



Pearl Anniversary



Miscellany

2019

***30 years of
the C&TA***

Vanessa Trevelyan, President of the C&TA and Guest Editor

Thirty years is a magnificent anniversary, represented by pearls, which are explored and celebrated in this edition of *Miscellany*. I would like to thank all the contributors and the editorial team who have made my task as guest editor so enjoyable.

An organisation like the C&TA can only survive this long and look forward to such a positive future thanks to its members. Some of the early pioneers are still with us, working hard to put Norwich textiles on the map. But new members join the ranks each year and I took the opportunity of the 30th Anniversary Garden Party at Strangers' Hall to ask what prompted people to join.

Learning about fashion and textiles was one of the main reasons: "I did go to the first meeting in 1989 but didn't have time to get involved. Now I'm retired I want to understand and learn more about textiles." The social side of the Association was also mentioned by numerous members: "I enjoy the social side as well as learning about textiles." "It's really interesting. There are lots of different things to get involved in, including trips. I also enjoy the company." In some cases we have converted people by stealth: "I joined recently to get free entry to the Norwich museums but have now discovered the fabulous talks and events, and the other members are such interesting people." Judging by the sartorial feast presented by the guests at the Garden Party we all share one member's passion who said "I love clothes!"

Whatever your reason for joining, the C&TA has obviously got the recipe right and can look forward to another 30 years.

Contents	page
Collecting for Posterity Ruth Battersby Tooke, Senior Curator – Costume and Textiles, Norfolk Museums Service	4
Our "hands-on" Collection Isobel Auker	6
Designers, Makers and Thinkers: Looking to the Future Jill Rodgers - Senior Lecturer for BA (Hons) Textile Design, Norwich University of the Arts	7
The Mysterious Case of the Royal Counterpane Helen Hoyte MBE	9
Style & Splendour Helen Hoyte MBE	10
Creating a Legacy - Helen Hoyte Film Project	11
Event Memories Barbara Coe	12
Medieval to Magnificence: Walk the Warp Jeanne Southgate, Former Secretary and Chair of C&TA	12
Pearls of Wisdom, of the Moon and of Love Pippa Lacey	14
Supporting Research through the Geoffrey Squire Memorial Bursary Jenny Daniels, Geoffrey Squire Memorial Bursary Award Coordinator.	16
An Insight into the Costume of the Black Brunswicker Ann Nix	17
C&TA News	19
C&TA Contacts	20

Chair's letter from Joy Evitt

For 30 years the C&TA has been working as an independent charity seeking to actively engage with both its members and the wider community to promote a deeper and wider understanding of the role of textiles in the past, present and future development of Norwich and Norfolk. We have also tried to promote the unique costume and textile collection of the Norfolk Museums Service as well as raise funds to enrich and expand that collection through a varied programme of events and activities.

The Association was set up in 1989, by Pamela Clabburn, former Assistant Keeper of Social History at Strangers' Hall, and Fiona Strodder, who was in charge of Strangers' Hall and its contents at that time. An inaugural open meeting was held on 14th April 1989 in Strangers' Hall and about 90 interested people attended. Fiona and her helpers put on a display of all aspects of the collection and also opened the stores to show the cramped conditions. By June, when an event on shawls was held, the number of members had risen to 200.

Stella Court was elected Chair and there was a full committee that included Pamela Clabburn and June Dalton. By September, a newsletter had been produced with articles from members and a full programme of events was in place. One of the first priorities was to set up a working party to investigate the feasibility of a costume and textile museum in Norwich. By 1992, Birketts Warehouse, near Strangers' Hall, was being considered as a museum that could be linked to Strangers' Hall. Sadly, there has never been sufficient funding to establish a new museum but that has not prevented the C&TA from pursuing an inspiring programme to promote costume and textiles to its members and the public at large.

In 1995, the C&TA, working with the Museum Service, put on *Style & Splendour*, an exhibition of Norwich shawls at the Castle, which was opened by Vivienne Westwood. In 1997, the collections stored at Strangers' Hall were moved to Carrow House, where they enjoyed improved conditions and where there was space for study and research. Pamela Clabburn donated her book collection to the Museums Service library, which has since become an impressive research resource. Geoffrey Squire, who subsequently became such a benefactor of the C&TA, started to volunteer at Carrow and became a member of the C&TA.

By the 21st century, the C&TA had 400 members and Ruth Battersby Tooke joined the Carrow House team as curator in 2006. Ruth has worked hard to give costume and textiles a much higher profile with the Museums Service. In 2006 the C&TA events and activities focused on the shoe industry in Norwich which culminated in the shoe exhibition, *The Agony and Ecstasy*, in September of that year. Further highlights include *Walk the Warp*, a textile trail that took place in and around the weaving districts of Norwich in August 2007, which was organised by Vivienne Weeks, with the help of a dedicated team. In 2009, *Fashion Revealed* ran from May to August at The Assembly House, to celebrate the C&TA's 20th Anniversary. In 2011, *Dressing the Decades* was presented at Dragon Hall in March, with a Shawl finale that included an amazing collection of shawls and a talk by Helen Hoyte. In 2012/13 The C&TA supported the exhibition *Frayed; Textiles on the Edge*, at Time and Tide Museum, in Great Yarmouth. In the Spring of 2013 the C&TA had a *Shawl Spectacular*, in The Weston Room at the Cathedral with historic Norwich shawls contrasting with shawls made by the students at Norwich University of the Arts.

Meanwhile, in around 2012, the Museum Service's costume and textiles collection moved to its present home in the Shirehall, where a much improved Study Centre was established. The C&TA contributed to the cost of roller-racking to make best use of the space, keeping the collection in optimum conditions and enable easy access for study and research.



Jean Smith and Helen Hoyte enjoying the C&TA 30th Anniversary summer party at Strangers' Hall 2019

2014 was an incredible year, with the *Silvery Threads Competition and Exhibition* held in The Hostry at Norwich Cathedral, in the C&TA's 25th year. A wide variety of textile art from Norwich, and further afield, was selected and displayed. In 2016, The C&TA created another exhibition in The Hostry; *Norwich Shawls: Past Glory, Present Inspiration*, which was a major success. Norwich shawls in private ownership were on show, with selected works inspired by the shawls.

In 2017, we launched The Geoffrey Squire Bursary, which was awarded to Dr. Michael Nix and Aviva Leigh for research into Norfolk textiles. They reported on their outstanding findings the following year. The C&TA also organised the filming of Helen Hoyte and her incredible collection of shawls, the results of which can be seen on our website. The film will act as a legacy for all the

wonderful work Helen has done to increase our knowledge of Norfolk textiles.

The C&TA, thanks to the support of our members and their friends, continues to be a lively Association where we all enjoy the events organised by the committee, as well as have the chance to chat with like-minded people about costume and textiles. The recent garden party at Strangers' Hall was a wonderful illustration of how everything works so well. The Committee provided some delicious eats, members, as usual joined in the fun, and it was good to be supported by our president, vice presidents and past chairs.

There are always issues to solve when running a charity and I am incredibly grateful for the committee's continual resolve to keep the organisation working as smoothly as possible. Everyone on the committee has an important role to play, especially when areas such as data protection and our status as an independent charity, mean that we must comply with all the regulations involved. But one of the best things about the C&TA is having a varied and entertaining programme throughout the year. We all hope that you will find the 2020 programme one where you can listen to some interesting speakers, learn something new and join in the fun.

Our website has been updated and is now full of wonderful information, not just about our events but lots of other topics as well. If you have any questions, you can always contact us by email. We also hope that when we take part in the Makers' Festival, in February 2020, you will be able to come along and volunteer to help or just join in the fun.

Collecting for Posterity - Ruth Battersby Tooke, Senior Curator – Costume and Textiles, Norfolk Museums Service

One of the most frequently asked questions that I am asked when delivering a tour of our stores and collections is “Where does it all come from?” This article will examine the processes of adding objects to the collections, with particular reference to recent acquisitions.

The costume and textiles collection is one of the Norwich Social History collections, with our sister sites of Strangers’ Hall, which collects and displays domestic life collections, and the Museum of Norwich at the Bridewell, originally a museum of trades and industries, now with a wider remit to collect objects which tell the story of Norwich’s communities and its development as a City. We take every opportunity to include costume and textiles in the permanent displays at Norwich Castle, Strangers’ Hall and the Museum of Norwich and also feature our collections in Norwich Castle’s exhibitions programme. The collections and reference library based in the Shirehall Study Centre, are also available to all, by appointment, and much use is made of these resources, especially by students.

As the C+T collection started life at Strangers’ Hall, originally a Folk Life Museum, the collecting focus has always included clothing and textiles from all levels of society. The aim was to collect anything that could have been worn or used by a servant, merchant, mayor or mistress of the house, during Strangers’ Hall’s long period of occupation. It is no wonder that Pamela Clabburn achieved her aim of filling Strangers’ Hall, until another building was needed.

Individual curators and activities, such as temporary exhibitions, have had an impact on the types of objects collected over the years. In the early 1970s, under Pamela Clabburn’s direction, several areas of the collection had a boost, notably the Norwich shawls and textiles. Pamela also proactively developed the religious dress collection by approaching religious orders across the UK to acquire examples of their habits and clerical dress, in order to document the changes brought about by the Second Vatican Council during the 1960s.

During the years that Fiona Strodder was curator, there was a lively exhibitions programme at Strangers’ Hall, showcasing the collections in groupings, such as *The Colour Purple*, *Frills and Furbelows* and *In the Swim*. It is very apparent when looking at the collections of bathing costumes, for example, that there is a spike in the number of objects acquired in the years immediately following *In the Swim*. This represents a ‘feedback loop’; visitors seeing a display of swimwear now realise that the museum collects these objects and that maybe their own childhood knitted costume might find a home in the collections. This is a very important factor in ensuring that the collections are a reflection of everyday clothing for a broad range of people living in Norwich and Norfolk. So when we have the opportunity to display the collections at one of our sites, I do try to prioritise showing objects that are under-represented, in the hope that we might attract more. A good example of this would be political T-shirts and subcultural dress.

