



# MISCELLANY

'Silvery Threads' a celebration  
of our 25<sup>th</sup> year  
2014

2.50 where sold

# 'Silvery Threads' - a celebration of our 25<sup>th</sup> year

As this is our 25<sup>th</sup> Anniversary year and Miscellany was to be a collection of articles based around this year's events and in particular the 'Silvery Threads' Competition, it was agreed that we would collate the journal without asking a particular editor. We also wanted to highlight both the costume and textile strengths of the Norfolk Museums collection and Norwich University of the Arts (NUA) as these are essential to a flourishing future. We feel we should be keen to encourage contemporary textiles as well as preserve those from the past. Consequently we were particularly pleased that several of the competition prize winners were young and at the beginning of their creative careers.

We have spent time planning what would be necessary to make this a commemorative issue and therefore hope that we have managed to include some of the past, present and future of the C&TA.

Everyone has been very helpful writing articles and we must thank Maggie Johnson for her great help in putting it all together. It could never have been completed without her expertise.

We hope that you will really enjoy this issue and continue to support C&TA events.

**Barbara Coe and Joy Evitt**

## CONTENTS

	Page
Chair's Letter, Joy Evitt	3
C&TA - How it all began, Helen Hoyte	4
The Norwich Museums Service	
News from Norwich Museums Service, Steve Miller	5
Strangers' Hall, Carrow House & the C&TA connection, Cathy Terry	6
Shirehall Costume & Textile Centre, Ruth Battersby-Tooke	8
C&TA Supporting New Talent	9
Norwich University of the Arts	
Fashion course	10
Textiles course, Nick Rodgers, Course Leader	11
25 <sup>th</sup> Anniversary Celebration Events	12 - 13
Geoffrey Squire Memorial Competition and Exhibition 'Silvery Threads'	15- 19
Jenny Daniels, Chairman, 'Silvery Threads'	15
Competition winners	16-18
Acquisitions for the Norfolk Museums' collections	19
Vanessa Trevelyan, A Judge's Perspective	19
June Dalton 1932 - 2014, Fiona Strodder	20

### OFFICERS AND COMMITTEE 2014/2015

President	Vanessa Trevelyan
Vice-Presidents	Helen Hoyte Jean Smith Derek James
Chair	Joy Evitt
Secretary & Website	Pauline White
Events	Barbara Coe
Committee member	Jill Sharpe
Competition & Volunteer Co-ordinator	Jenny Daniels
Resource Collection	Isobel Auker
Committee Member	Jeanne Southgate
Publicity & Archivist	Bernadette Bagg
Committee Member	Beth Walsh
Treasurer	Teresa Moseley
Committee Member	Kate Parkin

**Cover - detail of 'X-ray Vaults' by Rita Parniczky (155 cm x 68 cm) - the overall winner of the Geoffrey Squire Memorial Competition 'Silvery Threads'**

### CONTACT DETAILS

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

#### Email

General: [ctacostume@gmail.com](mailto:ctacostume@gmail.com)  
Membership: [ctamembership7@gmail.com](mailto:ctamembership7@gmail.com)

#### Website

[www.ctacostume.org.uk](http://www.ctacostume.org.uk)

#### Telephone

Events: 01603 745766

### MISCELLANY COMMITTEE 2014

Autumn issue - 'Silvery Threads'  
Joy Evitt, Barbara Coe, Maggie Johnson  
**Registered Charity Number 1000730**

© Costume & Textile Association, NMS, NUA and individual contributors

**BAFM**

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



## Chair's Letter

I am delighted to be writing my report in the 25<sup>th</sup> Anniversary year of the C&TA. Over these 25 years the C&TA has donated over £100,000 to the Norfolk Museums and with the help of you, our members, we hope to continue to support the Museum Service in whatever way we can.

Since writing my report in Notice Board we have had a number of special events and have been busily planning our 'Silvery Threads' Competition.

The History Wardrobe production in June gave an illustrated display of Fashion in the Great War on its 100<sup>th</sup> anniversary. Their lively presentation with costume, accessories and other ephemera make them very entertaining as well as educational.

