Spring issue 2019

WECS Wardrobe

£7.50: Free to members

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west of england
costume society

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Calendar

Visit: Weald & Downland Living Museum

Wednesday 19 June 2019
- Weald and Downland Museum, Chichester

Janet Arnold Study Day: Breaking the Mould?

Saturday 5 October 2019
- Bath

Visit: Dent's Glove Factory

Tuesday 10 September 2019
- Warminster

The Glove Story

Saturday 16 November 2019
- Bath Bowls Club

White Embroidery Accessories in the Victorian period and AGM

Saturday 8 February 2020
- TBA

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WECS events

Visit: The Weald and Downland Living Museum

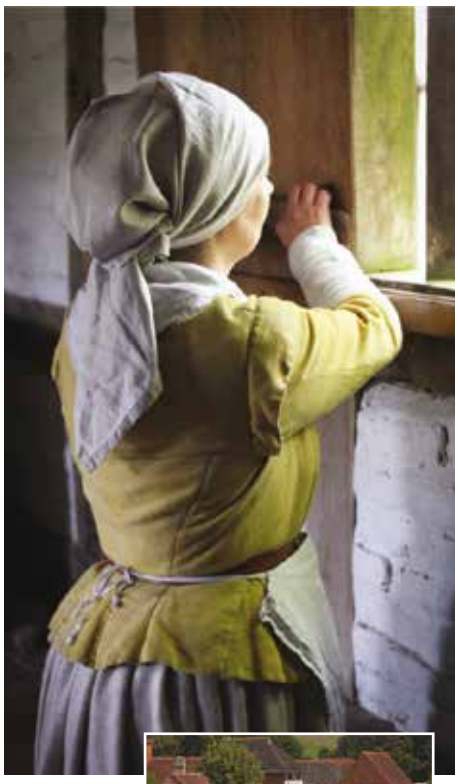
Wednesday 19 June 2019

■ Get yourself there visit to Town Lane, Singleton, Chichester, PO18 0EU

Tickets £15 to include talk at 11.30 Booking with Jean Scott, 24 Pound Lane, Semington, Trowbridge. BA14 6LP

The Museum is located on Town Lane in Singleton, which is seven miles north of Chichester.

By car: the Museum can be reached via the A286 Chichester to Midhurst Road. The postcode is PO18 0EU. Follow the brown tourist attraction signs marked 'Open Air Museum'. There is a free car park and disabled parking spaces are available opposite the Museum shop.



The Weald & Downland Living Museum is an open-air museum where rural houses and buildings have been rescued and reconstructed in the magnificent landscape of the South Down's National Park. However it is more than that – it tells the story of English rural life and how people lived, worked and dressed.

As part of the interpretation of the historic buildings a project on historical clothing was started in 2007 to which the historical costumier Barbara Painter contributed. Academic research also contributed to the production of replica clothing which is worn by the interpreters not just for dressing up but for working in - the blacksmith, the miller, the cook in the Tudor kitchen, the women spinning flax on their doorsteps, the Victorian schoolteacher and many more.

The visit will include a talk on how the clothes are made as authentically as possible and how they contribute to learning about the materials, techniques and lives of the past.

Although this is a long journey it will be a wonderful experience and you are welcome to bring along friends and family to make an occasion of it. There is an excellent café or you can bring a picnic.

To find out more about this magical place see:

https://www.wealddown.co.uk

Also on YouTube

Janet Arnold Study Day

Breaking the Mould? Freedom and restraint in Victorian dress

Saturday 5 October 2019
9.30 - 16.45
Apex Hotel, James Street West, Bath BA1 2DA

The Conference entrance is on Charles Steet

The freedom we have in the clothes we wear today really only came to fruition in the 1960s but the foundations, excuse the pun, were laid during the Victorian era. Born in 1819 and coming to the throne in 1837, as a cossetted eighteen year old, Victoria gave her name to a period which was complex and paradoxical. Wealth, power and innovation brought rapid change, which many women embraced, but change brings reaction and it took another century to really break free.

Breaking the Mould Programme

9.30 Registration with coffee
10.15 Veronica Isaac – 'Celebrating the Individual': An Aesthetic Approach to Freedom
11.15 Coffee
11.45 Kat Jungnickel – "One Wants Nerves of Iron": Cycling, Convertible Cycle-wear and Courage in late Victorian Britain
12.45 Lunch
14.15 Edwina Erhman – Rubber: from forest to fashion
15.15 Tea/Coffee
15.45 Susanna Cordner - how developments in underwear impacted on women's social experience
16.45 Close

We start the day with **Dr Veronica Isaac** who is a material culture historian specialising in the history of nineteenth century dress and theatre costume. She is a curatorial consultant and university lecturer and is currently working at the University of Brighton and New York University London. This paper has emerged from her doctoral research into the dress of the actress Ellen Terry (1847-1928), and her on-going investigations into nineteenth century art, dress and society.

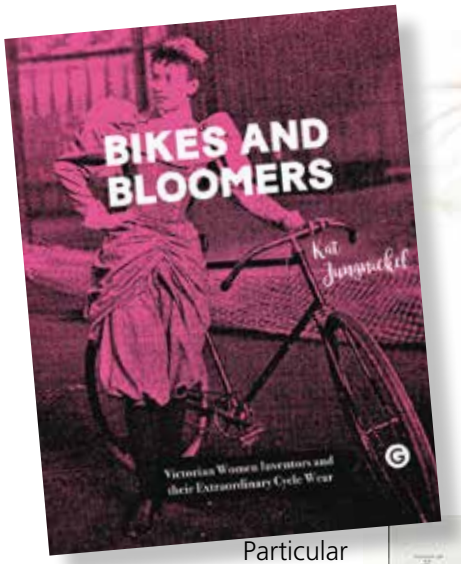
'Celebrating the Individual': An Aesthetic Approach to Freedom

In the last quarter of the nineteenth century a group of people came together to rebel against the restraint and uniformity resulting from contemporary fashions within art, décor and dress. United by their desire to promote the idea of 'Art for Art's Sake' and to celebrate 'beauty', members of this 'Aesthetic movement' rebelled against artistic traditions and rejected the chemical dyes, extravagant trimming, and tight lacing that characterised fashionable dress during this period.

Focusing on the artists, actors and celebrities who dominated the movement, this talk will examine the ways in which followers of Aestheticism used dress and décor to challenge tradition. Drawing on evidence from contemporary literature, paintings, photographs, caricatures and surviving garments, it will highlight the degree to which their garments and their homes became a visual advertisement of their social identity and artistic beliefs.

WECS Events continued on next page

Oscar Wilde in his aesthetic lecturing costume, 1882
Punch illustration, 1881



Advertisement for J. C. Cording, 1851

Particular attention will be paid to the role dress played in this rebellion and the range of 'Aesthetic' garments worn by both women and men. Through a close analysis of the garments worn by celebrated actress, and icon of Aestheticism, Dame Ellen Terry (1847-1928), this discussion will argue that Aesthetic dress offered its wearers the freedom to fashion their own unique and individual style.

We then move from the influence of aesthetics to that of technology.

Dr Kat Jungnickel is a Senior Lecturer in the Sociology Department at Goldsmiths, University of London. She is a 2019 European Research Consolidation Grant Holder: *"Politics of Patents: Re-imagining Citizenship via Clothing Inventions 1820-2020"*. Her talk is based on her book:

Bikes & Bloomers: Victorian women inventors and their extra-ordinary cycle wear

"One Wants Nerves of Iron": Cycling, Convertible Cycle-wear and Courage in late Victorian Britain

Victorian women were early adopters of the bicycle during the 1890s cycling boom in England. Yet, ordinary middle and-upper-class fashions were vastly inappropriate for cycling; skirts and petticoats caught in wheels and tangled in pedals. However, looking too much like a cyclist in more 'rational dress' could elicit verbal and sometimes physical assault by parts of society threatened by progressive 'New Women'. In this talk Dr Kat Jungnickel explores how some pioneering Victorian women responded to these social and sartorial challenges through the dress itself. She will show costumes and tell stories about early women inventors and their extraordinary *convertible* cycle wear.

Solving problems was something the Victorians were particularly good at and the discovery of new materials from the ever-expanding Empire led to new products to satisfy the growing number of nineteenth century consumers not least in the world of fashion.

Edwina Erhman is senior Curator at the V&A, with a specialism in nineteenth century fashion and textiles and the history of London fashion. She has curated many successful exhibitions, the most recent of which was *'Fashioned from Nature'* which ran at the V&A from **April 2018 - 27 January 2019.** The exhibition won two awards for 'cultural institutions that embed sustainable or environmental initiatives within their work'.

Rubber: from forest to fashion

Rubber was one of the miracle materials of the nineteenth century but it came at considerable human and environmental cost. This talk will trace the material from the forests of South America to Britain and the USA where technological developments in processing made its use in fashion possible, for waterproofing, elastic and even jewellery.

But despite aesthetics, exercise and new inventions what were women doing to their bodies?

Susanna Cordner is a fashion historian and curator who runs the archives at the London College of Fashion and previously worked on V&A exhibitions including 'Undressed: a brief history of underwear' and 'Wedding Dresses: 1775-2014'. Susanna is particularly interested in using fashion history as a platform for exploring and highlighting women's history and experiences.

Fitting the Female Form: A brief history of underwear in Victorian England

In this talk Susanna will give a brief history of women's underwear in the Victorian era, and explore its relationship to women's social and physical experiences – from reducing waists to taking up space. She will also highlight examples of female innovators in the field and how they shaped the female form.

Dents Visit to the Glove Factory

Tuesday 10 September 2019, 11.00 and 14.00

Get yourself there visit

■ Dent's Glove factory, Furnax Lane, Warminster BA12 8PE

Booking form in the summer newsletter.

There will be two visits, one starting at 11.00 and another at 14.00.
There will be a maximum of twelve people per tour and each tour takes about an hour and a half with a talk about glove making and then a tour of the museum. Furthermore there is a "carrot" of a 10% discount voucher for the shop!
This event has limited numbers so booking is not available online.

2020 AGM and White Embroidery Accessories in the Victorian Period

White embroidered accessories, Mid 1830s whiteworked fichu-pelerine @Heather Toomer

Saturday 8 February 2020
14.00 -16.30

■ Venue TBA

Speaker: Heather Toomer

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

Heather Toomer, a long-standing member of WECS, joins us to speak on the subject of her latest book, *Fashionable white-embroidered accessories: c.1840 to 1900*. Throughout this period white fabrics provided a finishing touch to women's necklines and wrists and as textile prices fell with industrialisation, they were worn by a wider population. As always, Heather will complement the lecture with a display of original material from the period, including collars, cuffs, chemisettes and undersleeves worked in very different types of embroidery.