When considering adding to the collections, the most important document to refer to is the Norfolk Museums Service Collections Development Policy, which is co-authored by all the NMS’s curators. This document enables us to reflect on existing strengths and identify gaps which will guide what we accept as donations and what we will actively seek to acquire. Having a strategic approach is vital and fundamental to collecting ethically, especially in times of limited resources. The stores are not getting any bigger and once an object is accepted into the collections, we have a duty to care for it and store it appropriately. We have an in-house Collections Committee to whom I present objects that I would like to acquire for approval. The Committee includes the Heads of Conservation, Collections Management and the Norwich Senior Curator.

We are offered a huge variety of items for donation every year, although many of them are duplicates of our existing collection. Dress and textiles that survive are usually those which have been valued such as the ‘best’ table linen, and those items kept for sentimental reasons, like wedding dresses and christening gowns. What tends not to survive are examples of working dress, which are often worn out and then sometimes taken apart and reused.

The key principles are avoiding duplication, filling in gaps in the collection and building on areas of strength. Below is a rough guide to our current collecting priorities and restrictions.

Restrictions

- We collect dress and textiles that were worn, used or made in East Anglia, especially those that represent regional trades. As an example, if I were offered some 19th century dresses that came from a Yorkshire or Dorset family, I would suggest the donor contacts the relevant museum in that area.
- It is very noticeable that our visitors are always keen to hear about the life of the person who made, owned or wore the objects. For this reason, I don’t usually accept an item if the owner doesn’t know much about its history. There are of course exceptions to this, based on whether it would fill a gap in the collections (see below).
- As mentioned above, we already have a large number of wedding dresses and baby clothes, especially long gowns used for christenings. However, in the interests of maintaining the relevance of collections, bringing them up-to-date and reflecting our diverse society, I would be open to considering examples from recent years that show changes in society, such as non-religious naming ceremony baby clothes and wedding outfits worn by same sex couples.
- Early 20th century dress, accessories and domestic textiles. Due to the nature of the way ‘best’ clothes and textiles tend to be saved in suitcases in the attic and then offered for donation after the death of the owner we tend to see collections including lace modesty panels, petticoats, table linen with drawn thread work and crochet edges, fairly frequently.

A note about attics Although I have said above that we tend to see a lot of similar items stored in attics, I would always urge anyone who finds anything unusual to get in contact with us. All we need is an email with a photo, which doesn’t have to be brilliant, just a phone snap will do. We can make appointments with you to have a look and help to identify anything out of the ordinary. There have been a couple of occasions when real treasure has been offered to us.



*Parka, c. 1980, purchased from a local charity shop (left)
Duoshirt, 2013, worn by David Shenton and his husband at
London Pride (right)*

The Lorina Bulwer letters purchased for NMS by the C&TA, in 2014, being a stunning surprise which I don't expect I'll ever see again in my career but I live in hope! Another recent example was, at first sight, a collection of Victorian dress with a few petticoats and table cloths. However, near the bottom of the pile, were two lovely examples of fancy dress, made of glazed cotton with braid and applique, and below those dresses, a piece of very early 18th century Bizarre silk.

Areas we are adding to

- Everyday dress from the last 40 years. We are hugely fortunate in having the Streetstyle photographic archive, started in 1985 and continuing today, which documents what people were really wearing on the streets of Norwich. This provides a methodology for recent and contemporary collecting enabling us to see exactly what to collect, to reflect what was happening. It is also very useful for seeing subcultural dress (eg Mods, Hippie, Punk, Beatnik, Grunge) which many people are not yet ready to give to a museum and are surprised that the clothing of their youth is now history – it happens to us all!
- Subcultural dress is a key collecting area, not just because of the Streetstyle evidence but because it is requested by fashion students who are keen to study original garments reflecting the influence of subcultures on fashion. We did manage to acquire a wonderful early 1980s Mod revival parka a few years ago, breaking the 'no provenance' rule but certainly local. It came from a charity shop and is a fascinating object because it is made of two different generations of army surplus parkas. The serial numbers on the hood and jacket are not the same issue and the hood has been gathered to fit onto the jacket. It bears the usual badges stitched on and a Norwich Castle Bitter beer towel on the bottom, perfect for getting onto a damp scooter seat! The most interesting element is the addition of pockets, presumably added by the owner to make it look more like the original '60s versions. The pockets are made from late 1970s transfer printed football-themed T-shirts – a physical articulation of a young man putting aside his childhood interests and self-actualising his identity through dress.
- Gaps we would like to fill in the women's dress collections include; the early and late decades of the 18th century, 20th century trousers, jeans, shorts and pyjamas, maternity dress of any period, 19th century corsets – particularly 1820s-50s and 1870s-90s. We are always keen to see any working dress, mended and remade clothing.
- We would also be keen to acquire women's dress that represents the late 19th century interest in the Aesthetic movement, Health Reform dress, sportswear, and a cycling outfit would be very welcome. In the 20th century anything related to women's suffrage directly, or women's emancipation generally, such as academic or occupational dress would be very welcome.
- We don't aim to collect high fashion; however, in the interests of representing all levels of society, any couture dress would be considered, especially post WWII.
- Men's costume; 18th and 19th century, especially informal and day wear. Again, any working dress is of interest and clothing or accessories that relate to civic dress or community organisations.
- We have some very interesting examples of sporting clothing, theatrical and fancy dress and religious dress which we would love to bring up-to-date. Non-Christian religious dress is a particular focus, so we can better represent our diverse society.
- I am also very keen to have local examples of dress from people who identify as lesbian, gay, bi-sexual, transgender and queer (LGBTQ). We have been lucky in being given two wonderful objects by local artist David Shenton: the *Duvet of Love*, a mosaic made with hundreds of badges, many of which reflect the long and continuing struggle for equal rights and representation for LGBTQ people, and the joyful Duoshirt, for hand-holding boyfriends, but we still need more examples, especially of everyday dress.
- Children's dress is very well represented for the 19th and the 20th century up to the 1980s but we would consider dress from the last 30 years.
- We recently had a fantastic donation from an employee of The Dove Clothing Company who worked in the shop and then at the print workshops where she began developing her own designs. A collection of fabric samples representing a large range of their distinctive designs, with the names and dates attached, is a brilliant resource for us to identify existing prints within our collection of Dove's dresses; and which is an area of strength that we are keen to add to.
- Textiles: we would like to add more later 20th century domestic textiles. We have also started a collection of work by contemporary artists working in the medium of textiles, especially where they reflect influence or inspiration from historic textiles and dress and the social history of our relationship with textiles and dress.
- Of course the items we are most keen to collect are Norwich textiles and shawls. We do get shawls generously donated but some do come with a price tag, as do the very rare appearances of 18th century worsteds, so we are very grateful for the C&TA grant funding which enables us to acquire these items. 20th century silks and products from local firms, such as Rumsey Wells, would be welcomed, especially as they could provide rotations for permanent displays at the Museum of Norwich.

If you would like to get in contact to talk about donating, please email ruth.battersbytooke@norfolk.gov.uk with a picture and description. Please be aware that I am the only member of staff and work Mon-Thurs, so it may take a while to reply to you.

Our “hands-on” Collection - Isobel Auker

In most homes there are certain garments which have been kept for many years, and are no longer considered fashionable. At this point, we can recycle them to charity shops or repurpose the materials. However, keeping them a bit longer turns them into “vintage” and eventually they may have the status of family heirlooms. They are kept because they evoke treasured memories of events and loved ones. It is usually a house move, or sadly a death, which forces a decision to part with such possessions.

While many items add to the rich resource that is the Norfolk Museums Service collection, those that do not fit the acquisitions policy, outlined by Ruth Battersby Tooke, can have a valuable career with the C&TA Resources collection, as handling material or contributing to our fashion shows.

Our C&TA Resources is not just a collection of posh frocks. When responding to offers of donations, it is often the items which are about to be put into black dustbin bags that are more interesting. They may not be in very good condition, but have interest in terms of style and decoration. Many years ago, I was handed a black bin bag by a friend who had been helping to clear an elderly lady's house after her death. “Saved these from the skip. Thought you might like to have a look” she said. Amongst other things the bag contained the beautiful petrol blue sequinned 1920s “flapper” dress, that many of our members will have admired at events. When I took on responsibility for looking after the C&TA resource collection, I donated this dress (*pictured top right*), along with another item from the bag. This is a late 1920s two-piece beach outfit. It is a blue print on natural linen and consists of shorts and a thigh-length fitted overdress. I love the simple graphic representation of boats, anchors, birds and pennants, celebrating the “Riviera” holiday mood. It is not difficult to detect some influence of style from the Constructivist prints that were being produced in vast quantities in Russia at this time, which often depicted lifestyle subjects, such as “aquatic sports”. I was told that the original wearer was quite a socialite, and I can imagine this outfit being paraded at a chic resort such as Deauville, France.

The knitted peplum jacket (*pictured right*) was a surprise find by my daughter in a charity shop. It is labelled “Saint Laurent, Rive Gauche, Paris”. The brightly-coloured geometric pattern and wide-shouldered style are typical of “power” dressing in the 1980s. During this era knitting was treated as a cloth to be tailored and constructed, rather than shaped in the traditional way of “fashioning” by increasing and decreasing stitches. Working as a knitwear designer myself at this time, I was excited by advances in knitted structures, made possible by developments in computerised machinery. The old Jacquard loom method of pattern selection translated very readily into a new world of computer programming. This jacket is produced on a double bed machine with many coloured ends of yarn, giving a cloth that is firm, rather than stretchy. The jacket is then “tailored” using cut and sew, bound and piped edges, machined buttonholes and the addition of shoulder pads. Certainly not just a comfy cardigan!

Another charity shop find are these 1940s brogue shoes (*pictured right*), which bear the CC41 utility mark imposed on manufactured items from 1942, until several years after the war. They are beautifully crafted in leather, but made within government restrictions on materials. When the supply of natural rubber from Malaysia was cut off during the war, rubber soles were only allowed for military wear, and so the less dense crepe sole was employed for fashion items. Experiments with wooden wedge soles were not popular, having associations with peasant clogs. To reassure the customer, the insole of these shoes is stamped “Mediator – British made. Blends luxury with true economy. Guaranteed by the makers”. The restrictions imposed on manufacturers often led to sharper design and high-quality products.