We had Tea & Tours at Strangers' Hall in July which is where the idea of a Costume and Textile Association was born thanks to Pamela Claburn and a small band of helpers! Committee members supplied cakes and sandwiches. Cathy Terry and helpers gave us guided tours which ended with a display of some beautiful silver items from their collection.

In May we helped John Lewis with the loan of Victorian costumes and in August we took part in a Fashion Show through the Decades for their 150<sup>th</sup> Anniversary. We supplied them with costumes from 1900 to 1980 and they allowed us to have a display in the store. The event was very enjoyable, a great success and we even acquired some new members.

On September 20<sup>th</sup> Ruth Battersby Tooke, with the help of Lisa Little showed us some of the items we have purchased or helped with over the last 25 years. It was great to see them all as well as the dalmatic we had just purchased for Strangers' Hall. If I was to choose one of my favourite items it would be the Lorina Bulwer pieces acquired at the very beginning of this year.

In October we saw the final stages of our very special anniversary competition themed 'Silvery Threads'. The 65 entries which were chosen for the exhibition in The Hostry definitely made an amazing finale to this very special event. The legacy from Geoffrey Squire has enabled us to complete this on a professional level and give suitable prizes. Our thanks must go to Jenny Daniels and her sub-committee (see pages 15 - 19).

In November we thought it would be great to reminisce and consider the way we were over the last 25 years, with talks and displays as well as giving some very special awards.

There are articles in Miscellany about how the C&TA started as well as our 2014 events. I think we should be proud of what has been achieved over the last 25 years and look forward to the future.

It has been a very busy year for the Committee and I am very grateful for all their help and support. Vanessa Trevelyan our President has given us a great deal of help and we are grateful that she is always willing to take part in C&TA activities.

Our intentions in 2014 were to raise the profile of the C&TA and encourage new people to join so that we can continue to raise money for the wonderful Museums in Norfolk. I hope you feel that we have achieved that especially with the amazing 'Silvery Threads' Competition.

**Joy Evitt**

### C&TA purchases for the Norfolk Museums Service

- Dutch skirt made from Norwich fabric
- Shirehall Subcommittee looking at the pieces purchased
- Detail from the latest Lorina Bulwer letter

### Fashion and Passion Event (see page 12)

- Erica Miller lacemaking



**Pamela Clabburn**

## **C&TA – How it all began**

It is over 25 years since a small group of enthusiasts gathered in the school room in Strangers' Hall museum in Norwich. Having heard that this meeting was arranged to launch a new society devoted to costume and textiles and as a teacher with a passion for both, I was keen to hear more. Knowing that it was Pamela Clabburn who would be putting forward her proposals made it even more attractive.

As Curator at Strangers' Hall from 1963 until 1976, Pamela had rescued and given new life to the costumes and textiles which had been languishing in store, and then built up the Museum's present rich collection. She had a winning way of suggesting to potential donors that the Museum was the best place for their treasures!

On retiring from Strangers' Hall, Pamela was immediately invited to start a textile conservation service at Blickling Hall. Given a room, a table, one lamp, and with her considerable expertise, she founded the internationally known textile conservation service now housed in its sophisticated studios in North Norfolk. When visiting Blickling it could be a riveting sight to see Pamela, in her stockinged feet, watering with a small watering can and carefully treading a tapestry to ease the dirt away.

Pamela was an expert in historical costume, accessories, embroideries and especially the 19<sup>th</sup> century Norwich Shawls. Over her years of lecturing, with regular periods on television, and as an author with an international reputation, Pamela had restored the shawls to their former importance in the City.

Having considered forming a new association for some time, on retiring from Blickling in 1983 Pamela was able to devote her time and considerable energies to the idea. That first day, a steering committee was agreed: it would be chaired by Stella Court (an official from Norwich Castle) and would define the Association's aims and objectives, draft a Constitution, state the duties of elected office bearers and encourage membership. In due course a leaflet was designed to promote the Association's aims and an attractive logo created for letter headings.

David Mawson was invited to be President and it was not long before the first committee volunteers met, with Pamela as Chairman. Meetings were held in Pamela's home: the rooms were small but we managed to squeeze in our treasurer, Michael Rogers. He always had a special cane chair, until one day, during a meeting the seat gave way! Sub-committees were formed: I found myself on the events committee, and that was the beginning of many fashion shows, dramas, concerts, competitions and talks staged by the C&TA over the years.