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

The Glove story *Christmas meeting*

Saturday16 November 2019, 14.00 -16.30

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

Speaker: Rosemary Harden

The Fashion Museum in Bath is custodian of one of the best collections of gloves in the world and over the last two years Rosemary Harden, curator of the museum, has worked with the Worshipful Company of Glovers of London to bring together this precious collection under one roof.

A selection of these gloves is now strategically displayed throughout the current exhibition *A History of Fashion in 100 Objects.* Rosemary will tell us about the amazing stories of these gloves and show how a functional item of clothing can also be a work of art.

Booking forms in the WECS Wardrobe Summer edition

The images above show an unusual ladies elbow-length gauntlet glove, the embroidered gauntlet circa 1600 – 1620 of white stained grey leather doeskin flesh side up, the separately applied linen gauntlet worked in buttonhole stitch with vividly coloured carnations and leaves, couched silk and gold threads form bunches of grapes, plaits of gold thread form linking tendrils, 39cm long.
The gauntlet is of a type of English domestic embroidery found as cuffs on women's jackets and bodices – see the V & A collection – Margaret Laton's bodice. The gauntlet could have been made in this form or could have been added to a long glove in the later 17th Century when long gloves were more popular. Part of the Collection donated to the Livery in 1959 by the late Robert Spence. Conserved 1995 – 1999 with help from the NHLF.
@The Worshipful Company of Glovers London

Out & About

Fashion Museum

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

Glove Stories

until 20 March 2020

One of the best collections of gloves in the world is on display at the Fashion Museum. Glove Stories showcases the breadth and depth of The Glove Collection of the Worshipful Company of Glovers of London, cared for and housed at the Fashion Museum, showing exquisite examples of historical gloves from the past 400 years.

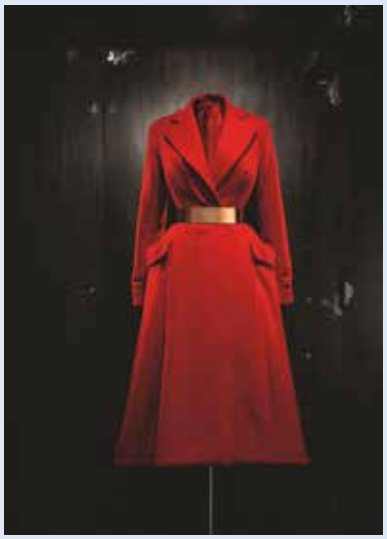
Dress of the Year

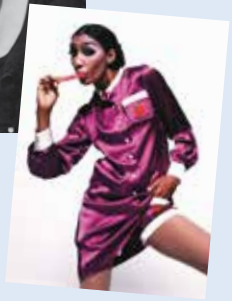
The two Dress of the Year 2018 ensembles, as chosen by Alexander Fury, Fashion Features Director of AnOther magazine and Men's Critic of the Financial Times, are:

A womanswear look by Nicolas Ghesquière for Louis Vuitton.

A silk embroidered redingote style coat worn with white silk cropped long sleeve blouse with ruffles, light blue jersey shorts and 'Archlight' sneakers.

A menswear look by Kim Jones from his debut collection for Dior Men. A light pink cashmere twill double-breasted 'Tailleur Oblique' jacket and high waist wide trousers, accessorised with tricoloured cotton canvas and navy blue grained calfskin duffle bag, 'B24' light pink calfskin and mesh sneakers, and a chunky metal necklace with pink rhodonite detail and 'CD' closure.





see the Journey with Mary Quant: member Angela writes on page 21

Christian Dior by Raf Simons (b.1968), wool coat, Haute Couture, Autumn/Winter 2012. Dior Héritage collection, Paris. Photo © Laziz Hamani

Mary Quant in her apartment, Draycott Street, Chelsea, London ca1965 @Keystone-France, Gamma-Keystone, Getty Images

Satin mini-dress and shorts photographed by Duffy 1966 @Duffy Archive

V&A

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

Christian Dior:
Designer of Dreams

until September 2019

Very limited tickets available.

This exhibition explores the influence of Dior from 1947 to the present, showing some fabulous frocks.

Mary Quant

opens April 2019

Mary Quant revolutionised what we wore in the sixties, not only in the UK, we certainly knew her in Denmark as well and she was the reason I cut my hair in an asymmetrical style when I was 14. In the exhibition you will find more than 200 garments and accessories, including a dress belonging to Angela Bailey, WECS committee member.

from October 2018 until well into 2019

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

Mrs Bangham's fabulous mantua is finished and on display along with the replica made by Michelle Barker. It is such a wonderful object for Berrington to have acquired and you should go and see it when in the area. There are many more photos online if you look for a Dress Fit for a King.

Fashion and Textile Museum

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

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

until 2 June 2019

Swinging London: A Lifestyle Revolution will present the fashion, design and art of the Chelsea Set (1952-1977), a group of radical young architects, designers, photographers and artists who were redefining the concept of youth and challenging the established order in 1950s London. At the forefront of this group of young revolutionaries were Mary Quant and Terence Conran.

The Costume Society

www.costumesociety.org.uk

5-7 July 2019

Costume Society Annual Conference Pre-Raphaelites and the Arts and Crafts Movement

Macdonald Burlington Hotel 126 New Street, Birmingham B2 4JQ

Both movements were interested in textiles and clothing and the relationship between dress and the body. This Conference aims to explore the relationship between art, design, costume and clothing and how these pivotal artistic movements influenced and influence dress and textiles.

21 June 2019

Victoria 2019

Kensington Palace, London

To celebrate the bicentenary of the birth of Victoria in the Palace, the suite of rooms Victoria and her mother the Duchess of Kent occupied will be re-imagined in an evocation of royal childhood. In the Palace's Pigott Gallery a new exhibition will consider the private woman behind the public monarch, and re-examine her later life and legacy. This new exhibition will include rare survivals from Victoria's private wardrobe, on display for the first time.

A tour of these new exhibitions and displays with one of the curators involved has been arranged for Costume Society members.

Creating the Shape

■ Blandford Fashion Museum
Lime Tree House, The Plocks, Dorset DT11 7AA

Note from Heather Toomer:

This year's special exhibition at the Blandford Fashion Museum is entitled *Creating the Shape* but there is an additional exhibition of whiteworked costume accessories from my collection which includes examples from the mid 18th to late 19th centuries.

If you don't know the Blandford Museum it's well worth a visit:*Creating the Shape* includes corsets, petticoats, crinolines etc alongside the dresses they would have been worn under from the mid 18th to 20th centuries while there are many other displays in various rooms in a very attractive town house.

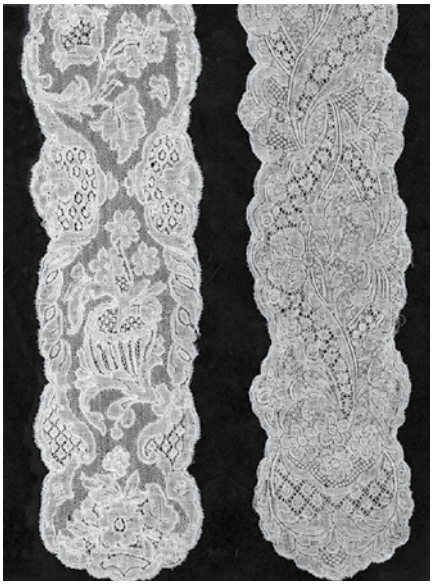


Photo from Heather's book:Ends of two mid 18th century bobbin lace lappets: Mechlin - left; Valenciennes - right

Stephen Jones Hats

Exhibition

until 9 June 2019

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

Hat-maker to the stars, Stephen Jones OBE takes over the Royal Pavilion in a dazzling new exhibition, showcasing some of his most famous designs. The Royal Pavilion has long been an inspiration to Jones and many of his hats reflect the wonderful, whimsical, radical nature of the Royal Pavilion.

Southern Counties Costume Society

www.costumesociety.org.uk

Tuesday 14 May 2019 12.45-16.00

From Shirt to shift

Worthing Museum and Art Gallery Education Room, Chapel Road, Worthing, BN11 1HP
www.worthingmuseum.co.uk

Lecture by Suzanne Rowland, Fashion Historian on the development of the blouse, riding habits, shirts to shift dresses 1770s-1920s. To include Hands On of associated costume with Costume Curator Gerry Cionnolly.

17-19 July 2019

A Yorkshire adventure

Three days in York and Leeds.

Queer Looks

Exhibition

until 25 August 2019

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

Wild and Majestic

Romantic visions of Scotland

26 June-10 November 2019

■ National Museum of Scotland, Chambers Street, Edinburgh
nms.ac.uk

The story of how tartan, piping and even the very landscape itself moved from being symbols of a rebellious 'other' in the Jacobite period to becoming the internationally recognised symbols of Scotland within a century. The scope in time is from Culloden (1746) to Balmoral (1850s), looking at the intertwining of Romanticism and reality, tartan and tourism. Over 300 objects - including costume, jewellery, paintings, documents and pipes.

School of Textiles

William Morris and his legacy

Wednesday 30 October 2019 19.00-20.00

■ 14 Market Hill, Coggeshall, Essex CO6 1TS
www.schooloftextiles.co.uk

The School of Textiles is worth keeping an eye on even though they are far away in Essex, they have some excellent talks and tours.

The Jazz Age

Exhibition of Female fashions 1925-1935

21 May - End of September, Tuesday to Friday 11.00am -5.00pm

■ Totnes Fashion & Textiles Museum
Elizabethan House Museum, 70 Fore Street, Totnes, Devon TQ9 5RU
Tel: 01803 862857
www.totftm.org

WECS Reports

The Queen's Body Guard of The Yeomen of the Guard

Christmas meeting 2018

■ Bath Bowling Club

Speaker Shaun McCormack

Report by Tony Cooper

At our Christmas meeting (after delicious mince pies and date cake) Shaun McCormack gave us an insight into the world of a Yeoman of the Guard. His gentle voice seemed slightly at odds with his former rank of Regimental Sergeant Major but his rapid-fire delivery certainly indicated an army career. (So rapid was it that between his talk and the items being passed round and me trying to spell words like sergeant, halberd, arquebus and allegiance, I may have missed a few points – sorry everyone.)