At a recent committee meeting, I was handed a bag containing a quantity of brownish crushed fabric which didn't look very promising. After a great deal of manipulating, laying out and eventually pressing, a beautiful early 20th century silk dress revealed itself. Its date is a bit of a mystery. We were told it was worn by a bride in the 1920s, but it is very much in the style of the earlier part of the century. The raw tussore silk is milky coffee colour, being woven from oak-fed worms rather than mulberry. Much of it is hand-stitched, and it is embellished with panels of fine drawn thread work and needle weaving, and has hems finished with faggoting. The placement of the embroidery gives it a distinctly Indian look, and we think it was probably made in India for a British customer. I have also discovered that Liberty's was selling similar dresses around this time, made from silk purchased in India, and were marketed in their costume department as “aesthetic dress”.

The “Natti Jewel Setter Tool” (*pictured right*) along with its crystals and sequins came with a homemade evening dress from 1957, and is a reminder of how kits and gadgets (and fusibles) have replaced traditional couture skills. The long dress is made from yards of heavy silk satin, with full circular skirt and two heavy petticoats, and apparently its creation caused much disruption, not least because of the quantity of embellishment that has been attempted. The drawing of the motifs is a bit shaky, but no doubt it produced an overall dramatic effect. Although worn in 1957, its style is reminiscent of the 1947 Dior New Look, which continued to be acceptable evening wear for many years, whereas Mary Quant had already opened her boutique “Bazaar” selling mini-dresses in 1955.

The joy of looking at any garments from the past is in the images that they conjure up of lives lived, and for those of us who love textiles, it is a wonderful way to visit history.



Two-piece beach outfit, late 1920s



Saint Laurent knitted peplum jacket, 1980s



Utility brogue shoes, 1940s



Natti Jewel Setter Tool, probably 1950s

Designers, Makers and Thinkers: Looking to the Future - Jill Rodgers

Senior Lecturer for BA (Hons) Textile Design, Norwich University of the Arts

Since I last wrote an article for *Miscellany* in 2013, both the BA *Textiles and Fashion Design* courses at Norwich University of the Arts (NUA) have continued to flourish. We recruit high quality students both nationally and internationally, and our graduates are moving into a wide range of exciting careers following graduation. Placement experiences with companies and designers, such as Next, Julian McDonald, French Connection and Heidi Klein, prepare students to become sought-after graduates in very competitive fields. Alongside this, NUA's continued commitment to ensuring students have access to cutting-edge equipment, such as digital printers, digital weave and stitch technology, and laser cutting, as well as industry standard software, means that they are familiar with the technical demands of the industry.



Sarah Venn (Customised laser cut garment)



However, in addition to the development of new technologies, fresh ideas and innovation are also central to the development of the sector. Recent significant shifts in thinking and new approaches to old concerns are becoming key in challenging the industry to develop a better understanding of the evolving concerns of their consumers. It is important for NUA students to be aware of this and for us, as their educators, to prepare them to contribute effectively to help solve some of the embedded problems that have faced the industry for many years. Millennials, and now Generation Z are demanding increased transparency from manufacturers and retailers, and the enforcement of positive environmental and ethical agendas.

David R. Shah, editor of *View*, a key trend publication, says: "The environmental impact of production and consumption systems is central to any contemporary conversation about fashion and design." Mass production, waste and irresponsible use of land and water resources make the textile industry the biggest polluter of our planet, second only to the petro-chemical industry. Designers are waking up to this and increasingly more companies understand that sustainable and environmental awareness is good economically, and that demonstrating healthy ethical credentials serves to improve the image of a company. According to a report in 2018, 66% of millennials are willing to spend more on brands that are sustainable. Small companies, such as Patagonia and Hiut Denim, promote the fact that their quality garments will last, and some denim companies, such as Levi and Nudie as well as Hiut, even provide a jeans repair service. Larger companies are gradually following suit. IKEA is a keen advocate of the Circular Economy encouraging customers to repurpose and reuse products rather than throwing them away. The wartime campaign of 'Make do and Mend' and recycling and upcycling are being reinvented for a new type of customer who are looking for alternatives to continuing mass production and consumerism.

Within the *Fashion and Textile Design* courses, we have made sure that all our project briefs ask students to evidence how they are ensuring their practice is sustainable and encourage an awareness of where their materials come from and what happens to them at the end of life. This stimulates ongoing material and philosophical research into the myriad of issues surrounding this complex problem. Students are generating new ideas often informed, not only by their research, but also through their personal philosophies and lifestyles. In a recent project, Charles Mead, a Year 2 fashion student, worked alongside University of East Anglia technicians to produce a fabric from cows' blood, a

waste product of the meat industry, demonstrating the potential of the most unexpected of waste material. Other students have been experimenting in making 100% recyclable garments and textile designs using biodegradable polyesters, which have become increasingly better quality, offering good drape and colour. Following graduation, students will take this awareness and their skills in critical thinking into the industry.

Increasingly for millennials, there is a reaction to mass production in fashion and there is a perceived need to stand out from the crowd. David Shah suggests in *View* that "status no longer comes from the image or price of a product but from its association and values". A key trend across many sectors is enabling the customisation or personalisation of the products. You can buy your car online, for example, choose the colour, the engine size, the interior trim, and make it unique to you. This is also true in fashion, where you can design your own Nike trainers online. Knitwear company, Unmade, will knit you a sweater, designed with their software online, of your own personal design. Having a garment you have had a hand in designing yourself, means not only is it unique to you, but you are more likely to develop an emotional attachment to it, keep it longer, value it, and therefore not consume as much.

Other interpretations of personalisation include having the technology to buy clothing online that fits you exactly, saving on returns of garments and even allowing manufacturers ultimately to make only that which has been ordered by customers. Amazon has a patent on scanning technology that will allow this to happen, therefore reducing waste and landfill. Year 2 Textile Design student, Sarah Venn, has recently designed a garment which slots together through a system of laser cut tabs. This allows the garment to be redjusted and redesigned according to the taste and size of the individual wearing it. Self-expression in our purchases and the development of technology to support it, mean we are in the midst of a personalisation revolution.





Slow Stitch Day (Norwich Forum 2019)

We ask our Year 2 students to consider how textiles can improve 'wellbeing' and varied responses emerge looking at textiles in health care settings, in supporting the ageing population, in creating communities and in assuring personal wellbeing through making. Taking time to come away from what may be a frenetic lifestyle and re-learning how to make things is becoming a recognised antidote to 21st century stress and anxiety. Students recently took part in the *Norwich Makers Festival* at the Forum. A small group designed a workshop where the public could sit and stitch using small kits the students provided. The response was phenomenal with individuals of all ages and genders taking part and many commenting that the experience was restorative and something they would try again. This is also indicative of a new human-centric, slow approach to fashion and textiles, which many of our graduates recognise stimulates mindful meditation, which is mood enhancing and encourages resilience in the maker.



Kiera Morel (dementia sleeves, designed to support an ageing population)

Finally, NUA is a unique creative community and is proactive in encouraging students to become involved in collaborative practice, both across disciplines within the University and in their subject peer groups. Opportunities to practice these skills within the supportive environment of the University gives students the experience and confidence to play active roles within a wide variety of design communities they may find themselves in following graduation. This, alongside highly-developed technical skills and an awareness of future trends within the industry, mean our graduates are confident, ambitious and the blue-sky thinkers of the future.

State of Fashion 2018 report by Business of Fashion and McKinsey

Unmade: www.unmade.com/

The Mysterious Case of the Royal Counterpane - Helen Hoyte MBE



Royal Coat of Arms, Norwich shawl counterpane, c 1792. NWHCM : 1895.41

Had you been a dedicated follower of fashion in the 19th century - with a wealthy husband - you would have proclaimed your position in society by wearing a glorious shawl over your crinoline, preferably a shawl made in Norwich. Shawls were a mark of high social status and remained so for nearly the whole of the century. Recently, extensive researches by Dr Michael Nix into the City's industry have revealed many fascinating facts from Norwich's rich textile history. For centuries, the City had been world-famous for marketing the finest cloth, especially one woven from silk and worsted, which had the quality of cashmere. It was in the 1780s that John Harvey, a master weaver in Colegate, realised that this traditional cloth was most suitable for making shawls and this gave Norwich the advantage in meeting the demands of the rising fashion.

Enter Philip John Knights, a local entrepreneur of genius and a neighbour of John Harvey in Colegate who, by his clever marketing, managed to engage Royal patronage. Using John

Harvey's silk and worsted cloth, embroidered by well-trained local girls, Knights brought himself and the Norwich industry, to Royal attention, by presenting King George III and Queen Charlotte with a 12 foot square counterpane for the royal bed. It was woven in one 12ft piece and embroidered with the royal coat of arms in the centre, surrounded by a deep border of roses, shamrocks, trailing leaves and, in each corner, the King's Garter Star. In his promotions, Knights always claimed that he was doing a public service by providing employment for girls as young as four. His letterhead shows a roundel with a seated girl embroidering and surrounded by the axiom: "Train up a child in the way it should go".



Rose detail



Thistle detail

From local beginnings, Knights had opened shops in New Bond Street, the Strand and Cheapside in London, to which he invited the nobility, including the Queen and Princesses, to visit his exhibitions at formal receptions to see:

*Train Drefses from 2 to 10 guineas;
Waiftcoat Shapes, 8 shillings to 2 guineas;
Square shawls from 12 phillings and furnishings (ordered by the Duke of Norfolk for Arundel Castle) and embroidered counterpanes.*

The counterpanes would be personalised with the purchaser's coat of arms. Lady Hobart of Blickling ordered a counterpane for the Hall, which was subsequently cut up. Today, the Hobart Arms decorate the bed head in the Chinese bedroom at Blickling Hall and some of the other embroidery embellishes the bed's valence.