With Pamela's many contacts in the textile and museum worlds, our membership grew quickly. A quarterly bulletin was edited by Pamela containing reports on C&TA activities, Museum news, book reviews and this gradually expanded to carry articles, illustrations and news of other than Norwich activities.

Pamela's original vision had included a new museum for Norwich devoted to costume and textiles, with a textile study centre and library attached. For years she had her eye on an old Victorian warehouse called Burkett's next door to Strangers' Hall and clearly a possible annexe to the Museum. The committee visited the old warehouse, asked an architect to submit rough plans for its conversion (including a viable link with the Maddermarket Theatre) and Pamela invited those interested to offer suggestions for features in the Museum. The V&A and Bath Museums both advised that a Study Centre in East Anglia would fill a long felt want. It was all very exciting but in the 1980s the nation fell upon hard times and councils were cutting services so severely that even the survival of established museums was in doubt – certainly a new one was not to be contemplated.

As the years passed, Pamela continued to offer her extensive knowledge to the C&TA and to the Museum Service, especially when, in 1995, a long-held dream was realised with a special exhibition of the Museum's collection of Norwich Shawls in Norwich Castle. At Strangers' Hall and later in Carrow House in King Street where a Study Centre was established, she continued to research and work as a volunteer. In 1999 she was awarded an MBE for her work. When Pamela moved home she donated her valuable and extensive library to the C&TA for the Museum's use. Until her death in 2010, she continued to take a close interest in the C&TA's activities.

Twenty five years on from those initial meetings, the C&TA continues to arrange events to educate and entertain its members, whilst raising money for the Museums in Norwich. We may not have a Costume & Textile Museum but we have an excellent Costume and Textile Study Centre at Shirehall.

**Helen Hoyte**

## News from Norwich Museums Service

My arrival as Head of Service coincided with the final effort to transfer the Costume and Textiles collection to the Shirehall, led by our dedicated curators, Ruth and Lisa. The implementation of this vital behind-the-scenes project couldn't have been achieved without the support of the Association, both in terms of funding for bespoke shelving and racking, and members who volunteered to work on this complex project. The reorganisation and rationalisation necessitated by the move from Carrow House has led to the collections being better documented and more accessible than ever before – a huge achievement.

It's perhaps no surprise then, following the completion of this work, to find the profile of the Costume and Textiles collection has markedly increased. 'Frayed: Textiles on the Edge' at Time and Tide Museum was undoubtedly one of the highlights of my first year in post – a risk-taking, exciting and thought-provoking exhibition which really made people sit up and take notice. Its shortlisting for Best Touring Exhibition in the 2014 Museums + Heritage Awards (the 'Oscars' of the museums and heritage world) was thoroughly deserved, and shone a spotlight on the potential of the collection to explore important contemporary issues. 'Frayed' was also recognised by our Norfolk County Council partners with both Ruth and Alison Hall, the Exhibition Co-ordinator at Time and Tide, nominated for the Council's OSCAs [Outstanding Contribution Awards].

The Costume and Textiles collection also made a significant contribution to our record-breaking 'The Wonder of Birds' exhibition this summer which attracted over 72,500 visitors making it our most successful temporary exhibition ever. Many visitors lingered over the extraordinary costume and textile exhibits, once again proving the importance and versatility of the collection in tackling important themes, in this case conservation and the role of ethics in what we wear.

Both exhibitions were supported by the Association on many levels, one particularly important example being the conservation of the very popular feathered cape and grebe feather children's accessories in 'The Wonder of Birds'.

The excellence of both exhibitions and their visibility on the national stage were no small factors in the Service's successful bid to Arts Council England to retain our Major Partner Museum status from 2015-18. Securing this funding is hugely important to the Service and enables us to maintain momentum and ambition over the next three years.

The past 18 months has also raised the collection's profile with staff across the Museums Service. Its new home in Shirehall has brought valuable increased opportunities for cross-departmental working which will continue into the future. Articles in our staff newsletter over the past twelve months have regularly drawn attention to the C&T collection, and the Association's support of it, with pieces on the conservation of the ostrich feather trimmed boots and feathered pelerine featured in 'The Wonder of Birds', the purchase of the second Lorina Bulwer sampler and several articles on 'Frayed'.