It all began when Henry Tudor defeated Richard III at the final battle of the Wars of the Roses, Bosworth, in August 1485. In October that year the crown of England, said to have been found in a thorn bush after the clamour of battle had subsided, was placed on Henry VII's head and the Yeomen of the Guard had been instituted as his personal bodyguard. Then, as now, they had the honour of standing closest to the monarch and their ultimate duty is to lay down their own lives in defence of their sovereign. They are the oldest permanent military unit in the world and their march tune, *Men of Harlech*, reflects the Welsh origin of their founder. Originally they wore a doublet in green and white – the Tudor colours – but Henry VIII changed the livery to the now-familiar scarlet.

I have to be honest now and say that, before his talk, I had happily conflated Beefeaters, the men (and women) who look after the Tower of London, and the blokes that feature in that G&S operetta. Things didn't get any clearer when I found out that Yeoman Warders also go under the title of *Yeomen of the Guard (In Extraordinary)*!

Shaun explained that the Yeomen of the Guard (In Ordinary) and the Yeoman Warders are distinct corps with different duties to perform. The Yeomen of the Guard has its headquarters at St James's Palace and is summoned for duty only on ceremonial occasions. In contrast, Yeoman Warders are salaried and must live within the walls of The Tower of London. Nevertheless both Yeomen of the Guard and Yeoman Warders can be seen at ceremonial occasions in *almost* identical uniforms. He explained how this came about.

In the reign of Edward VI the Duke of Somerset, Edward Seymour, was a prisoner in the Tower. In order to curry favour with the warders and to make his time there as pleasant as possible, he promised them that if ever he was released he would get them "his Majesty's cloth" for their livery. The Duke was indeed pardoned and kept his promise; the Warders were sworn in as "extraordinary Yeomen of the Chamber" and received liveries similar to those of the Yeomen of the Guard in ordinary.

The visible difference between the state dress uniform of the Yeoman Warders and that of the Yeomen of the Guard is the presence or absence of a cross belt. The Yeomen of the Guard, being a military corp, once carried a heavy arquebus hung from the cross belt. Although they no longer carry such a firearm the cross belt remains the proud distinguishing feature of their uniform. The role of the Yeoman Warders was essentially a prison officer with no firearm and so they wear no cross-belt.

Shaun passed around a doublet (sadly not his own), which was of scarlet woollen cloth, cut in the Tudor style, embroidered with back and front cut whole. Full sleeves are gathered into a wrist band with one hole and small button. Four skirts are pleated into the waist. Three small buttons and buttonholes are on left shoulder and five small buttons and buttonholes on left side seam (apparently dressing and undressing can be a joint effort). Unfortunately the garment passed by me so quickly that I had no chance to investigate its ingress/egress.

The front and back are embroidered with rose, thistle and shamrock, the motto *"Dieu et mon Droit"* and the royal cypher all surmounted by a Tudor Crown. Shaun mentioned, somewhat irreverently, the "patch of greenery" in the centre of the embroidered motif saying that some people think this represents the thorn bush in which Richard III's crown was found. However, if you look closely you will see that it comprises more than one type of leaf; it is simply the foliage that goes with the rose and thistle.

The doublet is richly (and dare I say heavily) trimmed with gold spot lace (braid) and black velvet. Incidentally I am convinced that I heard a "hmmm" behind me when the garment reached WECS's talented gold-working members but whether that was a noise of approval or criticism I really couldn't say.

Beneath are worn scarlet breeches, which we didn't see, and he chose not to hand round his red merino wool stockings or their vital accoutrement – a rather fetching black suspender belt! Apparently, in time, one gets used to wearing them in public even with one's beloved's cautionary advice not to get run over. There is the option to wear red tights but these come in a one-size-fits-all form and it is up to the wearer to cut them to size.

In the past the red woollen broadcloth would have come from Stroud and called "Stroudwater Scarlet", the material used for military tunics before the introduction of khaki Service Dress.

When I was checking my notes I came across a web site that described the uniform's head dress as a "flat hat", which immediately brought an image of Andy Capp to my mind. Not quite the look, I'm sure you will agree.

The correct description of the headdress is a "Tudor bonnet"; of stiffened black velvet with a band of red, white and blue ribbon bows above the flat brim. Also in red, white and blue ribbon are large rosettes worn on the shiny black shoes (don't call them "patent leather" for fear of offence) and smaller ones worn at the knees.

Apart from the traditional uniform, George V mandated one more feature of the appearance of the Yeomen of the Guard – beards. Now they are optional.

A cross belt was circulated amongst us. This is worn from the left shoulder and is of similar appearance to the doublet's waist belt – a strip of red fabric about 3" wide with, working in from the edges, a row of gold braid, a row of what appears to be black fabric and another row of gold. About four inches from each end is a gilt eyelet with blue ribbon tie. The end of the belt sports an extremely substantial swivel.

They may no longer pack firearms but they are still tooled up; they wear a Wilkinson sword at the left hip and carry an eight foot "partisan" or halberd with a blued and gilded steel blade above a gold tassel.

The Yeomen of the Guard's standard (corresponding to a regiment's "colour") is a four-foot square of red silk damask in the centre of which is embroidered the same floral motif as on the doublet; a rose, a thistle and a shamrock. This is surmounted by a crown and beneath, "dieu et mon droit". To the left is the initial of the monarch and to the right "R" for Rex/Regina. At each corner is a smaller symbol representing the royal houses since the corp's formation; Tudor, Stuart, Hanover and Windsor.

Up until Queen Victoria's reign, officers of the Yeomen of the Guard could expect to be knighted but eventually Victoria stopped it. Instead she instituted the Royal Victoria Medal for "personal service to the Sovereign" and awarded that; this practice continues to the present day.

With one exception the members of the Yeomen of the Guard are retired members of the army, Royal Marines,

The Standard of the Guard, the uniform Shaun brought with him and an unusual use for a food bowl cover - protecting the ruff in transit!

and Royal Air Force but not until recently the Royal Navy. It is said that this was because members of the RN swear an oath of allegiance to the Admiralty and not to the Crown. It seems the powers that be have now found a way round this and in 2011 two RN retirees joined the complement of 79 – 6 officers and 73 men. Appointment as Yeoman is for life with a retainer of £100 per annum (taxed) plus expenses although at the age 70 they go onto the "exempt" list with a retainer reduced to £50.

The senior officer is the Captain, which, perhaps surprisingly, is a political appointment which goes to a government Whip in the House of Lords. All ranks below the Captain are occupied by military retirees who have served for at least 22 years, have reached the rank of sergeant or equivalent and have been awarded the Long Service and Good Conduct Medal.

The remaining officers are: the Lieutenant, the Clerk of the Cheque and Adjutant, the Ensign and two Exons, all of whom are required to have achieved at least the rank of Major or equivalent.

Don't imagine in 1485 the Clerk of the Cheque rummaging in his uniform for his Barclaycard and chequebook. The old meaning of the word "cheque" is "control". He never was the paymaster of the Corps and had nothing do with cheques in the modern meaning of that word. He is effectively the Adjutant and secretary of the Guard and can be identified by the silver-topped ebony baton he carries.

Earlier I mentioned the duties of the Yeomen of the Guard. For the first hundred years or so since their formation the Yeomen would be expected to do battle alongside the King and to take sole responsibility for his safety in his palaces. They also had to fetch and taste the King's food and perform a ceremony known as "Making the King's Bed". In this there were the roles of "Bed Hanger" and "Bed Goer". The Bed Goer would collect the wherewithal for the bed and the Bed Hanger would fill the mattress, ensuring that the material contained nothing that would cause injury to the Royal Person. As sprinkling of holy

continued on next page

water also featured it would seem that every night the King slept in a slightly damp bed! An Officer of the Guard would sleep in a (dry) truckle bed outside the King's bedroom.

Today their duties are purely ceremonial and include Coronations, Epiphany, Garden Parties, Garter Services, Investitures, Maundy Services, State Opening of Parliament, Royal Funerals, State Visits and Ambassador's Audiences.

Outside their duties to the crown, a Yeoman is ineligible to stand as a Parish Councillor and is exempt from jury duty.

On some occasions they have to march an appreciable distance and on a summer's day, wearing and carrying kit weighing a total of 24lbs, they can work up quite a sweat. Fortunately we were told that the uniforms are cleaned twice a year. However, yeomen tend to wash their hosiery and ruffs somewhat more frequently. Shaun admitted to having ignored his wife's reservations about bunging his ruff in the washing machine. As you may imagine, it came out all floppy and needed careful re-starching and goffering.

And who made the uniforms? One person on record is Mrs Gertrude Elizabeth Boud who was born 1882 and originally lived in Ilford, working as a military tailoress. After losing her husband at Gallipoli in WWI she moved to London with her 3 children where she found work at Pimlico making the full dress uniforms of the Yeomen of the Guard. The clippings of the gold braid used for the uniforms was classed as a perk. This could be quite profitable in that after hours of unwinding the gold thread from the cotton base, a small ball of gold thread could then be taken to the local pawnbroker. Gertrude would receive a £1 or so for it; a welcome supplement to her weekly wage of about £1-0-6.

P.S. It seems that W. S. Gilbert was just as confused as me when he titled his operetta Yeomen of the Guard because it's actually about the Yeoman Warders. And as it is set in the 16th century dare I suggest that the fancy uniforms should probably have been green and white?

And can you call a Yeoman of the Guard a "Beefeater"? No; at least not unless you want a withering look. This term refers to a Yeoman Warder, who, back in the day, was paid partly in beef and ale.

Shamelessy lifted from The Great British Teddy Bear Company's website: www.britishteddies.com

March Study Day

16 March 2019 ☐ Somerdale Pavilion, Keynsham

Dressing in colour: the social history of dyes in clothing

Speaker Dr Susan Kay-Williams
Report by Angela Bailey

Susan opened our 'Dressing in Colour' day with what she described as a 'whirlwind' overview of the processes and social importance of colour between 1500 BC to the present.

She began by showing us a plaque dating from 1669 that showed the four processes used in dyeing until the more recent development of synthetic and industrialised dyeing and the use of factory- made pigments and textiles.

The dyeing process shown in the plaque shows four distinct steps, which were used until the 20th century.

First of all, the workers mix 'mordant' in a large vessel, which is a fixative that makes colour stick to fabric. The second image shows a wooden vessel, which contains the dye, which Susan said would be blue. The third part was a brick-built vessel with a hole in the side where sticks are placed and set fire to. This would be used to dye all colours except blue. The dyeing takes places in the heated bowl on the top. The final options for cloth, as opposed to wool skeins was when the dyed cloth was plunged into a pool of water, and kept moving so that the colour would set evenly in the fabric. This plainly involved very serious physical work.

Although this plaque dates from 1669 the process was already nearly 1000 years old and would continue for another three hundred years.