But what happened to the Royal counterpane? Here we must fast forward to the 1960s when Pamela Clabburn was appointed Assistant Curator at Strangers' Hall Museum. There was a lot for her to do in organising the rich collection of costume, textiles and needlework. Eventually she opened up one of the small attics in the roof of the hall and found a large tea-chest sized box covered in grime, spiders' webs and mouse droppings, with a grubby textile stuffed into it. The box was taken downstairs, the contents spread out and, to Pamela's astonishment, revealed a 12ft square of cloth with the Georgian Royal Coat of Arms in the centre, surrounded by a deep and beautifully embroidered border.

There were no references to this textile in the museum's accession register, nor how it had come into Strangers' Hall. While she was curator, Pamela researched many items in the *Mercury and Chronicle* newspapers (accessible now in Archant's archives) and, because the textile industry had been so important to Norwich in the past, there were frequent and detailed accounts of the Industry's successes. In a newspaper of 1792, she found an account of Knights' gift and presentation to the King and Queen of the Royal Counterpane. The *Mercury* had been lyrical with its praise.

But there was still no clue as to why the counterpane (which Pamela believed to be a copy) was found in an attic at Strangers' Hall. Now Dr Nix has discovered the link. In 1793, Knights had obtained permission to enter a copy of the Royal Counterpane for display in an exhibition in London. That copy then came to Norwich for display in the city. And here we must come to Leonard Bolingbroke, a Norwich solicitor who bought Strangers' Hall in 1899, so rescuing the building from threats of demolition. He made the hall his residence, with rooms where the public could see his collection of folk art. In 1921, he gave Strangers' Hall and his collections to the City Council and it is now the much-loved Museum of Domestic Life we know today.

Leonard Bolingbroke's family had been successful silk weavers in the 18th and 19th centuries, so could it be that, after the 18th century exhibition in Norwich, a forbear had bought the counterpane? No doubt it was much admired in its day but, as the years passed and the successful textile industry waned and almost disappeared, it lost its appeal until finally, being rather large and by now probably grubby, it was relegated to an attic in Strangers' Hall. It all seems to fit.

After the successful exhibition of Norwich shawls at the Castle Museum in 1995, the Costume & Textile Association paid for the counterpane to be professionally conserved. When it came back, it hung briefly in Strangers' Hall for members to see. For those lucky to be there the 12ft square of seamless weaving and the

embroidery were impressive; the colours glowed and the details of the Georgian Coat of Arms were of interest. In one of the quarters, England still claimed France, as the fleur-de-lys were only omitted in 1810. Since then the counterpane has been carefully stored in the Shirehall Study Centre.

Dr Nix continues to find fascinating details about the 18th century textile industry in Norwich; the practises of obtaining raw materials; conditions of weavers, dyers and spinners; outlets for sales of yarn and cloth and the conditions of many workers, who mostly worked in their homes. For centuries, the industry had brought great wealth to the city, had employed most of its citizens - but today has almost been forgotten. Norfolk Museums Service has a rich and wonderful collection of textiles, costumes and their accompaniments; they are indeed powerful reminders of the very important part the industry played in the City's history.

Style & Splendour - Helen Hoyte MBE

In 1995, this attractive title was used for a wonderful exhibition at Norwich Castle Museum and Art Gallery. From the 16th September to 26th November, beautiful woven and printed dress-shawls from the museum's collection, which had so successfully appealed to the discerning and fashionable elite during the 19th century, were on public display. Besides delighting the viewers with their colour and design, it came as a surprise to many to realise that the shawls had actually been made in the city. Also, some visitors recalled that their families had worked in the old industry and many were keen to follow this up.



Mounted costume and shawls

The idea began when the Costume & Textile Association looked for ways to promote the work of Pamela Clabburn. After retiring as Curator of Textiles at Strangers' Hall, she had been invited to start the National Trust textile conservation unit at Blickling Hall. By now, fully retired in her late seventies, she had founded the C&TA in 1989, continued with her extensive researches, gave frequent talks and had written articles about the glorious shawls in the museum's collection. Gradually, over the years, she had brought the old and important Norwich textile industry back to public attention.

It had not been easy to get the exhibition into the museum's calendar of events. Comments like "Who's interested in old frocks?" had been heard, but Catherine Wilson, the then Director, had pressed on.

The C&TA raised money from many sources (the Worshipful Company of Dyers was particularly generous) to stage the exhibition. We had also secured funding for HMSO to print a handsome book, containing essays by Pamela and other specialists, about the old Norwich textile industry, which also served as a catalogue.

Fiona Strodder did a fantastic job in planning the exhibition, which was brilliantly designed by Nick Arbour. Shawls ranging in date from the early embroidered to the great woven silk shawls were to be on show. I had the privilege of working with Pamela as she selected the 114 shawls to be featured in the exhibition. It took weeks for each shawl to be carefully scrutinised for details of construction, noting its history and arranging and supervising the photography of each shawl for the catalogue.



*Vivienne Westwood,
drawn by Helen Hoyte*

Nineteenth century costumes were selected from the museum's collection and costume dummies were chosen to display some of the shawls. Pippa Thorne obtained special dummies, generously donated by Jarrolds, which she repainted with suitable make-up for the period. June Dalton dressed the models in the North gallery to the accompaniment of loud and raucous roars coming from the dinosaurs in the nearby display. June's eye for elegant fashionable detail was perfect - including the making of contemporary hairstyles which she created out of shredded tights!

At last, the 15th September came when the exhibition was to be launched. It was a memorable occasion attended by the Lord Mayor, with Fashion Designer, Vivienne Westwood, as the distinguished guest. In her speech, she stressed the importance of textile collections held by museums as valuable inspirations for students and all designers. Some of her audience were riveted by her feet, it being the first time shoes with platform soles had been seen by many and her exquisite knitted dress was memorably beautiful. Pamela's book was launched and Vivienne Westwood declared the exhibition open.

Entering the galleries we got our first glimpse of the shawls and I will never forget the beauty and vibrancy of the colours. Arranged in groups of 'turn-over', 'square' and 'long' shawls, they were interspersed with story-boards describing the work of the spinners, the weavers and dyers whose work had made these glorious textiles. In the North gallery, on a raised platform, covered and backed with neutral coloured draped cloth, were the models in breathtaking costumes all in their 19th century magnificent finery, displaying shawls from the 1820s until fashion changed in the 1870s.

Included was a viewing case, containing the Royal Counterpane. Few realised then the importance of the twelve foot square embroidered textile in the development of the fashion for wearing dress shawls and how Norwich had led the fashion in their manufacture. Made in 1792, and by now a very 'distressed' textile, contributions were invited for its preservation; later the C&TA paid for its conservation.

A table loom was set up for people to try their hand at weaving and it appeared that certain members of the public seemed to be tapping into a folk memory, so easily did they appear to know what to do. Many people peered into their cupboards, found discarded family shawls and brought them for identification, thus greatly adding to our knowledge of design and manufacture. In fact, Pamela and I spent a happy time accepting invitations to 'visit the family shawl', following the *Eastern Evening News* banner headline: "If you have Granny's old shawl - the C&TA would love to hear from you".

People began to take an interest in researching for grandparents who had worked in the textile industry and we met one lady in her nineties who had been taken on as a trainee weaver when she was fourteen. She told us that she had been a bit upset when during her interview, the manager had held her hand and was relieved when he had explained that a weaver must have dry hands. She described the little factory where she had worked (now the Gildengate car park) how the men 'lashed' up the Jacquard looms (a job for the men who usually threaded the warp threads through the Jacquard cards) and we liked her comment: "They was gentlemen in them days". She remembered weaving 'pugarees'; these were cotton scarves to be tied round topees to protect the back of the neck in tropical countries. She recalled that they had a plain coloured 'shawl' patterned border at the ends.

There was also a memory of the importance of the River Wensum and the dyeing industry, when one old gentleman remembered his mother saying that "the river always runs red in Norwich", such was the fame of the 19th century dye, known as 'Norwich Red'. It was also said that citizens preferred when the dyers were using brown dye - it was better for tea making!

During the exhibition some of us monitored visitors' comments and frequently heard was "Oh aren't they gorgeous!" followed by "You don't mean to say they were MADE in Norwich?" It was very clear that visitors had been impressed by the shawls and that interest had also been revived in the old Norwich textile industry. Indeed, many had been unaware that in mediaeval times its wealth had made Norwich second to London and had built the many magnificent Gothic churches in the city and the county. By the 19th century, the Norwich manufacturers' traditional ways of working made their businesses unable to compete with the rapidly advancing mechanisation that was overtaking the whole textile industry.

The C&TA kept a visitors' book and noted that there were many visitors from other museums and abroad. Indeed the French shawl specialist Monique Levi Strauss was so impressed that she decided to stage an exhibition of French shawls at the Galleria in Paris a year or two later. We went to see it and Pamela was very chuffed to be told that it was 'her' exhibition that had been the inspiration.

High quality shawl-making was the final flowering of the old Norwich industry and these beautiful textiles remain as evidence of its greatness.



Launch of The Norwich Shawl: Its History and a Catalogue of the Collection at Strangers' Hall Museum, Norwich by Pamela Clabburn (1995). Helen Hoyte, Pamela Clabburn, Catherine Wilson (l-r)

Creating a legacy – the Helen Hoyte film project



It is so important to ensure that the expertise contained within individuals is not lost. It is always helpful if that knowledge can be the subject of a publication, but in the case of Helen Hoyte, the C&TA decided to capture Helen on film. Last summer, on two sweltering hot days, we filmed our Vice President, Helen Hoyte MBE, at her home in celebration of her 95th birthday. We are delighted to launch three short video clips on the C&TA website: www.ctacostume.org.uk/helen-hoyte-videos.html

Helen's passion for, and her knowledge of, Norwich shawls brings our textile history alive. The three short videos feature Helen talking about her friend and former curator, Pamela Clabburn and how an event at the Castle sparked her passion for Norwich textiles. A second video gives a brief history of the Norwich shawl industry and how it developed. The third features Helen's wonderful collection of Norwich shawls and her favourite Norwich Red shawl.

Special thanks go to Ruth Battersby Tooke and Jessica Harpley of NMS for their support in providing images to illustrate the stories. It has been a great pleasure to work with Eye Film, a local award-winning film production company.

