided into four parts: Nature Alive, Dance, Elegance and Abstract Movement.

Over the years the style of jewellery may have changed but has always included the use of texture and innovative techniques like the "Mystery set" to impart a very realistic sense of movement.



## "You'll feel the benefit..."

Fiona Starkey



In keeping with the study day's 'Braving the elements' theme, these are a couple of more unusual exhibits from Edinburgh's National Museum of Scotland.

The parka left is carefully sewn and made of sea mammal intestine. It's waterproof and was probably used for hunting in kayaks. Spear throwers (shown on the higher shelf) were used at sea to throw harpoons and darts further and faster, with the advantage that they only needed one hand.

Woman's parka, atigi and trousers

Inuit women of the territory around the Mackenzie river delta wore fine clothing with harmonious and detailed patterning of wolverine, wolf and ermine furs.

The Parka and trousers are Inuit, from the Northwest Territories, Canada, c1890s.

The Parka is Yup'ik or Inupiat, from Alaska USA 1820s.

Spear thrower of spruce with ivory is Aleut, Alaska USA late C18 to early C19.



# From my bookshelf

Angela Bailey

**July 1973's Vogue is still a great read. The first thing that strikes you is the size - pre-metric, it is somewhat bigger than the current issues. It cost 30p.**

Secondly, the lack of 'branding', both in advertising and editorial, with little or no logo-ing on the clothing or accessories by the big designer names we are used to seeing today. However, this magazine is full of big names from all sorts of backgrounds. The first article, 'My Day', a full page piece by André Previn, describes a day ending with a concert with the LSO. He greets the musicians with a 'good morning, gentlemen' (?????) and drives home afterwards with wife Mia Farrow in a Range Rover.

A few pages later we move on to photos and commentary from the Cannes Film Festival and London theatre listings (including *Grease*, fresh from Broadway, and *Carmen* at the Royal Opera House with Kiri te Kanawa) and other events. Then, of all things, a horoscope page (my July was to see the realisation of all my wishes); record reviews (all classical of course); book reviews; a *Vogue* Pattern for palazzo pants; shopping in Pimlico; and, at last, on page 63, some fashion. Twiggy, photographed by Norman Parkinson, in Barbados - where else? - wearing Bill Gibb 3 - and...a home made bikini 2.

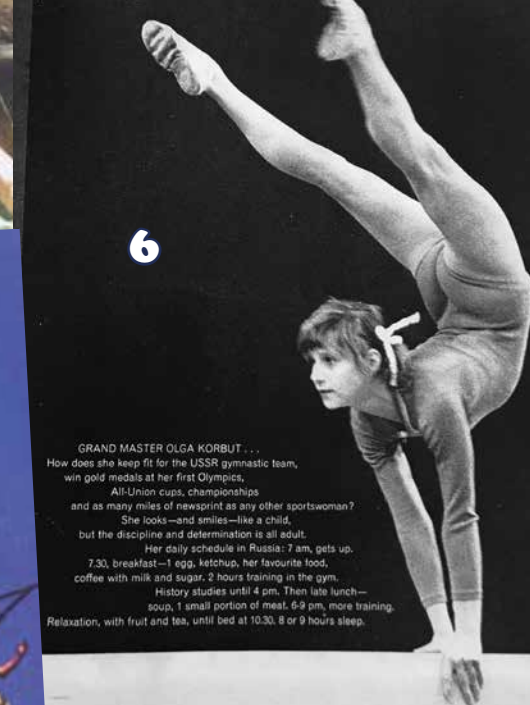
Weight control! from 'a Harley Street specialist', unnamed, of course, with 'figure analysis'. His advice? 'if you must have a pudding, make it a baked apple with synthetic sweetener, or apple snow made with cooked apple and egg white. At night, weak tea with lemon, or...a cup of Bovril'. The cosmetic pages have the usual recommendations: cleansers, toners, moisturisers, foundations.

Being a holiday issue, we move on to Morocco, where our models are dressed by Karl Lagerfeld for Chloé 3 and Gina Fratini 4: now to Venice, and Julie Christie promoting her film 'Don't Look Now', wearing original Fortuny 5. Gorgeous.

Now, an obituary for Sir Noel Coward, an interview with a 45-year-old Jeanne Moreau, pictures of Olga Korbut, the USSR gymnast in her winning Olympic



**ALLEST OLYMPIAN**  
3 gold medals



GRAND MASTER OLGA KOR BUT . . .  
How does she keep fit for the USSR gymnastic team, win gold medals at her first Olympics.  
All-Union cups, championships and as many miles of newspaper as any other sportswoman?  
She looks—and smiles—like a child, but the discipline and determination is all adult.  
Her daily schedule in Russia: 7 am, gets up. 7.30, breakfast—1 egg, ketchup, her favourite food, coffee with milk and sugar, 2 hours training in the gym.  
History studies until 4 pm. Then late lunch—soup, 1 small portion of meat, 6-9 pm, more training. Relaxation, with fruit and tea, until bed at 10.30. 8 or 9 hours sleep.





pose 6, and a very dandified Ian McKellen in a Tommy Nutter suit 7.