Susan proceeded to introduce us to the processes and impact of various colours through time.

Her first 'power' colour, purple, was developed in Tyre and Sidon, but originated in Cyprus about 1500 BC. The process involved squeezing tiny glands in very small molluscs (apparently the land there is still awash with tiny shells). Vast quantities of these molluscs were needed even to make enough fabric for one garment: Susan showed us a tiny piece dating from 100-200 AD alongside an image of the Empress Theodora (wife of Justinian) wearing a purple cape. Such was the exclusivity of the dye that it was mandated to be worn exclusively by the Imperial family, and only later, by senators, Warriors, and towards the end of the

Cochineal beetles

The 2019 February AGM was cancelled due to inclement weather conditions. The talk by Heather Toomer, appropriately enough about whitework, has been rescheduled for the AGM, 8 February 2020.

era, the middle class. Justinian even opened a purple-dyeing factory, maintaining what Pliny called 'the cult of purple' .

Moving on to another expensive-to-produce colour, red, we see this in portraits of Henry VIII, mixed with gold for maximum effect. Scarlet, originally a high-quality fabric developed in Venice, is shown in a 1439 van Eyck portrait. Red's earliest version was developed from tiny female kermes insects, harvested in June in southern Spain and Poland - it looked rather like a berry. In the New World a higher-intensity red was developed using cochineal from Peru and Mexico. Susan showed us portraits dating from 1540 of a somewhat effete young man dressed entirely in red, and another (1530) of the banker Cosimo de Medici painted posthumously, wearing a simple garment. Cosimo had commented that it only took two yards of fabric to make a gentleman. He was not referring to himself, the banker to Europe, but to the nouveau riche.

We now moved on to blue. Originally developed for painting using lapis lazuli mined in Afghanistan, by the 11th century the Church was using it as the pigment in images of the virgin Mary's cape. However, for dyeing blue was developed from leaves of the isatis plant, dried and shaped in balls or bricks for export. By the 13th century it had established itself as the French Royal colour. In England, the blue woad was much in demand but we could never be self-sufficient and we had to import from France

Yellow was derived from a dye plant called weld. Susan showed us how it was used by Raphael in his Sistine Chapel cartoons, but how a golden yellow was not possible in tapestries in the early 16th century

Green was developed by mixing blue and yellow as there is no single dyestuff that gives a good green - Bruges was a centre of dyeing at the time of the Arnolfini portraits in the 1430s.

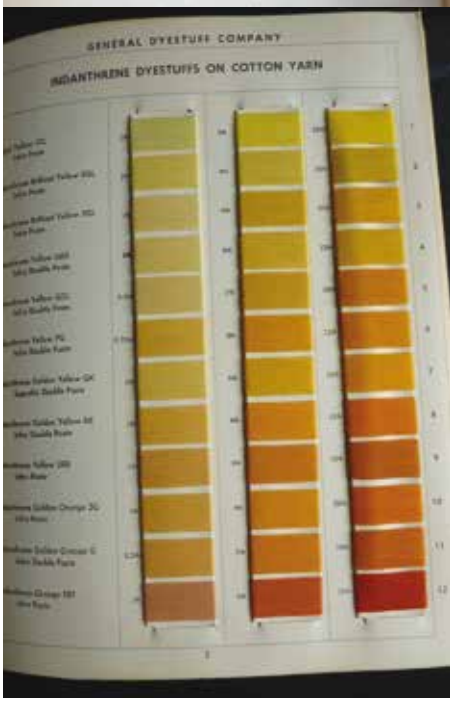
White was developed using a bleaching process that mostly took place outdoors, using sun,dew, urine and faecal matter. Harlem was a great centre for bleaching and indeed re- bleaching, as white needs to be reprocessed. A magnificent portrait of Elizabeth I demonstrated the power of her choice of colour.

In the early Middle Ages black would have been taken from black sheep, but as the period developed powerful people wanted a more saturated black colour. Dyers worked to achieve this by overdyeing red and blue and then using gallnuts or tannins . We saw a 1500 portrait of Philip the Good of Burgundy who stated that following the death of his Father he would only wear black. Black also became the core colour of the Reformation; and later as it was never subject to sumptuary laws we see portraits in black but the sitter's wealth is revealed through the fabrics shown, we see black velvets, satins and furs.

By the 1750s we could see, in Fragonard's painting of The Swing, the popularity of pink, and, gradually the arrival of new fabrics such as Indian muslin, changed the way people dressed. The madder plant was used to dye a range of pinks, reds and browns, for example Turkey red, which through 30 stages dyed cotton handkerchiefs and neckerchiefs.

The mid 19th century saw the accidental discovery of synthetic dyes. In the Old Kent Road, William Perkin, while attempting to develop synthetic quinine, found instead a mauve dye. By the late 1860s large ranges of colours with new names such as Magdala pink or Bismarck brown, not only became available, but could be reliably and predictably shaded. However, blue as worn by the poet Goethe's romantic hero young Werther remained the most popular colour, especially for military and civilian uniforms , and of course, jeans, first popularised by Levi Strauss in the early 1870s

Colours continued and continue to be developed: think Chanel beige, Schiaparelli (and Barbie) pink, khaki, which became popular as casual preppy wear after WW2 , and Pucci prints. By the 1950s dyes were bonded with fabrics and experiments continue. However as I type this listening to a radio 4 programme on the problems of fast fashion , I recall Susan's final two slides. First we saw Naomi Harris on the Oscars red carpet in an organically dyed silk dress embroidered with Royal School of Needlework metal threads and embossed with Ferrero Rocher wrappers. Last but definitely not least, the cerulean blue sweater from the *Devil wears Prada* - our favourite colour.



Top: Red: Wool dyed with madder in various shades of red
Inset: Black: Philip the Good
Blue: Indigo powder
Swatches show synthetic dyes

Gold and Silver by Night Queen Alexandra and the colours of Royal Style

Speaker Dr Kate Strasdin
Report by Helen Montague-Smith

Dr Kate Strasdin's talk focused on the way Alexandra dressed as Princess and as Queen. As the former she had no public voice but she cleverly expressed herself through her dress, particularly by her use of colour.

Alix was born in 1844 into an obscure part of the Danish royal family which later changed when her father was chosen to become King Christian IX. Her family were relatively poor and she made her own clothes and bonnets. As a home dressmaker, she favoured separates, which she could 'mix and match'.

In 1863, at the tender age of eighteen, she married the Prince of Wales, later King Edward VII.

About 134–140 pieces of the Princess' wardrobe survive but they are scattered all over the world. This has made life difficult for our speaker! 19th century dress is becoming more important historically and Kate is currently looking into the diary of Anne Skyes, who kept a wonderful book of textile samples of her clothes.

On arrival at Gravesend, Alix wore a cloak made by Fry's of Dublin in Queen Victoria's favourite colour, mauve. For her wedding in St George's Chapel, Windsor, she wore a dress covered in Honiton lace. She wanted Brussels lace but this was not allowed. When researching the dress, Kate Strasdin noticed a small piece of Brussels lace tacked inside the bodice. The dress was white, as had been Queen Victoria's and this set a trend with Alix wearing white for quite a while after her wedding to show herself as a new bride. She was described at the time as 'a pale scrap of a thing' but was soon seen as the new shining light of the royal family and became very popular as the people's princess. She was not a leading light of fashion but a follower.

During the 1860s she wore strong colours. We saw an image of a Bashlik, a Russian inspired hooded cloak in a bold red fabric and also a recent discovery, the Coral Peplum, originally described as an apron despite its blond lace edging.

Scotland was hated by the Princess – cold, dreary etc – the dress code seemed to be subdued tartans which she regarded as a uniform so she wore bright coloured tartans. Again, she was expressing her feelings through her clothes.

Alix wrote dozens of letters, mostly in Danish to her sister Dagmar, (Maria) who later married Alexander III of Russia. The sisters remained close, visiting each other when they could and were seen wearing the same outfits. Being Danish was not popular as the royal family had many German connections and there was a war between Denmark and Germany so Danish wasn't spoken and no Danish maids were allowed. We saw a Chevalier sketch for a white dress with a red sash which she could have worn when abroad.

Under the heading Tudor Tones, we saw a fantastic fancy dress worn by Alix to a Waverley Ball in the 1870s. She was portraying Mary Queen of Scots. The dress of ruby velvet and gold satin with gold braid work was intended to be Tudor but looked more Victorian in its lavish decoration.

Kate Strasdin had found that the Court Circular Reports in *The Times* of the 1880s were very revealing with dress well described. She quoted a 'dark green velvet dress with a jupe of pale green brocade embossed with gold volantes of lace'. We saw fragments of court dresses, floral patterns in very bright gold and red from the 1880s. Apparently, some of Alix's court dresses were later used as chair covers at Sandringham.

Dagmar blue was a favourite colour. There is one surviving blouse in blue from the 1860s which could be a maternity blouse – not surprising as the Princess had six children. She did favour sober tailoring often found in sportswear which she adopted as daywear. Much simpler in design and often made in tweeds, little of this tailoring survives. A visit to Cragside in the 1880s was mentioned as one of the dresses she wore on this visit was recently re-created from a painting of the scene of the royal visit.

Following the loss of her first son, Albert Victor in 1892, Alix went into mourning. Not the black adopted by Queen Victoria but half mourning which included shades of purple, lilac, grey, silver and white. She refused to wear heavy black crepe in 1901 when the old queen died and this appeared to break the old traditions of mourning. Instead, she wore white! While the other ladies wore black, she appeared 'like a solitary star in the night sky'.

From about 1896, the princess started to design her own dresses, or at least to influence her designers so that she controlled her image. She always looked immaculate. For the Christening of her grandson, later Edward VIII, she wore a gown of lilac silk with gold lace, quite bright for half mourning. Alix had a limp, possibly due to scoliosis and our speaker noted that the bones of a bodice she was examining were shorter on one side. Alix was also becoming deafer as she aged.

Under the heading *Colour as Diplomacy*, we heard of a dress worn for a visit to Ireland. The gold fabric was embossed with shamrocks and decorated with gold lace which set a trend for later royal garments.

As Queen, she was now able to embrace her Danishness, her coronation dress was golden and she embellished it with an amazing amount of jewellery, amongst others the Danish Dagmar Cross, which her father had had made for her wedding. She wore this just above the waist, adorned with some beads. The dress was a gold lamé robe with an overdress embroidered in India, it was thus not British! When the electric lights came on in the Abbey, she looked like a fairy princess despite being 63. Her patterned cloak was composed of golden crowns on a red ground instead of the traditional plain red.