Steve Miller with a Lorina Bulwer sampler

Lorina, of course, continues to capture the public's imagination. Those amazing samplers are among the highlights of our collections across the Service and their centrality to 'Frayed', alongside their appearance with our Access Officer, Ruth Burwood, on 'The Antiques Roadshow' has prompted a huge amount of interest. The latter coincided with the discovery and acquisition, with the Association's help, of a second sampler. This in turn is opening up further opportunities for research and interpretation, not least in the redevelopment of Gressenhall Farm and Workhouse as the national centre for workhouse interpretation and research. The 'Voices from the Workhouse' project has already received Stage 1 HLF funding and the second phase application is now in. The acquisition of the second sampler will enable us to rotate the display of Lorina's work, opening up the possibility of having an example on permanent display.

All in all the C&T collections have never been more visible or more valued by the public. Only last weekend (18<sup>th</sup> October) the 'Fashion and Passion' day-long event at Norwich Castle was enjoyed by over 900 visitors, an impressive attendance which also included my two daughters! In the space of one day, they were able to try lacemaking, spinning and be inspired by some of the less well-known treasures from our collection. Overall, a truly 'inspirational' experience as my 10 year-old described it.

Needless to say, the Costume and Textiles Association has played a key role in this flowering of activity. At significant moments the C&TA have stepped in swiftly and generously with support which has made a crucial difference, enabling us to take advantage of opportunities when they arise.

The purchase of the Lorina sampler is just one example of the effectiveness of the Museum Service's partnership with the C&TA which is vital to the long-term sustainability of our public programmes. Organisations like the C&TA not only provide vital financial support, but also an irreplaceable infrastructure of volunteers, researchers and supporters who can advocate on behalf of our collections and help us up-skill and inspire the next generation. I think this is one area where there is even more potential in the immediate future, especially working in collaboration with one of our other key partners, the Norwich University of the Arts.

In conclusion, our sincere and grateful thanks for your on-going support and we very much look forward to working with you over the next 25 years.

**Steve Miller**  
**Head of Service, Norfolk Museums Service**

## **Strangers' Hall, Carrow House and the C&TA connection**

Strangers' Hall, for centuries home of some of Norwich's leading citizens, has for the last 115 years been an historic house museum. Over the years it has been fortunate in having some visionary curators with a fierce commitment to textiles. Founder Leonard Bolingbroke's collection included soft furnishings; in the 1920s Frank Loney encouraged Katherine Brereton to donate a set of bedroom furniture, including the Brereton hangings. Rachel Young and Pamela Claburn in the 1960s and 1970s were responsible not only for specialisms such as ecclesiastical garments, work-wear and children's clothing, but also set out period rooms in the front range. Fiona Strodder maintained a strong collecting ethos through the 1980s into the 1990s and together with Helen Renton and colleagues from the Bridewell, put on regularly-changing costume and textiles displays as well as social history exhibitions. Fiona had established a first rate team of staff (June Dalton, Lynda Wix and Pippa Thorne) ably assisted by numerous volunteers including Marjorie Budd and Ivy Smith who contributed their wonderful dress drawings.

The inaugural meeting of the C&TA was held in the Great Hall in 1989. The association was committed to supporting the collections by assisting with purchases, profile raising and support for conservation work. A talented committee led by Pamela and Helen Hoyte contributed their expertise and the range and quality of the early newsletters, events and study visits was truly astonishing.



**The Katherine Brereton set of bedroom furniture, including the Brereton hangings**

I arrived in Strangers' Hall in 1995 as Fiona Strodder's job-sharing curatorial partner to join a team preparing the 'Style and Splendour' exhibition at Norwich Castle. The Small Costume store was a hive of activity with shawls being prepared in a major programme of conservation led by C&TA founder member June Dalton. The exhibition display in the T galleries was stunning, a definitive catalogue was published, and there was a superb events programme including a shawl design competition and a mammoth shawl cavalcade. With Norwich shawls now firmly on the map and membership of the C&TA expanding the future looked bright.