Event Memories - Barbara Coe

When I began to think about what to include in a short article on memorable events for the 30th Anniversary edition of *Miscellany*, I realised that I have been arranging C&TA events for over a decade and was consequently spoilt for choice. After consideration, I have simply selected a few events that brought back happy memories for me and which I hope will do the same for the many members who have supported us over the years.

One of the first events I was involved with was *Strictly Vintage* which was held in St Andrew's Hall on Sunday 16th November 2008. Presided over by Vivienne Weeks, the guest list included the Mayor and Mayoress, Mr and Mrs Mawson, and no fewer than three founder members of C&TA - Pamela Clabburn, June Dalton and Helen Hoyte. This extravaganza of an event attracted some 200 people and involved a tea dance with exhibition dancing, a jazz ensemble, a vintage fashion show, a fabric display by Anglia Fabrics, raffle and afternoon tea. A truly fabulous occasion.

The second of my favourite events was very different but also did much to promote the name of C&TA in the City of Norwich. It was *Dressing the Decades* which was held in Dragon Hall, during July 2010. The wonderful medieval hall was the perfect background for mounting an exhibition of garments, underwear and accessories from each decade of the 20th century. The whole thing was skilfully drawn together by a series of colourful timeline charts listing the key historical events of each decade, which were produced by Joy Evitt. The success of this exhibition was also aided in no small part by Jenny Daniels' organisation of all those members who volunteered to be room stewards throughout each day of the exhibition, and was to set the precedent for stewarding future, highly successful exhibitions at Norwich Cathedral.

Undressing Mr Darcy, held at the St Giles Rooms, in June 2010, is the third of the events I have chosen. This was the first presentation for the C&TA by the History Wardrobe team, and Lucy Addington and Meridith Towne have been entertaining and informing us annually ever since. On the occasion of *Undressing Mr Darcy*, they brought with them a third person, an attractive young man, whose presence added a frisson to the proceedings, in spite of everything being conducted in very good taste. The whole event was rounded off appropriately by afternoon tea and the results of the summer raffle.

When it was first hinted that it might be nice to have a weekend visit to a town with interesting costume and textiles associations I was a little daunted, but opted for Bath as the location for the first C&TA weekend away. I had been at college there and knew what the city had to offer. Fortunately, enough members were prepared to take a risk on what they would experience and off we went on Friday 28th March 2014, to stay at the Landsdown Grove Hotel. On Saturday, we visited both the Costume Museum and Roman Baths, where we were given guided tours. Sunday was taken up with our own private tour of the fascinating American Museum with its extensive collection of quilts and early American domestic interiors, complete with decorative textiles. The highlight of the day was, however, a glorious exhibition of interior and exterior decorative textiles by Kaffe Fassett. Surfaces gleamed with colour and texture, even the enormous tree at the entrance to the exhibition centre.

Members seemed to enjoy their visit to Bath, and since then, I'm pleased to say, that the weekend visit has become a biennial event. Our last visit was to Lancashire in 2018, and our Sunday visit was to Helmsore, the sole surviving cloth mill in the once thriving textile producing town of Burnley. Under threat of closure, due to cut backs in local government funding, there was to be a meeting the week following our visit to decide the mill's fate. A battery of emails and letters was sent from members on this trip to the local council and the petitioning of Norwich C&TA members made such an impact that Helmsore was saved, at least for the moment.

An article like this would not be complete without reference to the many and fascinating talks held each year at the Norwich Castle Museum. If I were to mention all of those that were outstanding I would far over run my word limit, so I shall simply mention three of the speakers who have delighted members over the past decade. Helen Hoyte with all her wonderful talks on Norwich Shawls and Strangers' Hall, Joy Evitt with all her talks showing her enthusiasm for antique sewing machines and equipment, and Jean Smith with her very knowledgeable and highly entertaining talks on clothes and fashion. All three ladies are C&TA members and I feel that while we have members with such expertise and passion, the C&TA will continue to successfully promote an awareness of, an interest in and an enthusiasm for costume and textiles in Norwich and Norfolk. I'm sure someone will be writing about C&TA events for the 60th Anniversary edition of *Miscellany*.

Medieval to Magnificence: Walk the Warp – Jeanne Southgate, Former Secretary and Chair of C&TA

It was a chance remark that started it all. A virtual textile trail on the Norfolk Museum Service's website prompted the remark that C&TA could actually organise a real one. Such a simple idea. There was no precedent and no grand plan. But, over many months of talking and walking various routes, our ideas evolved into what became a massive three-day event, involving not just C&TA folk, but an army of voluntary organisations all excited about celebrating Norwich's rich history from the medieval textile trade until its final nineteenth century flourish.

The first difficult decision was the area to be covered as many parts of Norwich could lay claim to important association or links with the textile trade. Eventually, the area including Princes Street, Elm Hill, Colegate, St Andrews Street and the Maddermarket, was chosen as a safe walking route and offering many opportunities for visitors to get into some fascinating buildings not usually open to the public. All we had to do was persuade the owners and occupiers of these buildings to open their doors to us. Very few had even heard of the Costume & Textile Association and we couldn't be sure that they would want to get involved. Despite our enthusiasm, we couldn't know what the reaction would be.

Our next big concern was how to 'sell' our idea and how to bring the trail alive. We wanted more than a guided walking tour looking at buildings and learning about their associations with the textile trade in the past. So, we started to talk to all sorts of groups – Norfolk weavers, spinners, dyers, lace makers and embroiderers, historians, musicians, dancers and actors, as well as those responsible for churches and museums on our proposed route. There was real enthusiasm from the start. The churches were particularly enthusiastic to open their doors and to encourage visitors to learn more of their history and community activities. Eventually, we were confident enough to set up displays at 11 locations:

Worsted Guild of Weavers, Spinners and Dyers	United Reformed Church Princes Street
Embroiderers	The Crome Gallery, Elm Hill
Local weaving historians Women's Institute Vintage banners	St Clements Church, Colgate
Lace makers and quilts	The Octagon, Colegate
Mid Norfolk Guild of Weavers	Martineau Room, Colegate
'Hands on' spinning. Displays of samplers, silks	St Georges Church, Colegate
Vestments and a study of Norwich textiles	St Andrews Church, St Andrews Street
Private collection of Norwich shawls	St John Maddermarket church
Weavers widows knitting hose group	Maddermarket theatre



Studying Norwich textiles in St Andrew's Church



Private collection of Norwich shawls in St John Maddermarket,



Period dancing in St George's Colegate



Town Crier and civic dignitaries launch the event outside St Peter Hungate

A real bonus was a decision of the Norfolk Museum Service to offer free entry for our programme holders at the two museums *en route* – Strangers' Hall and the Bridewell (now the Museum of Norwich). To add glamour, life and excitement to proceedings 'live' performances and activities were offered with the help and support of many more talented individuals and organisations:

Queen Elizabeth I talking about her trip to Norwich in 1578
Mystery plays at the Maddermarket Theatre
Authentic Tudor costumed minstrels playing in St Georges Church
Early Dance Group in St Georges
Blue Badge-led guided walks
A children's competition
Norwich Society photographic competition
And costumed folk strolling the trail to help visitors. Phew!!

On the first day, the Lord Mayor and Sheriff walked the route from the steps of City Hall, with the colourful ensemble of City Whifflers clearing their way and loudly encouraging bemused members of the public to join the procession. Our mascot, a nineteenth-century journeyman weaver walked with them. And folk did join in, curious to know what it was all about. The event was a huge success, with around 1,000 people following the trail, clutching their yellow maps, purchased for just £5. It captured people's imagination and was a reminder of what a wealth of talent there was in those days when textiles were so important to Norwich, and how we can still be proud of the many folk and organisations who use their skills and expertise to continue celebrating the traditions and heritage of our Fine City.

The event broke new ground for C&TA and put our name on the map and into the public eye. The images give some idea of what happened on those three days in 2007. The event was also successful financially and saw a significant increase in our membership numbers. Sponsorship from the John Jarrold Trust reduced our expenses. Although many, many folk took part, I should acknowledge the massive contribution played by Vivienne Weeks - a key C&TA player. It was her drive and determination that carried the rest of us along.

Should we do it again? Maybe. It did take about two years to put together but I think the goodwill that we tapped into is still there. This textile heritage is Norwich's unique selling point as far as I'm concerned and we need to keep telling the story. And it was fabulous. It gave us all a lift, even if we were exhausted. So why not?

Photos by Chris Gill

Pearls of Wisdom, of the Moon and of Love

In celebration of C&TA's 30th Anniversary, Pippa Lacey explores stories behind some of the treasures from the Norfolk Museum collections. Paintings, photographs and objects reveal poignant stories of the extraordinary, and ordinary, lives of the women and men who owned pearl jewellery and accessories.

Jackie Kennedy Onassis once said: "Pearls are always appropriate". Jackie O's words echo the beliefs of men and women throughout the ages, who have collected, worn and treasured these opalescent gems. Many centuries before our ancestors discovered diamonds, they fell in love with pearls. Pearls are linked with longstanding myths, mysterious underwater realms, the goddess Venus, the Moon and divine and secular love. A heady and powerful mix.

The ancient Romans believed that pearls "were the frozen tears of oysters, or the gods", while to the Greeks, they were formed by "lightning strikes at sea".¹ In the seventeenth century, Columbus echoed another long-held theory that pearls were "solidified rain or dewdrops". He reported in the Gulf of Paria that "close to the sea there were countless oysters adhering to the branches of the trees which dip into the sea, with their mouths open to receive the dew which falls from the leaves, until the drop falls out of which pearls will be formed".² Today, the idea of a mythical grain of sand persists. In fact, pearls are produced inside oysters and mussels by a far less romantic parasite. A small larvae or worm becomes coated in layers of calcium carbonate, laid down naturally by the shell.³

There are two main sources of pearls - saltwater oysters and freshwater mussels. Pearls are commonly spherical or teardrop shaped. Large irregular gems, known as *baroque* pearls, captured the imagination of European Renaissance jewellers, who incorporated them into fabulous creations. Until the twentieth century, most marine pearls came from the Persian Gulf or the Gulf of Mannar (between Sri Lanka and India), while freshwater pearls were found in the cool rivers of Britain and Manchuria. According to his biographer, Gaius Suetonius Tranquillus, Julius Caesar's invasion of Britain in 55 BC, was in part, motivated by our freshwater pearls.⁴ Precious pearls grow in a spectrum of colours: white, yellow, gold, silver grey, black, blue, green, pink and lavender, depending on trace elements in the water.