As a widow, she retreated more and more from public life. T E Lawrence wrote a sad description about her losing her looks and she took to wearing a veil to hide her face. Margot Asquith had described Queen Alexandra in 1922, three years before her death, as *'dazzlingly beautiful by day or night making every woman look common beside her'*.

Opposite page top: Princess Alexandra's wedding dress 1863, from the Royal Collection, exhibited at the Fashion Museum Bath until 28/4/19. and the engagement photo.
This page: Kate Strasdin with Chairman Tony Cooper
The red Pashlik, 1860s, Metropolitan Museum. Very bright tartan dress for wearing when in Scotland with Queen Victoria. Fashion Museum, Bath until 28 April 219
Lilac dress with gold lace, also at the Fashion Museum until 28 April 219
The coronation dress with Dagmar cross from her father
And below is the original Dagmar Cross from 1000-1200, found at the end of the 1600s. It is thought to have belonged to Queen Dagmar who came sailing to Denmark.

Five Stories of Colour

Speaker Kassia St Clair

Report by Carolyn Cooper

Kassia St Clair is a writer who lives in London and has featured on radio as well as giving talks about colour and design at international venues. In her book *"The Secret Lives of Colour"* she tells 75 stories about the colour palette of our world. She chose five of these colours and their stories as her theme, beginning with Ultramarine.

Once considered the most illustrious, beautiful and perfect colour the name comes from 'ultramare', beyond the sea and its devotees travelled great distances to obtain the Lapis Lazuli with which to make it from a source 4000 miles from Europe along the Silk road in Afghanistan.

The Romans and Greeks associated this colour with death but, as soon as this expensive pigment was used by artists for the robes of the Virgin Mary its popularity rose and it became the world's favourite colour. The C17 picture of the Virgin at Prayer by Giovanni Sassoferrato (National Portrait Gallery) shows her wrapped in eye-popping blue.

The expensive process of mining the Lapis, grinding it to a powder and extracting the pigment meant that cheaper alternatives were found such as cobalt. In 1828 a French scientist synthesised the colour and the artist Yves Klein used ultramarine in the 1960s.

Story number 2 featured **Chrome Yellow.** In 1797 Louis-Nicolas Vauquelin discovered crocoite containing a new element, chromium, named from 'chrome' the Greek word for colour. This provided a bigger range of reds, oranges and yellows. Chrome yellow is associated most famously with Vincent van Gogh who loved the new pigments, writing enthusiastic letters to his brother Theo and spending his years in Arles painting pictures of yellow sunflowers. Unfortunately, the chrome yellow pigment is not fast and the paintings have darkened over the years.

The third story was about **Tyrian Purple**. Connected with royalty this colour was first used in C15 BC and Pliny the Elder described it as the "badge of noble youth distinguishing the senator from the knight" with a colour like clotted blood. The pigment comes from the crushed shells of the Mediterranean sea creatures Murex Brandaris and Thais Haemastroma and so many were used that there are significant hills of them still existing along the shore line. Although the dye works would have been sited downwind from the town because stale urine was used to fix it, the colour cost as much as gold, and Roman and Byzantine emperors restricted its use. Emperor Nero spied a woman wearing purple and ordered the guards to strip her, whip her and confiscate her property (harsh). In 1453 the dye industry collapsed because the mollusc was on the brink of extinction.

Here, Kassia digressed to explain how William Henry Perkin, while looking for synthetic Quinine in the C19, found Mauve, a colourfast analine dye. It became a very fashionable colour which Queen Victoria loved and by 1858 the publication 'Punch' said London had mauve measles.

Story 4 concerned **Scheele's Green.** In the C19 the scientist Carl Wilhelm Scheele was looking for Arsenic and found this green pigment which was tricky to make but proved a great success. By 1858 around 100 square miles of Scheele's green wallpaper was hanging somewhere in the British Isles and in 1863 it was estimated that 500-700 tons of Scheele's green dye was made in England each year. Charles Dickens was tempted to decorate his house with this colour but luckily decided against it as it caused mass poisoning. In 1861 nineteen flower makers died; in 1862 a little girl sucked the green off some artificial grapes and died; six square inches of wallpaper contained enough arsenic to kill two adults and a square yard of muslin boasted 60 grains of the poison. England almost got the blame for the death of Napoleon Bonaparte but it has been proved that arsenic levels were building up in his body all his life. There was an outcry from manufacturers at the suggestion that any trace of arsenic should be prohibited in furnishings as it would "hurt business unjustly and needlessly". (Perhaps calling it 'Death Green' would have got the message home.)

A final gruesome colour story. This concerns **Mummy Brown** and is derived from dessicated human remains. (Yes, you read that correctly) In 1904 it was described as "A charming pigment... uniting a peculiar greyness (due to the corpse and its bandages) with the rich brown tone of the pitch or bitumen". Mummified bodies were wrapped in linen and layers of resin and bitumen, the latter helping to darken the tissues. Mummies (ground presumably) were also valuable in medicine, as a fertiliser, fuel and pigment. Pliny (him again) used it as a toothpaste. Artists bought Mummy brown from apothecary shops and the pigment was used until C20 when in 1964 the last mummy was sold for £3 and no more could be obtained. The artist Edward Burne-Jones witnessed mummy pigment being made and was so appalled that he buried the only tube of it he had in his garden.

These are fascinating stories told well with a depth of historical research and sprinkled with unbelievable facts.

Kassia added that colours are cultural creations and their importance can shift through time. Our ideas of a colour such as ultramarine can vary a great deal as it is a personal thing. It is very easy to disagree as to whether turquoise is bluey-green or greeny-blue but they are wrong and I am right; case closed!

Kassia St Clair (left) and Dr Jenny Balfour-Paul between talks

Indigo

Speaker Dr Jenny Balfour-Paul

Report by Tony Cooper

Who would have thought that a talk about one thing such as indigo would entail such polymathy – philosophy, botany, physiology, chemistry, physics, psychology, anthropology, history, economics…?

Dr Jenny Balfour-Paul began her talk on a somewhat philosophical note, posing the question: what exactly is colour? Is it electromagnetic waves and the absorption of light, the function of the eye, personal perception or cultural influences? If that wasn't enough she added: what's special about blue?

As she spoke I was reminded of a TV programme in which scientists were working with the Himba people in Namibia. Without hesitation they can differentiate between subtly different shades of green that you and I would struggle with but they find it less easy to tell blue from green. Interestingly in their language, mid green, blues and purples share the same word whereas light greens have another word and dark greens yet another. The findings seem to support the claim that language can in fact affect the way in which you "see" colour. You can read more about this in the article: *Color categories: Confirmation of the relativity hypothesis.* Alternatively there is the video by BBC on the research done with the Himbas.

In the late 1660s Isaac Newton did some ground-breaking experiments on colour, using a prism to split "white" sunlight into its spectrum of colours. At the time it was generally accepted that the rainbow displayed five unique colours but he decided to divide his spectrum into seven.

It seems that despite his radical mind, Newton was influenced by the latent idea that seven was somehow a special number – the number of notes in the major scale, the number of known planets in the solar system and perhaps somewhere at the back of his mind was the old notion of the music of the spheres. Or it could simply have been that he thought that the "reddy bit" and the "bluey bit" of the spectrum were too big relative to yellow, green and violet, introducing "orange" and "indigo" for a fairer distribution. It just so happened that indigo dyeing was popular at the time otherwise he might have named the colour "woad".

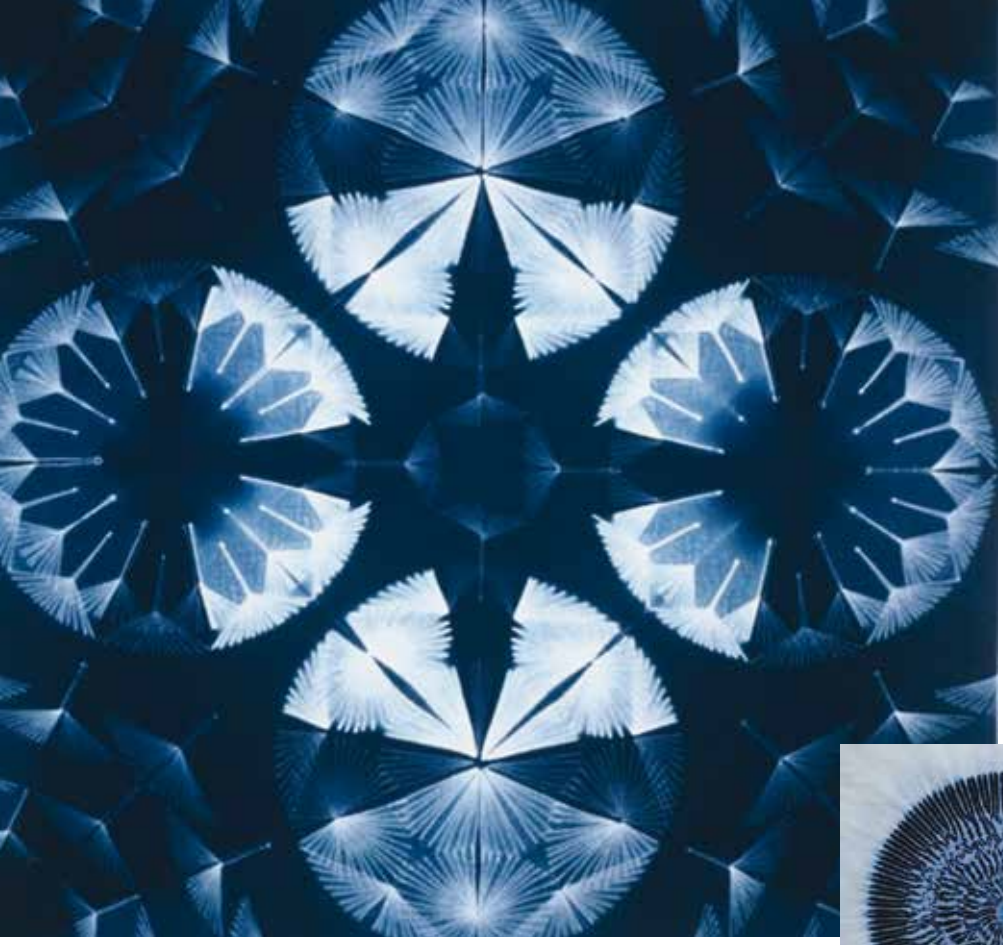
So why is blue special to us? Apart from our teenage form, we are diurnal creatures and blue is the colour of day. We are surrounded by it; even a grey sky is blue-ish. It is the colour that synchronises our circadian rhythm, encouraging activity and suppressing drowsiness. (One other reason not to check your emails at bed-time!)