The following year it was announced that Strangers' Hall was to be closed to the public. Following an outcry there was a partial reprieve, in the form of a commitment to rehouse the vulnerable and priceless Costume and Textile collections. This was eventually re-homed by Norfolk County Council in Carrow House, where we could not only upgrade the storage but also open as a Study Centre. An events and talks programme supported annual in-house exhibitions, including the wonderful Geoffrey Squire series on aspects of gentleman's clothing. Major projects included the restoration firstly of the Shawl Counterpane after successful C&TA fund-raising, the purchase of several important pieces including the early Richard Shaw Shawl, support for the Street Style project, and various useful oral recording projects in which C&TA members were heavily involved.

Aspirations naturally centred upon establishing a Costume and Textiles museum, and applications were duly prepared for first for St Anne's Wharf and later for the ex-Barclays Bank building now known as Open. Sadly neither was successful. Eventually however, welcome display space was provided at the Castle in the interdisciplinary the 'Arts of Living' gallery.

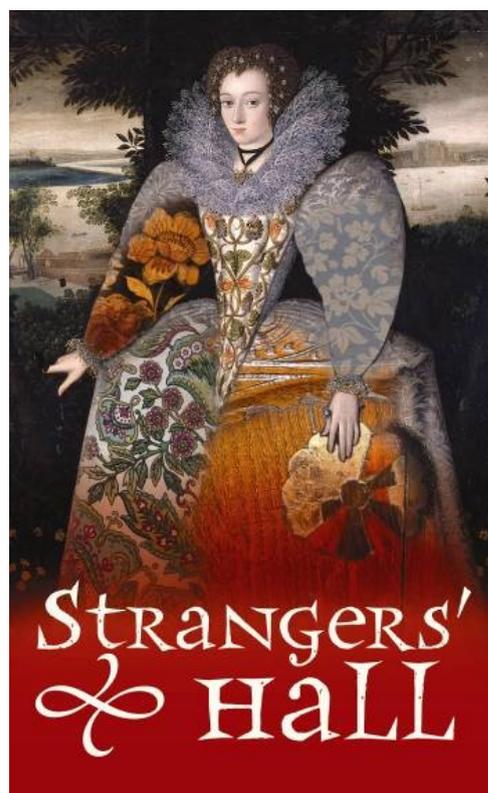
As Fiona worked mostly with the costume collection it fell to me to look after the textiles, allowing me to contribute to the study and promotion of the Norwich textiles industry, a passion of mine. In 2007, in partnership with Victoria Mitchell at NUA, the [www.norwichtextiles.org](http://www.norwichtextiles.org) website was completed.

Fiona's last exhibition was the 'On the Ball, City' football exhibition at the Castle. Ruth Burwood and then Ruth Battersby-Tooke joined the team at Carrow, and with dedicated volunteers they have transformed the storage and documentation of the collection, moving it eventually to the Shirehall Study Centre.

Meanwhile I was fortunate enough to be able to return to Strangers' Hall to plan a major redisplay of our earlier period rooms funded by the Wolfson Foundation, supported by local charities, the FNM and the C&TA. The 'Mayors and Magnates' project redesigned the early period room settings, textiles being an important element from the outset. It took some years to get Strangers' Hall back on its feet, initially opening only for guided tours and finally increasing to two and then to four days a week during high season. The last few years have seen the establishment of a hugely supportive team of stewards, gardeners and housekeepers, and visitor numbers have been built and maintained.

Two principles have guided the display work in the period room settings. Firstly, a search for greater authenticity based on local sources and direct information about the building's former residents. Secondly, the use of replica textiles based on Norwich's very particular textiles history. My role has included a brief for curating Norwich textiles - highlights of which have been the restoration of the Jacquard loom at the Bridewell, the training of a weaving team and offering a programme of demonstrations and study days. I am grateful to the C&TA and to the Worshipful Company of Weavers in assisting in this. We remain on the look-out for Norwich-woven textiles which add to our understanding of the industry to add to the collection, such as the wonderful salmon pink brocaded dalmatic which the C&TA purchased for us earlier this year.