Rare, expensive and highly sought after, the delicate sheen of natural pearls have adorned the heads, necks and bodies of kings and queens, emperors and empresses and the nobility, from Britain to China, from Queen Elizabeth I to Elizabeth II. Portraits of Elizabeth I depict her swathed in multiple strings of white, grey and black pearls of varying sizes (Fig 1, NWHCM : 1954.138.Todd5.Norwich.206). Large pearl pins adorned her hair, pearl ropes encircle her neck and countless pearls were stitched onto her sumptuous robes. The association of pearls with chastity and purity was exemplified by the self-styled Virgin Queen.

A coloured illustration of an onyx pendant of Queen Elizabeth I, with a cluster of pearls resembling a bunch of grapes, is accompanied by an intriguing inscription, dating to 1838. (Fig 2, NWHCM: 1954.138.Todd18. Freebridge.38). Mr Barbor was condemned to death for his protestant faith by Mary I. Fortunately for him, news of Mary's death in 1558 and the accession of her protestant half-sister, Elizabeth, saved his life. He commemorated his lucky escape with an engraved onyx of the Queen, with his own portrait on the reverse.

Princess Catherine

A wistful young girl wearing a simple pearl necklace with a locket attached looks out of a small sepia photograph (Fig 3, THEHM : 1997.1.8). The photograph is one of an album of family photographs that once belonged to Prince Frederick Duleep Singh of Elveden Hall, Suffolk. It shows his sister, Princess Catherine Hilda Duleep Singh (1871 - 1942), the second daughter of the last Maharajah of Lahore, and granddaughter of the 'Lion of Punjab', Ranjeet Singh, Sikh ruler of the Sikh Kingdom.

Born on 27th October 1871, Catherine went on to lead an unconventional life for a Victorian woman. Their father, HH Maharaja Sir Duleep Singh, had been removed from his kingdom as a child and brought to England. He set up home in Elveden, and Catherine and her siblings grew up in the Suffolk countryside, until their mother, Maharanee Bamba Muller's death in 1887. Abandoned by their father, whose indulgences led to an early death in Paris at the age of 55, the young princesses were cared for by guardians. The eldest sisters, Catherine and Bamba, went to Somerville College, Oxford, where Catherine read French and German. Here they were accompanied by their German governess and chaperone, Lina Shaeffer.

In a joint portrait taken in 1895, just before their presentation to Queen Victoria, the three debutantes wear white satin dresses, kid gloves and pearl necklaces (Fig 4). Anita Anand, biographer of Catherine's sister, *Sophia: Princess, Suffragette, Revolutionary* suggests that: "All would wear pearls [for the presentation], although in very distinctive styles. Sophia opted for two chokers, one of which contained a central pearl the size of a gooseberry, sitting tight at her throat. Catherine and Bamba selected long, loose ropes of smaller pearls, which wound extravagantly around their throats and hung low over their bosoms".



Fig 2



Fig 3



Fig 4



Fig 5



1. Neil H Landman, Paula M Mikkelsen, Ruddier Bieler & Bennet Bronson, *Pearls: A Natural History*, 2001, p. 9.
2. *Pearls: A Natural History* p. 9. Columbus was in modern-day Venezuela.
3. A pearl is composed of 90 - 92% calcium carbonate, 6 - 8% organic material and 2 - 3% water.
4. Victoria Finlay, *Jewels: A Secret History*, 2005, p. 85.
5. In 1911, Sophia refused to pay her dog licence as a protest against 'taxation without representation' and her diamond ring was impounded by bailiffs. A friend bought it back for her at auction.

Contrast the demure pearls of the debutantes with those of their father, HH Maharaja Sir Duleep Singh, dressed for a state function c.1875 (Fig 5). Sir Duleep Singh looks magnificent, dripping in pearls and gemstones from head to toe.

Although Catherine supported suffrage, it was the younger Sophia, Queen Victoria's goddaughter, who became a high profile advocate of Votes for Women. At one stage, her jewellery was confiscated and auctioned when she refused to pay for her dog, carriage and servants' licences.⁵ Eventually, Catherine persuaded her sister to live close to her in Penn. When Catherine died in 1942, she bequeathed her clothes, gold jewellery, together with her long pearl necklace to Bamba and Sophia.



Fig 6



Fig 7



Fig 8



Fig 9

There are several items in the costume and textiles collection in the Shirehall that would have been worn by elegant girls and ladies in the Victorian and Edwardian period. An example is the English seed pearl brooch c. 1840 (Fig 6, NWHCM : 1978.1.264) in the form of a flower spray and leaves with larger pearls at the centre of the flower surrounded by smaller pearls with seed pearls attached by horsehair.

It was not just pearls that were valued as fashion items. Mother-of-pearl is the beautiful iridescent inner lining of the oyster or mussel shell. Its size and flatness of this lining allows it to be carved and shaped into infinite shapes. Mother-of-pearl buttons were common in the nineteenth century, as well as luxury ornaments and accessories. The costume and textiles collection contains a pair of mid-late nineteenth century girl's button booties in grey wool and shaped leather toe caps (Fig 7, NWHCM : 1949) and a pair white kid gloves (Fig 8, NWHCM : 1971.627) both with mother-of-pearl fastenings (1900 - 1920). This charming folding fan by Lachelin of Paris, c. 1890 (Fig 9, NWHCM : 1986.104.2), features a magnificent owl in flight, its wings outstretched, painted on organdie leaf trimmed with sequins and mother of pearl sticks; no doubt a talking point at a stylish evening soiree.

Swinging pearls

This glamorous, joyful yellow velvet 1920s dress, adorned with five lengths of pearls, belonged to Cara Broughton, an American heiress who became Cara, 1st Lady Fairhaven (NWHCM : 1971.168.84 Fig 10). It has deep V-shaped front, in filled with gold lace, a satin underskirt, ornamental flowering pattern and is embellished with a beaded medallion with five ropes of pearls cascading from hip level. The pearls are designed to sway at its wearer moved or danced. Cara was the recently widowed daughter of a wealthy industrialist when she met Urban Broughton, an English civil engineer in Fairhaven, Massachusetts. The couple married in New York in 1895 and had two sons, Urban, known as Huttleston, and Henry. After decades working in America, the family returned to UK. Urban became Conservative MP for Preston in 1915, supported by Cara. When he died in 1929, Urban's peerage passed to Huttleston, with Cara taking on the title of Lady Fairhaven.



Fig 10

Her two sons purchased Anglesey Abbey in 1926, with Henry taking over the house when he married in 1932. Perhaps the elegant Lady Fairhaven, who was in her 50s by the 1920s, wore this beautiful gown at parties at her son's home in Cambridgeshire. Henry or his guests might have sported accessories similar to this fine set of six men's collar studs in deep blue and green mother of pearl (NWHCM : 1990.251.5 Fig 11) that date from the 1920s or '30s. The gold-mounted case and rings are fitted into a white leather carrying case lined with eau de nil. This attractive set would have enhanced a plain white collar and cuffs, adding a touch of colour and sparkle.

Cultured pearls

The successful innovation of perliculture in Japan, by Kokichi Mikimoto, in the early twentieth century transformed the production of cultivated pearls, democratised pearls making them affordable and accessible to all.

Fun and laughter bubbles out of this black and white photograph, dating to September 1950 (CRRMU : 2007.20.10 Fig 12). Nurse Barbara Woods stands between two friends, Mildred Bunn and Phyllis Peacock, in 'mufti', or civilian dress, at the Fletcher Convalescent Home, Cromer, Norfolk. The hair of three young women is fashionably permed and waved, their skirts fall to below knees. Above all, and *de rigueur* for elegant dress in the 1950s, are the twinset with pearl necklaces of Mildred and Phyllis. The twinset, a knitted short sleeved jumper matched with a long sleeved cardigan, worn with strings of pearls over the top, was introduced by Coco Chanel and Elsa Schiaparelli in the 1920s. By the 1950s and 60s, the twinset was popular with glamorous Hollywood stars. Leading ladies, such as Grace Kelly and Audrey Hepburn, influenced the fashions and jewellery of young women living in Norfolk, and around the country, and pearls remain the tasteful choice for women of all ages.

Further Reading: Beatriz Chadour-Sampson & Hubert Bari, *Pearls*, 2013, V&A Publishing. Victoria Finlay, *Jewels: A Secret History*, 2005, Hodder & Staughton. Neil H Landman, Paula M Mikkelsen, Ruddier Bieler & Bennet Bronson, *Pearls: A Natural History*, 2001, American Museum of Natural History & The Field Museum.



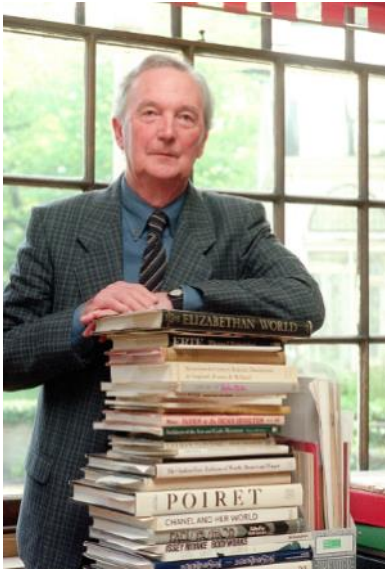
Fig 11



Fig 12

Supporting research through the Geoffrey Squire Memorial Bursary

Jenny Daniels, Geoffrey Squire Memorial Bursary Award Coordinator



In 2012, quite out of the blue, the C&TA received a legacy from the estate of Geoffrey Squire (1927-2011) who had retired to Norfolk a few years earlier. Research revealed that he had had a varied and distinguished career in London in theatre design, fine and decorative arts, and especially costume and social history. He may be remembered by some for his 1974 book *Dress, Art and Society* (Studio Vista) which was based on the popular lunchtime lecture series of the same name which he gave at the Victoria & Albert Museum in 1970 during his time as a Keeper in the Education Department there. Once settled in Norfolk, he became a volunteer at Carrow House and met Pamela Clabburn and Helen Hoyte, fellow costume historians and kindred spirits.