Even water is intrinsically blue and in his book Blue Mind marine biologist, Wallace J Nichols explores how being near water sets our minds at ease and gives space for creativity. Perhaps that's because our far-distant progenitors lived in the sea but in the twentieth century we got to look at our beautiful blue marble of a planet from space.

Enough of all that; what about some botany?

Indigofera tinctoria is known as "true indigo" as it yields the greatest amount of the indigo pigment but several other plants – indigofera suffruticosa and woad (Isatis tinctoria) among them – can be found across the globe. Not only can they be found but over the millennia many cultures have discovered the pigment and found their own ways of extracting and using it using what is locally available. The ancient Egyptians used it as did the ancient Greeks and Romans and evidence shows that they used the pigment in paint. In Europe the demand for intense blue pigments was satisfied (at a price) by ultramarine – powdered lapis lazuli – but slightly cheaper indigo was used by painters in C17 and early C18. We'll come on to its use in dyeing fabric later.

I'm always fascinated by how humans make discoveries. Why should they have looked at a scraggy, bean-like plant with pretty pink flowers and rather ordinary green leaves (indigofera tinctoria) or a fairly insignificant member of the brassica family with feathery yellow flowers and thought: "I wonder if I can get some



nice blue stuff out of that?". Thankfully for us they did.

Language isn't well-suited to describing colour; "strong pink with a dash of orange" can conjure up a very different colour for every individual. Even "salmon pink" isn't good as it depends what the salmon has been eating and how it has been exercising! One can only really identify colour by comparison to a standard. Abraham Gottlob Werner obviously saw this need when he published his Nomenclature of Colours, which became a vital reference work for artists and scientists alike. It was a catalogue of colour swatches each given a number, a name and a somewhat poetic description. Now we have Pantone; extremely useful but sadly no poetry.

Indigo is extracted by soaking the leaves in water and fermenting them. The blue indigotin precipitates from the fermented leaf solution when mixed with a strong alkali. The sludge is then scraped out, pressed into cakes and dried.

So having bought your cake of indigo from far off climes you just dissolve it in hot water and bung in your cloth, right? Far from it.

Raw indigo (indigotin) isn't soluble in water. To be dissolved, it must undergo a chemical change called "reduction" after which it becomes what is known as "white indigo" (leuco-indigo), which is soluble. Essentially this process removes the oxygen from the indigo compound and in so doing removes its blue colouration. Fortunately this change is reversible and when the submerged fabric is drawn from the dye bath, the white indigo quickly recombines with oxygen in the air and reverts to the insoluble form and its beautiful blue.

Those of you who are well-versed in the traditional fabric production processes won't be too surprised when I tell you that the reduction process involves stale urine. Not surprising that dyers' establishments tended to be situated outside- and down wind of settlements. The Japanese have a more savoury process that involves a special group of anaerobic bacteria.

Most, if not all, other natural dyes (madder, weld, cochineal, etc.) require a mordant (tannin from oak galls, salt, alum, vinegar or ammonia from stale urine – again!) to help the dye bond to the fibres and to increase the depth of colour. The dye bath also needs to be reasonably hot. However, indigo is unusual in these respects, it does not require a mordant and does not require the high temperatures of other dyes.

Incidentally indigofera tinctoria fixes nitrogen in the soil. So, for once, a thriving industry could actually improve the planet!

Far left: Shibori tie-died patterns

Above: Fermenting Indigo in the Yemen and Indigo Sludge – also Yemen

Left: Geometric patterns from Senegal

Below: Books on sale on the day and the display of indigo items from the speaker's collection.

Jenny took us on a whistle-stop tour of the places around the world where she has spent time with indigo-producing cultures – all of whom have all found their own solutions to the chemistry, organised their trading relationships and have their own relationship with- and uses for indigo. When recounting her experiences she spoke of the darker sides – colonial influences, the transplanted cultures of the West Indies and the Africa cultures living under the ever-present fear of enslavement.

Patterns

The last point was poignantly illustrated by a photograph of some indigo-dyed fabric with white patterns (left, centre). Knowing that patterns often held a meaning Jenny asked what the row of diamonds signified. "Slave chains" was the reply.

Shibori

In Japan, the shibori tie-dye technique traditionally uses indigo because there weren't many other dyes to choose from. The photos are shown on the opposite page.

On Sumba Island in Indonesia, Jenny encountered an industrious woman who was the indigo dyer. When, during conversation, she realised that other people around the world were working with indigo she became somewhat affronted – she was the indigo dyer!

In Imperial China there were diktats akin to our sumptuary laws that limited what the hoi polloi wore; hemp or cotton and the most available and suitable dye was indigo. This resulted in a sort of peasant uniform of a blue cotton jacket and trousers. During World War I the Chinese Labour Corps was a force of workers recruited by the British to free up troops for front line duty by performing support work and manual labour. They too wore the blue clothing of their home country. This "look" was re-appropriated during the cultural revolution when to be an intellectual was, shall we say, frowned upon.

As we know the use of blue cotton for workwear was not confined to China, in the western hemisphere we have blue boiler suits and, of course, denim jeans. The latter becoming and staying a fashion stalwart for over half a century. However, the history of "denim" (from Nîmes) and "jean" (from Genoa) is a whole story in its own right and will have to wait for another study day. But on the subject of jeans, artist & designer Professor Helen Storey MBE and chemist Professor Tony Ryan OBE came up with the idea of Catalytic Clothing, which harnesses the power of a photocatalyst to break down air borne pollutants. Apparently jeans are an ideal vehicle – bad word – carrier for the titanium oxide microgranules. Wear them with pride.

Catalytic Clothing

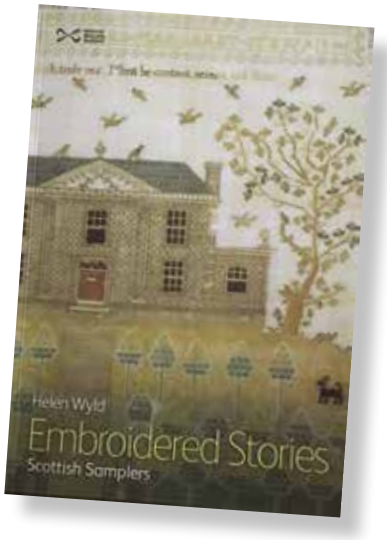
And what else can you do with indigo apart from paint with it and dye fabric? (Catalytic clothing is shown on page 15). Well it has been used in medicine (there is a minor component – red indigo – that is medically active) and you can even dye beards with it. In some cultures, a full beard is essential to be a powerful man and one must appear at one's peak so any signs of ageing have to be hidden. What better way than to sport a blue beard?

Some of our number mentioned that they would have to take their leave before the end of the talk to catch trains, etc. However, Jenny's talk was so absorbing that I suspect they just had to see it through – or perhaps I was so absorbed that I didn't notice them go. By the end she had answered the question about what colour is - it's everything and blue is very special.

Embroidered Stories

"Scottish Samplers" *showcases an extraordinary collection of Scottish needlework from the C18 and C19.*

Report by Vibeke Ormerod



Richard and I went to Edinburgh for our annual Regency Ball at the beautiful Assembly Rooms in George Street *(see photo below)* and as usual we paid a visit to one of our favourite places, the National Museum of Scotland. I wanted to visit the exhibition of Scottish samplers and Richard was going to continue exploring the history of Scotland.

The samplers did not disappoint, what an amazing collection, which I will try to share with you. Unfortunately photography was not allowed but there's hardly anything as sweet as a Scottish accent promising to send you images!

There were 70 samplers in the exhibition, on loan from American collector Leslie B Durst, a philanthropist and passionate supporter of the arts. Leslie's sampler collection, from Europe and North America, is one of the largest and most comprehensive private collections in the world, it includes about 550 Scottish samplers, dating from the early C18 to the mid-C19. The intended bequest to National Museums Scotland will be an important addition to their existing 270 samplers, of which half are Scottish.

To my surprise I found that Scottish samplers tell you so much more than other samplers, firstly they tend to include lots of family initials and secondly, a woman would keep her maiden name after marriage in Scots law, so there was scope for Leslie to do genealogical research which meant that the majority of the sampler makers have been identified and a social history has grown up around their name and family, which is a valuable source as social history on the lives of women in the C18 and C19 is very sparse.

The samplers in the exhibition are all except one made by young girls as part of their education (one by a boy), a practice which was an established part of female education, but boys' samplers did exist, which shouldn't surprise us as trade guilds only permitted men to be professional tailors in the C18.

The samplers were intended to demonstrate a girl's education through the inclusion of alphabets, multiplication tables and religious verses, showing not only the maker's proficiency in sewing but also their ability to read, knowledge of the bible and the virtuous character implied. They also reveal many details of their makers' lives through references to towns, buildings and events, giving a sense of what was important to the young girls stitching these pictures. The curriculum for girls expanded from the 1780s onwards and geography was one of the new subjects, some samplers featured maps.

The majority of the makers were middle-class girls, daughters of farmers, tradesmen and ship's captains.

Above:A McGilliy, probably Edinburgh, c.1815
Silk on linen, 392x306mm @ Private Collection of Leslie B Durst
The rainbow is a symbol of hope and beneath is a verse from the Book of Psalms underlining the association of female virtue with the art of needlework
Left: the book accompanying the exhibition at £9.99
and below, dancing Nathaniel Gow's Quadrille at the Assembly Rooms, Edinburgh

Above left to right:

Margaret Easton, Ayr, Ayrshire, 1810

Silk on linen, 536x377mm

@Private Collection of Leslie B Durst.

The centrepiece is Dalquharran Castle, designed by Robert Adam and built between 1785 and 1790. The depiction is based on a drawing produced by Adam's office but never published. Leslie's genealogical research revealed that Margaret's father, Walter, was a mason in Ayr and he may have been working on the building and come into possession of the drawing of the entrance front.

Katherine Sheriff, Athelstaneford, East Lothian c.1770

Silk on wool 361x312mm @ Private Collection of Leslie B Durst.

The Rose and the Thistle symbolising the union of the crowns of England and Scotland. The shield does not include the House of Hanover though in 1770 support for the Stuarts being the reason is less likely. It could just be copied from an old coat of arms. Also the 10 commandments.