To conclude, I've been tremendously privileged to work in such an amazing building, with superb collections and wonderful colleagues. We remain open for business, looking to the future whilst ever mindful of the illustrious and multi-layered past.



The Mayors and Magnates project at Strangers' Hall – our new branding

# Shirehall Costume and Textile Study Centre

In the eight years that I have been working as curator of Norwich Museums' outstanding Costume and Textile collections, the C&TA has been invaluable in supporting our service and adding the icing on the cake; the extra activity that adds to the collections themselves and enhances collections care.

At our Museums Connections event in September this year we presented some highlights of how we have used not only the financial grants but also the skills and experience of the C&TA since 1989.

In total the C&TA has given over £100,000 to Norfolk Museums Service over its first 25 years, a staggering amount of money which we have used in a variety of ways.

## Acquisitions

Following the trail blazed by Pamela Clabburn's collecting policy, we have received grants to purchase several Norwich Shawls including one designed for the Great Exhibition of 1851 by Towler and Campin. Looking further back into Norwich's textile history we have managed to acquire a Dutch skirt (see image page 3) made of the glazed worsted 'stuff' that was so prized as an import to Scandinavia among others. More recently a late 18<sup>th</sup> century chasuble, an ecclesiastical vestment, was purchased, adding to the three we already have in the collections and enhancing not only our study collections but also ensuring that we can rotate and display these objects in our museums to the best collections care standards.

There have been many other examples but I will focus on two very recent acquisitions, the first being 'Stitch Talk' by the renowned textile artist Sara Impey, whose work I first saw at the V&A's blockbuster 'Quilts' exhibition. Sara had been to visit the stored collections and in particular the embroidered letters of Lorina Bulwer and created a small piece reflecting on the power of the stitched word. This focussed contemporary collecting is so important to develop our collections and continue to make them relevant to our audiences including the new generation of textile artists training at Norwich University of the Arts. The second, the most exciting recent addition to the collection, the two embroidered letters from Lorina Bulwer, discovered in an attic in County Durham; my pleas for help to swiftly acquire these pieces was answered by Joy and the committee within 4 hours!



The Towler and Campin  
Great Exhibition Shawl

## Conservation

Support for conservation is one of the most difficult activities for museums to find money for, so, with the support of the C&TA, we have been able to consolidate the precious shawl counterpane made by John Harvey and P.J. Knights in the early 1790s. This counterpane is an example of Norwich's innovative approach to textile production, diversifying into making soft, light shawling fabric that developed into the exceptional Norwich Shawls that we are so proud of.

Another notable conservation project was to ensure that the bedcover, reputed to have been made by female prisoners in Newgate under Elizabeth Fry's direction, could be displayed in the 'Frayed' exhibition. Without the financial support of the C&TA it is unlikely that we would have been able to place the bedcover on open display as several areas of the printed cotton hexagons were becoming detached from the linen backing.

## 'Hidden' support

Money for acquisitions and conservation is extremely important to enable us to increase access to the collections through display and developing our collecting activity. However the less visible support in the form of money for bookshelves for the Library, for mobile racking to store the women's dress collection and for documentation staffing to create easy access guides to the wealth of the collections is so valuable, enabling us to provide a high quality of service to users of the collections, both now and in the future. To be able to show our professional research and store spaces gives staff and volunteers a huge amount of pride in how well the collections are cared for. One of my favourite examples of support comes with no price tag: the donation of time and skills on the part of C&TA members to sew Tyvek dress bags and coat-hanger covers is a lovely example of a mutually satisfying project. We saved around £5,000 because we did not have to buy 'off the peg' bags and every member who gave their time knows that they have contributed in a very real way to the improvements in collections care we all strive for.

I look forward to the next 25 years of the strong relationship between Norfolk Museums and our Friends the C&TA. Working closely together to achieve a common aim, the committee and I are already developing new projects to take both of our organisations forward.

**Ruth Battersby Tooke, Curator Costume & Textile Collection**

## C&TA supporting new talent

Kate Whitton, overall prize winner of the C&TA Angela Houston competition, and Paris Graham, awarded a C&TA Bursary to go to the Costume Symposium in Exeter in 2014, update us on their progress and experiences.

### 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 1<sup>st</sup> 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.