There were no indications as to how he wished the legacy to be used but the C&TA committee was adamant that it should produce a lasting legacy. It was decided to use part of it to defray some of the costs involved in setting up the competition exhibition *Silvery Threads* in 2015, and also our *Norwich Shawls: Past Glory and Present Inspiration* exhibition in 2017. Then, after a lot of thought and careful consideration, the C&TA committee decided to set aside funds for a biennial bursary award of two thousand pounds in his memory. In this way and through his generosity, we would be able to support research and study into costume and textile history, continuing his life-long interests and adding to the sum of human knowledge.

In 2016, the first award was launched, applications were invited, and a selection panel was set up. We were delighted to be able to make the 2017 award jointly to Dr Michael Nix and Aviva Leigh for their ground-breaking research into the Norwich textile industry in the late 18th century. Michael explored the international aspects of Norwich textile manufacture and he also collaborated with Aviva to carry out technical analyses of fabrics in Norwich's famous pattern books. Aviva was then able to recreate the dye recipes used, which were often a closely-guarded trade secret, and weave sufficient cloth to construct an 18th century gentleman's waistcoat for Michael. This he proudly wore to a joint public lecture which they gave to the C&TA in October 2018. Articles on their researches may be found in the 2018 issue of *Miscellany*.

The second round of awards has been made this year and the selection panel was impressed by the quality and diversity of the applications. Dr Alexandra Makin was awarded £1,000 to assist with the publication of her forthcoming book, *The Lost Art of the Anglo-Saxon World: The Sacred and Secular Power of Embroidery* (Oxbow Books, September 2019) which sheds light on embroidery in the so-called Dark Ages. Jennifer Monahan was also awarded £1,000 to support her research proposal, *Spinning a Yarn: The Women Spinners of Norfolk's Medieval Textile Industry*. Women spinners were the unsung heroines of Norfolk's famous worsted industry and their continuous production of finely spun yarn was essential to keep the weavers in business.

On each occasion the Selection Panel was faced with difficult decisions. It is a coincidence that both of this year's awards are for research focussing on hidden histories of our distant textile past and we look forward to the outcomes. We knew little about our generous benefactor so a lot of research was needed. People who had worked with Geoffrey recalled his quiet kindnesses and encouragement, his gifts as a communicator, and his serious scholarship enlivened by a dry wit. We hope that in a small, but significant way, we have been able to incorporate these values into the purposes of the award in his name, and I would like to think that he would be quietly pleased at what we have been able to achieve so far. In addition to local coverage, widespread publicity through national organisations, like the Textile Society and also the Costume Society, of which he was an early Vice-Chairman, has meant that C&TA has reached a larger audience of costume and textile enthusiasts, both amateur and professional.

There will be a third round of awards in 2021 so, if members are thinking about applying for support to finance an exciting project as yet unrealised, there is ample time to prepare a proposal and they are all considered with care and interest.



Jousting; Just another alternative use for a spindle and distaff (source: National Library of France)



Gold and silk work with pearl, roundel strip, Maaseik, Belgium, late 8th - 9th century AD

An Insight into the Costume of the Black Brunswicker - Ann Nix



The Black Brunswicker reproduced by courtesy of the National Museums Liverpool

Background to the painting

The gestation of this article goes back more than a year to a study day on the Pre-Raphaelite painters, presented by our Vice President, Jean Smith. One of the paintings Jean discussed, and which I found particularly striking, was Millais' *The Black Brunswicker*. Last year, I was fortunate enough to see the original in the Lady Lever Art Gallery in Port Sunlight, Merseyside.

It is one of Millais' best-loved and most famous paintings. The scene depicted is that of a young German soldier, dressed in the black uniform of the Brunswick Hussars, bidding farewell to his English sweetheart. It was painted over three months, in 1860, at a time when Millais felt his professional life had stalled and he needed a big success to revitalise his career. Following the outbreak of war in Italy (the Franco-Austrian War) the previous year there was a wave of anti-French feeling and Millais himself had joined the Artists' Rifles amid continuing fears of an invasion. When Millais formulated the idea for the picture, he wrote to his wife: "My subject appears to me ... most fortunate ... it is connected with the Brunswick Cavalry at Waterloo. ... The costume and incident are so powerful that I am astonished it has never been touched upon before".

The painting

The figures of the lovers almost fill the canvas. The soldier must leave for battle. There is a tension between him, trying to open the door, and the young woman pressing against him, not wanting him to go. She holds onto the door handle behind her. The painting also features a small black dog at their feet, an engraving of David's *Napoleon crossing the Alps*, and what appears to be a discarded purple shawl on the floor.

Twenty year-old art student Kate Dickens, daughter of Charles Dickens, was the model for the young woman. Later in life, as Kate Perugini, she became a well-known artist herself, specialising in children's portraits. The soldier was a private in the Life Guards, picked out by Millais as being particularly handsome. Sadly, he died of consumption shortly afterwards. The two were not permitted to pose together, which would have been considered inappropriate. Each attended on separate days, leaning against a wooden form. For propriety's sake, Kate also required a chaperone.

The young woman's dress

Costume is very important to both the visual impact and the symbolism of the painting. The contrast between the black broadcloth of the soldier's uniform and the shiny white satin of the young woman's dress is particularly striking. She wears a full-skirted dress with a tightly fitted waist. The sheen of the satin emphasises the creases in the fabric similar to those caused by hot-pressing. The neckline is low off the shoulders with bobbin lace trimmings around the collar, as on the cuffs. The long sleeves are full and drawn in above the elbows with red ribbons, which are repeated at the waist and wrists. Her hairstyle is simple with a centre parting and bun. White is a symbol of innocence and purity, echoed by the pearl earrings, while the red ribbons make one think of blood and the coming battle. The dog also has a red ribbon at its neck and, with its begging pose, it seems to be imploring the soldier to stay.

The soldier's uniform

The young soldier is dressed in close-fitting matt black fabric which contrasts sharply with the fullness and sheen of the white silk dress. Black is a funereal colour, a symbol of death. He wears a dolman whose light blue collar and cuffs and bright metallic buttons provide relief from the blackness, as does his yellow and blue sash. His black shako is under his right arm with its striking pale metal death's head badge, representing the motto "Victory or Death", and the yellow metal chin-strap tied neatly across the front with blue tape. The black plume on the shako is reminiscent of plumes worn by funeral horses. On his left shoulder he has a black pelisse, the sleeve of which hangs behind his right arm. The sabretache, hanging from leather straps, is made from plain black leather like his boots. His black trousers are worn tucked into the boots, the matt black contrasting with the blue whip with yellow runners at the end of the sash, the polished leather boots, and the metallic glints from his spurs and sabre scabbard.

Who were the Black Brunswickers?

After his duchy was lost to Napoleon's armies in 1806 and his father killed in battle, the young Duke of Brunswick-Oels fled to Austria, eager for revenge. After a brief period of uneasy peace in Europe came to an end in 1808, he saw an opportunity to fight back against the French alongside the Austrian army and to liberate Brunswick. The Duke raised his own corps of infantry, cavalry and artillery in the following year. To express his mourning for the loss of his father and of his duchy, the Duke chose black as the colour of the uniforms. Hence the corps were known in Germany as the 'Schwarze Schar', or Black Horde, and in Britain would become known as the 'Black Brunswickers'. The Duke's army campaigned against Napoleon with some success until the Austrian defeat at the battle of Wagram. The Brunswickers then bravely fought their way north to the German coast, and about 2,000 men were evacuated to England. By October 1809, the 'Black Duke', as he was then known, had been made a British lieutenant-general and by late November his troops had been absorbed into the British army, with modifications to their uniforms.



Detail of the woman's pearl earring

The Black Brunswickers subsequently fought under Wellington in the Peninsular War until early 1814, when Napoleon was forced to abdicate and was exiled to Elba. The infantry was disbanded and sent home, but the hussars remained in British service. Meanwhile, the Duke's lands in Germany had been liberated and his dukedom officially restored. Returning to Brunswick, he raised a formidable new force in 1814, confusingly also known as Black Brunswickers, with a very similar uniform. The Duke's Black Brunswickers distinguished themselves at the battle of Quatre Bras, where the Duke was killed, and at Waterloo. They subsequently became popular heroes to the British public.

How historically accurate is the painting?

Millais went to great trouble to obtain a uniform for the painting. Where it came from is unknown, but several records exist of men attending fancy-dress balls as Brunswick hussars in the 1820s and 1830s. There were small variations between the uniforms of hussars in British service and those worn by the Duke's own troops. The uniform in the painting includes discrepancies in its details because it incorporates features of those worn by hussars in both the British and Brunswick services. Pelisses, like the one suggested in the painting, were worn only in British service and trousers were worn tucked into the boots. The Duke's own men wore their trousers outside their boots. Unlike the British hussars (and the soldier in the painting), the Duke's men had a brass rosette, chains and picker-plate attached to their cross-belts. The soldier's blue and yellow sash belongs to the Duke's cavalry whereas, in British service, a red and blue sash was worn. The dolman depicted has bright metal buttons while the buttons of all the hussar uniforms were black. However the shiny buttons create a dramatic visual contrast to the black uniform, and help to create the impression of a dashing officer.

The woman's dress, if contemporary with Waterloo, would have been Empire line and probably cotton. However, the greater volume and sheen of the white satin dress gives it a more dramatic visual impact. The style of the dress evokes the 1830s or very early 1840s as does the simple hairstyle. These styles would have looked old-fashioned in 1860 although not historically correct for 1815. The creases from hot-pressing might also have been a device to making the dress appear older as well to emphasise the lustre of the silk. The dress gives the woman the appearance of belonging to the prosperous 'middling sort'. On the other hand the young man, although his bearing gives him the air of an officer, is actually wearing the uniform of a simple hussar trooper. This represents an unlikely pairing.