Janet Learmonth, Linlithgow, West Lothian, 1765

Silk on wool, 291x263mm @Private Collection of Leslie B Durst

The arms of Linlithgow and the badge of Scotland, the thistle, plus two traditional bands of stylised flowers and figures embellished with French knots. Mrs Nimmo was most likely the teacher (they always made sure they were included) and the initials of Janet's parents, her father a skinner.

and below right,

Isabella Cook, Saddell and Skipness, Argyll, c.1836

Silk on wool, 201x169mm. @Private Collection of Leslie B Durst

Isabella Cook made two of these samplers but one was the mirror image of the other. Frederick, Prince of Wales owned a zebra and George III gave one to Queen Charlotte in 1762 so prints of zebras were widely circulated in the C18th and travelling menageries also had zebras on their pamphlets in the C19th. The crowned woman, "The Maiden of Holland" signifies the historic trade links between Scotland and the Netherlands.

The samplers changed over the years from symmetrically arranged numbers and letters to embroidered stories, often from the bible, but also depicting events which took place at the time. A sampler from 1811 by Margaret Alexander, created at the height of the Napoleonic Wars, depicts soldiers from 3 regiments of the British army. She lived close to Blackness Castle where there would have been a military presence as it housed French prisoners of war.

Stitches evolved and yarns changed and samplers became more elaborate, Margaret used silk chenille and sequins. Isabel Ramage used silk and metal wrapped thread on wool. Cross- eyelet- and rococo stitches were used on a first sampler by Elizabeth Gardner 1818, her second features Holbein stitch, 1820, her third Dresden work, 1821 and her fourth is done with needle lace. Fluffy French chenille laid on the surface and then stitched down was used for trees and bushes. Delicate areas were sometimes painted in watercolour and left unstitched. One sampler from 1833 is worked with couched threads, French knots, bullion knots, satin stitch. Mary Stout's sampler from 1845 combines satin stitch with the new technique of Berlin woolwork, where one follows a painted chart on a square grid. This didn't require a lot of skill and was scoffed at in some quarters.

The 1877 sampler by Mary Bews is very modern and bright in appearance due to the new synthetic dyestuffs developed in the 1850s

Some of the samplers were worked in the home, some at school. Jane Milton sewed hers while growing up in the Orphan Hospital of Edinburgh – in such institutions sewing was seen as a useful skill to equip girls with a means to earn a living.

The personal stories are very touching. A sampler begun by Jane Hannah of Garlieston has this touching addition by her friend: "the above lies sleeping in her grave; finished by Jane Murray", and below the words "Time Flies; Death Reigns".

Made during the young girls' formative years, samplers often record the things most dear to them, and often these are the only records of lives that would otherwise have been forgotten.

Granny's Day Out

Ann Brown

During February half term my daughter and I took my 12 year old grandson on an educational trip into central London. After a great deal of discussion and argument we decided on Westminster Abbey and the Churchill War Rooms all within easy walking distance and views of the Houses of Parliament.

One of the reasons I voted for Westminster Abbey was to go to The Queen's Diamond Jubilee Galleries to see the funeral effigies that had been preserved for hundreds of years. I have to say at this point we ended up paying £37 for the three of us to visit Westminster Abbey with an additional £5 per adult to go into the Diamond Jubilee Galleries. What with 108 steps to climb (there is a lift but you miss the views) needless to say there were not too many people in the gallery, unlike the main Abbey, but I was so glad to make the effort once there.

The Gallery which had been unseen for 700 years until 2018, is high above the floor of the Abbey and you wander amongst the rafters and pillars giving magnificent views down to the Abbey floor. There are many ecclesiastical treasures and manuscripts including one of the copies of the Magna Carta, on display but it was the life sized effigies made of wax and wood that fascinated me. Some wooden ones were undressed but several were lavishly dressed in robes and jewels – often carried during funeral processions. The Abbey has an unsurpassed collection of these remarkable treasures, the oldest of which date back to the 14th century. The clothing is original to the figures but has been repaired and restored over the years. Faces of the many dressed effigies are of wax delicately reproduced. Kings and Queens on display include Charles II, Elizabeth I and Queen Anne, who is the only seated figure, which makes sense for anyone who has seen

Textile conservator Zenzie Tinker Photograph Martin Godwin for *the Guardian*
and wax Effigies © Dean and Chapter of Westminster
Part of the Westminster exhibition

the film *"The Favourite"*! Elizabeth I's cloth corset worn on the effigy 1603 is displayed separately.

Other figures include Nelson, Catherine Duchess of Buckingham with her son Robert who died aged three and other nobility. It is a fascinating permanent exhibition to go and see if you ever visit Westminster Abbey.

We went on to visit the Imperial War Museum's Churchill War rooms which held my grandson's attention far more, probably due to the fact that we were looking at more recent history which he could relate to. The museum of Churchill's life did include some costume consisting of his uniforms and the giant velvet "onesy" he wore for relaxation and other figures dressed in authentic 40's styles. I think at the end of the day we all found something of great interest and I only hope my grandson will find some of the facts useful in his history lessons in the years to come!

It all started last summer over lunch with my friend Rose. A friend of hers had alerted her to the 'call~out' by the V&A for examples of MQ items for a planned exhibition this year. Rose guessed that I might have something of interest so, as a 'long shot' I went online and sent the V&A an email attaching photos.

A Journey with Quant

A report by Angela Bailey

Within 48 hours I was excited to have a reply from Stephanie Wood, co-curator of the exhibition, with an invitation to visit the V&A with my three dresses. I took a couple of hours off work and arrived as directed at the side entrance where I was duly 'signed-in' and led through stairs and corridors to her office where there were 'mood boards ' on display.

There was instant interest in one outfit, a two-piece day dress, which I had acquired in a 'swap' sometime in the early 70s. The other two, long evening dresses, were deemed too worn to be of interest to this exhibition (though the Bath fashion museum has shown interest) but the labels were duly photographed for the record and one appears in the exhibition book.

I was then asked if I would consider loaning or even donating the dress (would I?) and in due course signed papers to that effect including image use for the photo. I then found out the address of its previous owner and wrote to explain what was going on, though I am sad to say I have not yet received a reply.

Immediately the dress was put in the freezer and assessed by the conservation team but there remained two problems: first, that the dress had to be valued for insurance; and second, that three of the four cuff buttons were missing, even from my button box.

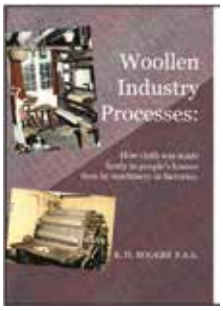
At a loss to know how to value a dress that I had paid for only in kind, I rang Kerry Taylor Auctions and spoke to their very understanding team, who on learning the story and on receipt of the photo, generously provided an estimate. The buttons, however, presented a more practical problem, but a summer intern at the V&A was assigned a project to make duplicates using the remaining button as a mould. From the pictures I was sent I could see that this was a time consuming, experimental and intricate process involving the use of dental putty, polyester resin and paint.

In November the team contacted me again, this time to ask if I would agree to their lending the outfit to 'up to four' international venues until April 2022. The locations are not yet agreed - apparently it is usual for tours to be confirmed once the original exhibition has demonstrated how successful (or not) it has been.

Everything then went quiet until the New Year, but at the end of February a large envelope arrived containing my invitation to the private view of the exhibition. Then, a few weeks ago, the V&A PR department contacted me: ***'would I agree to an interview with the Observer?'*** Rather nervously I said 'Yes' and an article duly appeared on 17th March. Only then did I know that over 1000 people had responded to the original call-out, out of whom only about 40 outfits were selected for the show. Four of us were interviewed. This was followed up by the Daily Mail who invited me and another exhibitor to Northcliffe House for a photo session. In the end the photos were not used: suffice to say that the editorial team must have realised that we are not 22 any more... A cab then ferried us to the preview. A 60's cover band was tuning up; crowds of people were arriving, some of whom by the 'celeb' entrance. After the speeches by the Director, Tristram Hunt, and the Chelsea Society, we made our way to the exhibition. It is very extensive and shows the wide range of ideas and styles that Mary Quant pursued during her career. My husband found my dress in a glass display with the original photo, next to an evening dress worn by the actress Sian Phillips. Very exciting - and we met other exhibitors and exchanged stories.

The show is on two floors. There are film clips of interviews and insights into the manufacturing process when the business went 'wholesale '. Upstairs there is a huge cylindrical screen that turns slowly to show photos and quotations from private owners - we waited a little to see mine - and more items including made- up sewing and knitting patterns, the lovely dolls' clothes and of course the make-up. It was all very crowded and we will have to go again just to take it all in properly. This experience has shown just how dedicated are the teams at the V&A: we were exchanging emails well into the evening on several occasions.

My only (very very small) regret is that, probably for lack of space, the clothes have to be shown in a static way. Mary Quant's outfits were always about freedom of movement and the joy of the moment. The 60s was an extraordinary era: exciting and new certainly, but also an era when many suffered discrimination, poverty and war. Being young then was to experience a unique adventure, and this journey has reminded me just how fortunate I was to have been there.



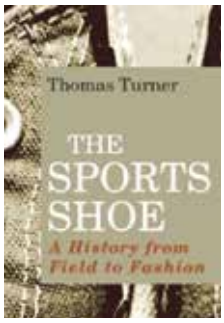
Woollen Industry Processes: How cloth was made, firstly in people's houses then by machinery in factories

£15.00 From Trowbridge Information Centre info@trowbridge.gov.uk or by contacting the Trowbridge Museum hannah.lyddy@trowbridge.gov.uk

Published by the Friends of the Trowbridge Museum, this new book provides a comprehensive study of both the domestic and industrial processes of woollen cloth production. Written by local historian and retired Wiltshire County Archivist Ken Rogers, with graphics and production by WECS committee member Helen Montague-Smith, it is illustrated lavishly in full colour

The book has 94 pages.

Please email Helen: mandhms@gmail.com if you would like a copy.



The Sports Shoe

New book from Bloomsbury Fashion:

Hardback £27.00 or e-book £25.92

Witness the evolution of a cultural fashion phenomena.

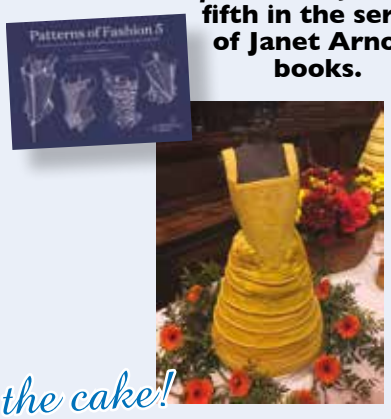
Author and historian Thomas Turner takes you on a journey from the first Victorian tennis shoes to the adidas Superstar and the innovative technologies of Nike Air Max.