### Paris Graham

This was my first time attending a Costume Symposium and I have to say it was a very enjoyable experience. Of course at the start I was very nervous about meeting so many new people but everyone welcomed me graciously.

In such a short time I learnt so much through the talks by the astonishing guest speakers, my favourite being by Harriet Waterhouse who gave a very engaging and passionate talk called 'His First Suit', in which she talked about the rituals related to breeching. Personally I had never really looked into breeching, however her talk, and the diverse selection of paintings that illustrated it, had me very much on the edge of my seat wishing to learn more. Although, if I am honest, I felt that with most of the talks I wanted to learn more about each topic as they opened my eyes to different elements of clothing I had never really thought of in much detail before.

What I really valued through this experience, as well as the talks and networking with people from all over the world not just England, was the inspiration I got from this event. It gave me new ideas to help develop my own work. Starting my 3<sup>rd</sup> year of study in Fashion, I was due to begin my research report and at the time I was struggling for ideas and how to format my layout. That changed when we had a talk by Professor Lou Taylor, who explained how she conducted her own research

leading up to the publication of her book. Hearing her talk through her thought processes, how she then went on to contact people for further information and how the vital use of archive information we have in England was of a great help to her work, sparked hope in me and helped me see how I could use similar methods of research in my own work.

Overall I have to say this was a great opportunity for me and I very much look forward to the next one!

# Fashion brings more than a little glamour to Norwich University of the Arts and the city

Norwich University of the Arts celebrates its 170<sup>th</sup> anniversary in 2015. Its history dates back to 1845 when the Norwich School of Design was established to provide designers for local industries. Over the years, Fashion Design has come and gone in various different forms. In the early 20<sup>th</sup> century there was a flourishing course for boot and shoe designers; the 1935 Prospectus draws the attention of 'women' students 'to the classes in Pattern Design, Embroidery and Leatherwork'. By 1935, the School of Design was also teaching dress design, under Celia Whitlock who was later succeeded by Florence Lambert.

However, by 1970 Fashion was no longer offered as a course and it wasn't until 2009 that NUA responded to demand, from both local schools and colleges and also from the British Fashion Council and fashion industry, to set up a fashion design course which focused on technique and craftsmanship, the core technical skills which were being lost and which would be applied to innovative design.

Sue Chowles, with 20 years of extensive teaching and industry experience, wrote the BA (Hons) Fashion degree and welcomed the first cohort of fashion students to NUA in 2010. The course has a unique focus on 'pushing the creative boundaries' of craftsmanship and the mastering of technique. The degree combines conceptual and directional fashion design practices with a strong emphasis on creative pattern cutting methods, professional garment construction and couture levels of craftsmanship. Sue also developed MA Fashion which has run successfully since 2012.

Now well established, both courses are based in spacious riverside studios in NUA's Guntons Building filled with all the equipment the students need from industrial and domestic sewing machines to fusing equipment and professional mannequins. Students also access the University's drawing studios, digital print workshops, laser printers, constructed textiles workshops and work collaboratively with students on the other creative courses, particularly Textile Design and Photography.

Visiting lecturers, each expert in their area of the fashion industry, support the course. Visitors this year have included Betty Jackson, Juliana Sissons, Patrick Ian Hartley and Hilary Alexander. Alongside live brief projects set by industry, students are encouraged to undertake work placements. This way they gain an understanding of the fashion industry and the confidence needed to succeed after graduation.

There is no doubt that the introduction of the Fashion degree at NUA has brought a splash of glamour to the campus! We have created catwalk shows in Norwich each May and NUA students had their first catwalk show in London at Graduate Fashion Week in June 2014.

The reputation and success of the course continue to grow. 2014 graduate Chloe Fuller was selected as one of twelve students nationally to show an outfit (in her case a coat, trousers and top which she made using bonded fabrics to create impressions on the surface of the materials) at the Houses of Parliament to promote Graduate Fashion Week. As Sue Chowles said 'It is remarkable that at its first catwalk show in London the course had a student selected for the previews. It is a fantastic achievement; great for Chloe, a showcase for the course and it establishes Norwich University of the Arts at the forefront of fashion education in the UK.'