Critics have suggested that Millais had in mind the Duchess of Richmond's ball held in Brussels before Waterloo on 15th June 1815, the eve of the battle of Quatre Bras. Only the Black Duke himself and his aide-de-camp attended the ball. No common soldiers or junior officers were present. However, Millais' intention was not to paint a historically correct study of a military uniform or dress of 1815, but to create a visually arresting composition, using the stark contrast between the uniform and dress to create a dramatic effect which reinforces the emotional content of the scene.

A Norwich connection?

Two depot, or headquarter, troops (the third and fifth) of Brunswick hussars in British service were stationed in the cavalry barracks in Pockthorpe, Norwich, from December 1814 until shortly before Waterloo, in June 1815. They were called out twice by the authorities to quell riots, firstly in King's Lynn and secondly in March 1815, during protests in Norwich against the Corn Bill. This incident was observed by eleven year-old Obadiah Short, later a weaver who became a textile designer and Norwich school painter. Protesters had gathered in the market place, refusing to disperse, even after the Riot Act was read. Short heard the mayor and chief magistrate, J. W. Robberds, order the commanding officer of the hussars to open fire on the crowd. Fortunately he refused, but one or two hussars were injured by stones thrown from the crowd. Had the officer complied, Norwich might well have had its own small-scale Peterloo massacre.

In quieter times the hussars joined in the cultural and social life of Norwich, and some of the Brunswickers married local girls while they were here. In January 1815, their commanding officer attended a ball at Chapelfield House. The hussars' band played at the Theatre Royal at least twice between acts, and on one occasion the officers were invited to select the evening's programme. They chose *The Devil's Bridge*, a romantic opera which had been performed in Drury Lane in 1813, and an operatic farce, *No Song No Supper*.

However, a renewed threat from Napoleon, who had escaped from Elba, meant that the hussars' stay in Norwich could not continue. In April 1815, they were ordered to purchase horses for war service. The Brunswickers marched out of Norwich on the 10th and 11th June for Harwich, to embark for the continent. Their horses left on the 15th. The battles of Quatre Bras and Waterloo took place on 16th and 18th June respectively, so it seems probable that these two troops of hussars arrived too late to fight at Quatre Bras but may well have fought at Waterloo with the King's German Legion, also in British service.

The *Norfolk Chronicle* stated: "No corps ever left Norwich with greater feelings of gratitude towards the inhabitants than they have done, and the inhabitants feel respect towards them for the exemplary manner in which they conducted themselves during their stay here". So could we imagine the young English woman in the painting to be a Norwich girl saying farewell to her hussar sweetheart?

List of sources

Bunde, P., *Herzogtum Braunschweig 1814-1815*. Brigade Uniformtafel no.219, 2009
Courtais, G. de, *Women's headdress and hairstyles in England from AD 600 to the present day*, Batsford, 1973
Gaunt, W., *The pre-Raphaelite dream*, Reprint Society, 1943
Gibbs-Smith, C. H., *The fashionable lady in the 19th century*, Victoria and Albert Museum, 1960
Hawksley, L., *Dickens's artistic daughter Katey: her life, loves and impact*. Pen & Sword, 2018
Millais, J. G., *The life and letters of John Everett Millais*, Methuen, 1899
Norfolk Chronicle
Pivka, O. von, and Roffe, M., *The Black Brunswickers*, Osprey, 1973
<http://www.liverpoolmuseums.org.uk/picture-of-month/displaypicture.aspx?id=134>
www.ancestry.co.uk, www.findmypast.co.uk, Norfolk Family History Society NORS database
Thanks to: Jean Smith, Michael Nix, Peter Bunde, Claire Browne and Pippa Lacey for their contributions and assistance.

Helen Hoyte Award

The C&TA, in conjunction with Helen Hoyte, are to offer an award to a Norwich University of the Arts (NUA) student who has engaged in particularly interesting research which effectively underpins their practice.

The student will be asked for a short statement outlining the research and to give examples of how they have used what they have learnt. The award would be made to a year 3 student and presented at the VIP reception on the Private View Evening in the summer of 2020.

NUA Project

The C&TA will be supporting a project at NUA this Autumn Term 2019.

The students will complete a design project related to a scarf or similar item that commemorates something to do with Norwich. The C&TA will help with an introduction about the Norwich Shawls as well as some technical help on finishing products.

After a presentation of the final designs and awards, NUA will undertake to print the winning scarves.

The article below first appeared in Miscellany 2014. Kate Whitton, a former NUA student, was an winner of a earlier C&TA project. She explains how her success and studies led to a career in textile design.

Katie Whitton

In the first year of my Textiles course at NUA we were encouraged to enter competitions. The first competition I entered in 2011 was the Angela Houston competition. This involved presenting innovative textiles to a panel and writing about my work. I was delighted to win the first year prize.

In 2012 I entered again and won the overall prize! I was awarded a cash prize which enabled me to purchase high quality paints and textiles materials which helped refine my work. The great response from the Angela Houston judges encouraged me to enter more competitions. I went on to win the NUA Brainchild competition in 2012, and I was shortlisted for the Camac Wallpaper competition in 2012 and 2013, I won two prizes in The Bradford Textile Society in 2013 (these involved a trip to a Textile show in Paris and a cash prize). Shortly after graduating with 1st class honours, I was awarded the New Designers Tigerprint Award 2013. The prize involved a six month placement with a company which designs cards and gift wrap for M&S. This was a fantastic experience during which time I worked in London and Bradford. Since graduating I have also shown my work in group and solo exhibitions as well as producing commissions and freelance children's print designs. I have recently started a job as a print designer for an internationally renowned textile company in London.

I enjoy using colour and being experimental within my work. I seek inspiration through travel. There is nothing I enjoy more than sitting outside whilst visiting a new sunny place and drawing in sketchbooks. This is where I gain my knowledge of colour. I have enjoyed drawing trips in Spain where shapes in architecture and colours in the landscape inspired my drawings, mark making and patterns. I enjoy working with different techniques and materials such as gouache, inks and markers. I love mixing my paints to achieve the perfect colour combination and painting fun, bold patterns.



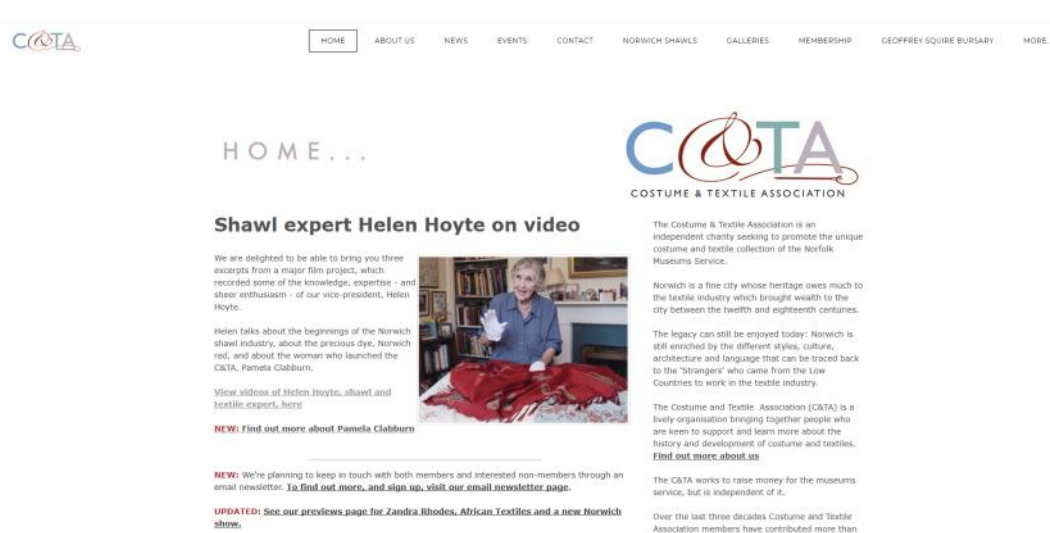
Miscellany - Pauline White

The rising cost of postage is an ongoing issue for C&TA and whilst we will continue to send out by hard copy, your full colour issue of *Miscellany* each year, we have begun to look at other means of communication for the rest of the year in an effort to keep administration costs down.

From March 2020 we intend to send Noticeboard, our Spring newsletter, to members by email. For those members who do not have internet access, we will continue to post out your copy to you.

If members have not received any email communication from C&TA recently, but would like to, please send your current email address to our website address at; ctacostume.org.uk.

C&TA Website - Celia Sutton



The new C&TA website continues to grow, with new items added regularly, including a tribute to our founder Pamela Clabburn. We also give you news of exhibitions and events happening in Norfolk and elsewhere, and links to interesting textile articles on other websites.

We will soon launch an email newsletter, too - so keep an eye on your email inbox. Take a look at www.ctacostume.org.uk.

OFFICERS AND COMMITTEE 2019/2020

President	Vanessa Trevelyan
Vice-Presidents	Helen Hoyte MBE Jean Smith Derek James
Chair	Joy Evitt
Vice Chair	Pippa Lacey
Secretary	Pauline White
Treasurer	Teresa Moseley
Events	Barbara Coe Mandy Jackson
Website	Celia Sutton
Volunteer Co-ordinator	Jenny Daniels
Resource Collection	Isobel Auker
Publicity & Archivist	Bernadette Bagg
Data Co-ordinator	Kate Parkin
Miscellany	Vanessa Trevelyan, Maggie Johnson, Celia Sutton, Pippa Lacey

CONTACT DETAILS

Costume & Textile Association
c/o Shirehall, Market Avenue, NORWICH NR1 3JQ

Email:	ctacostume@gmail.com
Website:	www.ctacostume.org.uk celiasutton53@gmail.com
Facebook:	Costume & Textile Association
Instagram:	@ctanorfolk
Twitter:	@CTANorwich
Events:	01603 745766
Membership:	PO Box 3700, Norwich NR7 7BA



The C&TA is a member of the British Association of Friends of Museums

© Costume & Textile Association, Norfolk Museums Service and individual contributors.

Registered Charity Number 1000730