Featuring newly uncovered archival material and historic images showcasing key personalities, vintage marketing and common perceptions of this cultural phenomena, The Sports Shoe is a must-have for any sneaker collector, historian of popular culture, or anyone interested in the place of athletic footwear in our lives today.

Patterns of Fashion 5 Book launch

Vibeke Ormerod

On November 1st last year some members of WECS were invited by the School of Historical Dress to the launch of *Patterns of Fashion 5*, the fifth in the series of Janet Arnold books.



the cake!

The Clothing of the Common Sort, 1500-1700

by the late Margaret Spufford and Susan Mee, 2017, £50. ISBN 978 0 19 880704 9. 332 pages.

Reviewed by Pat Poppy

For anyone with an interest in the history of clothing, dress, textiles, lace and embroidery, paricularly of the early modern period.

I have been aware of this book being in the pipeline for more than ten years; mainly because Spufford did publish two papers based on the research. (1) (2)

1. Probate Accounts and Clothing

The book begins with a discussion of probate accounts and clothing. Probate accounts are NOT probate inventories. The inventories list the goods that the deceased had at their death, ending with a charge value, that is the total value of the moveable goods the deceased owned. The accounts, which are much rarer than the inventories, start with the charge value, and then account for the costs that have to come out of the estate. Peter Spufford created a database of over 30,000 accounts, and although this is skewed against the very poorest, who were exempt from the probate procedure, it is also skewed against the very richest, as it does not include accounts from the Prerogative Court at Canterbury. These accounts were then whittled down to just over 8,000, by removing those for whom status and/or occupation were unknown. Spufford and Mee then extracted accounts which included the clothing of minor children; these can have been any age up to 21 years. The first section of the book goes on to discuss the language of "sorts", what is the "common sort" or the "middling sort", and concludes with a case study of John Fleetwood's 1674 accounts.

2: The cost of apparel in seventeenth-century England, and the accuracy of Gregory King

The paper Spufford published on the accuracy of Gregory King (1) forms the base of much of this chapter of the book.

3: Clothing the poorest. Evidence from poor relief records

Before going into the probate account information, Spufford and Mee use poor law records, to examine clothing given to the very poorest in society. They look at both clothing given by charities and that given by overseers of the poor. In comparing the prices of fabrics used for the poor with those in the accounts they come to the conclusion that, certainly for some garments, cheap fabric seems to have been considered a false economy.

4, 5 & 6 Clothing the families:

These chapters divide people on the basis of their charge values.

4: of labourers, and of husbandmen and their peer group, leaving goods worth up to £100

5: of yeomen and their peers, leaving goods worth £100-£300

6: of the 'chief inhabitants'. Evidence from probate accounts with a charge value of £300 and above

Spufford and Mee go into considerable detail as to how fluid these divisions can be. As an example, the general perception is that if someone says they are a labourer they are poor; in the database the lowest value for a labourer is £4, the highest is £666, the median is £29 and the average is £41. The same sort of spread occurs in other occupations as well, which is why they are divided by worth and not status. In most of these chapters Spufford and Mee talk about clothing by gender, and also footwear, headwear, undergarments, outerwear and gloves, and fabrics and colours.

An interesting point about all three of these chapters is that, although they make a point of putting the date of any example they use, they don't often indicate how things changed over time, and they are looking at a 130 year period that saw great changes in clothing. In her article in Textile History (2) Spufford broke down the use of fabrics into: up to 1610, 1610 to 1660 and after 1660. There are areas where the book could do with that sort of division. In table 3 (pages 27-29) the numbers of specific garments in the database are given with the earliest and latest occurrence, not unsurprisingly shoes appear from 1570 to 1703, however as the authors state, *"The fluidity of terminology that applies to clothing and changes in fashion presented some problems."* As they have based the table subdivision on King's 1688 table, this means they have pushed certain garments together, gowns and mantuas for example. Some of the changes are laid

The event took place in a church in London which was heaving with people. We were greeted with a welcome drink and had the opportunity to go round and study the exhibits, browse the new book, see a couple of demonstrations and chat to the authors and other contributors to the book. There was a great atmosphere and quite a few familiar faces. The cake was of course modelled on one of the costume exhibits!

Two days later on Saturday the 3rd The School of Historical Dress held a study day, partly to do with the book but also relating to their work in general, at the Clothworkers' Guild. Jenny Tiramani opened the show in her usual humorous fashion *(" we have decided to stick with the format of Janet's other books, we don't really care if they don't fit in your book shelves")*! And she was followed by Luca Costigliolo, Vanessa Hopkins, Bernadette Banner and others who told us how the book came into being, about their contributions and their inspiration and we were advised that a new book on menswear is on the cards.

It was a truly wonderful day with people from many places outside the U.K., all followers of TSoHD and many we hadn't met face to face before but only knew from historic costume sites on the internet.

Three cheers for the wonderful work of TSoHD, may it long continue!

Patterns of Fashion 5: The Content, cut, construction and context of bodies, stays, hoops and rumps c 1595-1795
by Janet Arnold, Jenny Tiramani, Luca Costigliolo, Sebastien Passot, Armelle Lucas and Johannes Pietsch

out, in chapter 3 there is a section on the provision of mantuas to poor women in the last two decades of the seventeenth century. In chapter 4 the section on fabrics and colours mentions that while russet is the most common cloth in labourers' accounts, this is all pre 1620, and there is a "total lack of references" after that date. But it is difficult to pull out the change in clothing over time.

In chapter 4 they talk about clothing at the margins of poverty, and about the mending and cleaning of clothes. They also talk about second hand clothing, or the lack of information on it, and also in passing on the theft of clothing, an area which requires a good deal more research since in some areas theft of clothing constituted over 25% of all larceny cases. (3)

In chapter 5 looking at the yeoman equivalent class we have a discussion of the Abingdon and Reigate doublets. Here there is a first discussion of lace upon clothing, and of clothing given as legacies and bequests. There are sections on the cleaning and on the storage of clothing. The chapter ends with three case studies, a 1585 yeoman and his wife, the clothing account of Thomas Tarleton from 1612 to 1619, and of Anne Bartholomew from 1629 to1634.

Chapter 6 is looking at the "chief inhabitants" There is a whole section on the Crayfordes in the 1570s, this is unsurprising as Mee has written on them before. (4)There is also a section on childbed linen, and on bodies/stays, with a photo of the Sittingborne stays.

7: Customers and Tradesmen

This section looks in part at the development of retailing, and how historians have pushed back the date at which this is supposed to have started. It shows that there was a network of tradesmen providing clothing related items, but also they suggest there was a change in shopping experience in the last two decades of the seventeenth century. It then looks at tailors and seamstresses and the making up of clothes, and how people shopped for clothes.

8: Conclusion: The Clothing of the Common Sort

This draws together the threads of their argument and, as they say at the end, shows that "people of various ranks of society...were prepared to acquire clothing 'in as large amounts as they could afford'"

Glossaries: Garments and accessories, and fabrics.

The book concludes with two glossaries. Some of the definitions are debateable, and I could wish that the list of sources from which they were compiled had included the Oxford English Dictionary, and perhaps Beck's Draper's Dictionary.

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3. Lemire, Beverly. The theft of clothes and popular consumerism in early modern England. Journal of Social History. 1990, Vol. 24, 2, 255-276 .

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WECS Committee

Bath Guild of Embroiderers Exhibition. Bath Central Library, The Podium, Northgate Street Bath
5-15 June Mon-Fri 9.30-18.00 Sat 9.30-17.00

WANTED
Sewing machines, scissors, needles, pins, thread, knitting needles *et al*!

Sewing equipment, including sewing and knitting machines are wanted for the charity Hope and Aid Direct www.hopeandaiddirect.org.uk which helps women refugees earn a living making clothing and items to sell and maintain themselves in the UK and the rest of Europe.

Machines in working order (age does not matter), sewing equipment of all sorts, patterns in good condition? Please contact Rachel rs.applegate@hotmail.co.uk or Sarah sarah@tiramisu.co.uk and we will be happy to collect within a reasonable distance. The next shipment will be going shortly.

Thank you

Sarah Bartlett WECS Treasurer.

Spring courses

THE SCHOOL OF HISTORICAL DRESS

School of Historical Dress
52, Lambeth Road
London SE1 7PP
www.theschoolofhistoricaldress.org.uk

HOT OFF THE PRESS: New courses at the TSoHD in May, check website for more courses later in May and June.

Dior in Detail

2-Day Course:
4-5th May
Coinciding with the V&A Dior exhibition, this will suit those interested in the structure of Dior garments of the 1950s and 60s. It provides an opportunity to study them inside and out at close quarters in the classroom. The course will focus on three garments - a 1952 fuschia pink silk satin jacket, a numbered matching green silk dress and jacket from the spring 1964 Paris Couture collection. Students will make samples of several techniques used. Tutors Jenny Tiramani and Claire Thornton
£195.00 full price, £135.00 concessions
12 Places

Zero-waste pattern cutting across the world

2-Day Course: 18-19th MAY
Using garments from The School's Collection, this course will explore the many different ways clothes have been made historically without wasting any fabric. Students will draft several different fabric layouts and make 1/2 scale toiles of them. The garments used in the classroom will include both Western and Non-Western examples from China, Japan, Mexico, Bulgaria, India, Turkey, Morocco, Tunisia, France and the United Kingdom. Garment types include the shirt, smock, skirt, huipil, trouser, kimono, turban, choli, sari and dohti. Some consist of the complete woven cloth width; others were made into 3-dimensional shapes by the ingenious and frugal use of squares, rectangles and triangles. There are very few curves.
TUTORS - Jenny Tiramani and Claire Thornton £195 / £135 concessions
12 places

An observation by Ann Brown

In February I went to one of the *Twilight* talks at the Fashion Museum Bath given by Ellie Summers who talked about the current exhibition on Royal Women, of which she was the curator. Ellie mentioned the display of photographs of the members of the Royal family featured in the exhibition such as Queen Mary, the Queen Mother, and Princess Margaret, visiting Bath, shaking hands with dignitaries or attending grand occasions. It reminded me that I had a photograph of myself looking as if I was joking with Princess Margaret at the opening of Sainsburys, Green Park on 1st December 1982. We even made the Bath Evening Chronicle! Can't understand why we didn't make the exhibition!

And finally... Spotted in Amsterdam by member Annabel Ayres who thought it might make a good picture for Wardrobe.
Any more, folks?

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

With this Autumn issue of the magazine you should have:

- Booking forms for *The Weald and Downland visit.*

Other booking forms will be included with the summer magazine.

WECS Wardrobe designed and produced by Bath Design Centre 01225 445800 fiona@bathdesigncentre.com