On to what looks like more everyday wear for the younger, or less wealthy and less travelled *Vogue* reader: Seersucker ruched skirts, headscarves, and espadrilles priced at £3.75 8. From *Mates* at Irvine Sellars (then still in Carnaby Street, I think).

And now! who thought of this? A report from Acapulco by Peter Sellers, seen suspended from a parachute 9, followed by pictures of a sumptuous interior Greek holiday villa, designed by John Stephanides.

But not quite the end: we have 'Dining in *Vogue*' recommending summer drinks: Moselle, Vouvray, Merrydown cider, Chablis. '*Vogue Food*' interviews Earl of Gowrie, who apparently imbibes claret at £5 per bottle, a restaurant guide, and a review by Quentin Crewe of the the Le Francois restaurant.

Finally: Money in *Vogue*: a two page spread on insurance, for health, house, car, career, if you are a model.

The advertisements are fascinating. Cigarettes: *Benson and Hedges* Special Filter; *John Player* Specials, set out on Georg Jensen silverware. Drinks: Campari, Martini, St Raphael, Guinness. Foot Spray from *Scholl*. *Bidex* 'intimate spray for all the softness you can get'. In the small ads, several pregnancy testing addresses, with hints at the availability of other services. Nail polish. No handbags.

So...what was really happening in the real world? Strikes! Railways, lorry drivers, dock workers, teachers. A dollar devaluation leading to a 5% devaluation of the £. Edward Heath's prices and incomes policy (what was he thinking?). Picasso dies on April 9th. *Derry and Toms* department store closes on 15th February to make way for the *Biba* store to open later in the year 10. The Bechstein grand piano from the restaurant is sold for £260 and the flamingos from the Roof Garden go home to the London Zoo.

Finally, Balenciaga at the Met. He had died the year before, and the exhibit opened in March, sponsored by the Spanish Government and the catalogue is bilingual. No, I didn't go to New York to see it, but the catalogue, found in a charity shop many years later, still gives such pleasure and memories of 1973.



### The Lost King

■ frockflicks.com  
 ■ ninyamikhaia.com

Dr Tobias Capwell, Curator of Arms and Armour discusses the complex process of reconstructing the King's armour with historical costumier Ninya Mikhaila.

Ninya's website has more information on the making of Richard's other costumes.



### The Chap

■ thechap.co.uk

The Chap Magazine has a variety of articles on the history of mens' (sorry, chaps') outfits.

Above: The history of menswear, 1812-1912 in one photograph.

Lorck: Book of Turkish woodcuts 1570-83  
 Durer: Christ carries his cross, 1498/99



### Woodcuts in the age of Durer

■ Holburne Museum, Great Pulteney Street, Bath BA2 4DB  
[www.holburne.org](http://www.holburne.org)  
 An incidental chance to explore early 1500s costumes.



### Making Mischief: Folk Costume in Britain

until 11 June  
[comptonverney.org.uk](http://comptonverney.org.uk)

■ Compton Verney Art Gallery in Warwickshire is casting its eye over Britain's rich folk traditions and is exploring the role of costume in folk customs from Morris dancing to the Notting Hill Carnival. Its central argument is that these customs are invariably much less nostalgic and parochial than is widely believed.

Above: Horse Costume from the Festival of the Horse and Boys Ploughing Match. Photo by Simon Costin 2011

### Keep Wardrobe full!

What have you been doing, reading, discovered online?

Tell us so we can share.

**Copy for the next newsletter to Vibeke Ormerod by 30 July please**



### Dear Vibeke,

At last I've managed to take a photo of Magnus in the hat that Angela knitted so that I could write and thank you, the WECS committee, for sending such a lovely gift. Fear not, he doesn't wear woolly hats in bed, but he happened to be lying still enough and looking cheerful enough in his Moses basket for this to be a good photo opportunity. I hope you like it: he made me smile when I took the photo.

Thank you again to you all and especially to Angela. Please share this email with everyone.

*Best wishes,  
 Rachel, Ben and Magnus  
 Whitworth*

### Fashion and Style

"Fashions fade, style is eternal."  
 Yves Saint Laurent

"Fashion you can buy, but style you possess. The key to style is learning who you are, which takes years. There's no how-to road map to style. It's about self expression and, above all, attitude."  
 Iris Apfel

"Fashion is what you're offered four times a year by designers. And style is what you choose."  
 Lauren Hutton

"Style is something each of us already has, all we need to do is find it."  
 Diane von Furstenberg.

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