Recent graduates from the course are already making an impact. Some are continuing to study at MA level (NUA and RCA) while others are securing jobs as far afield as Australia. 2013 graduate Amy-Olivia Parrish is now in Sydney and has already worked for Fox Studios making costumes for Russell Crowe's 'The Water Diviner', as well as Julie Taymor's production of 'The Magic Flute' at Opera Australia.

As the BA and MA courses go from strength to strength the University is developing new fashion related courses. Excitingly in September 2015 NUA launches Fashion Communication and Promotion and a whole new adventure begins.



2014 BA Fashion Degree Show 2014 (left) - Jo Millington

Fashion Selection by Hilary Alexander and Betty Jackson (right) - Laura Gardner



## Textile Design Norwich University of the Arts

Over the last few years we have had the wonderful opportunity of working with many people from the Costume and Textile Association. Their support in helping students to develop new skills, to produce work and in exhibiting that work has been remarkable.

The C&TA were very generous in supporting students with some of the cost of production of one of our initial Norwich Scarf projects. This project encouraged our year 2 students to look at various aspects of Norwich such as the history of the city, the materials used in construction, the weaving industry and the Norwich Shawls. Following on from their initial research, students designed a range of scarfs that were digitally printed on wool and silk. Without the contribution from the C&TA this would not have been possible.

We were also given the opportunity to showcase this work at the Spring Shawl Spectacular in 2013. After a practice session, filmed by Mustard TV, the students rose to the challenge of modelling their scarves in front of a packed audience at The Hostry. The response was fantastic with a number of students selling their scarves and taking orders for more. More than this it also gave them the opportunity to talk about their work to an audience that had a real interest and passion for textiles. The students have told us how much this meant to them.

The shawl event made the course team realise the importance of referencing the history of the Norwich Textile industry in our curriculum and in particular the significance of the Norwich Shawl. I will return to this later!

Close contact with the C&TA has also given us the opportunity to ensure that skills are passed onto this generation of designers and makers. In meetings with Barbara, Pauline and Joy we discussed the need to ensure that students always considered the quality of their design or product. They are fantastic at developing interesting ideas but in some instances they can lack the skills that will help them to bring those ideas to reality or to make their product to the highest quality. In December 2013 we held initial discussions to consider how the C&TA members could help us to develop the students' skill base.

The first session in January 2014 focussed on creating good quality rolled or frayed hems for that year's collection of Norwich scarves. Worksheets were created that demonstrated the process and these proved invaluable.

The success of the workshop led us to consider what other support the C&TA could offer. These included bias binding, buttonholing, joining fabrics, using commercial patterns, machine and hand knitting. It was agreed that Wednesday afternoons would be the preferred times for these workshops as students have no formal teaching sessions scheduled for that time.

The sessions were voluntary for students and those who attended have told us how fantastic they were and how supportive the ladies from C&TA have been. The sessions have also helped those students to consider the quality of finish in all aspects of their work.

As I mentioned earlier, the Shawl Spectacular has been in our thoughts when considering our curriculum design. In previous years we have asked students to research aspects of Norwich but this year we have altered the project to ensure that the students research the Norwich Shawls in more depth. Students are still asked to consider how they develop ideas towards some form of digital production but they must explicitly reference the shawls or shawl industry. At the start of the project Joy and Helen presented us with an excellent lecture that provided a brief survey of the Shawl industry. This lecture explained the significance of the industry locally, the design process and also reinforced the point that the textile industry was and remains a global competitive industry.

As part of the lecture students also had the chance to examine some fantastic examples of Norwich Shawls and to appreciate the use of colour and the scale of the designs. Many students have told us it is 'the best lecture we have had' and we would tend to agree!

Hopefully the C&TA members will have seen some of the fantastic work that our students produce in our end of year 'Degree Shows' and at New Designers in London. Without doubt much of the high quality work is a result of experiences such as the Norwich shawl event or the skills workshops. These events have helped to build confidence and to inspire students to achieve the best possible results.



Skills session with Barbara Coe C&TA committee member

**Nick Rodgers, Course Leader**

# Silver Anniversary Celebration Events 2014

## Whatever happened to the Textile Trade? An evening guided walk led by Rod Spokes in May.

Rod's textile trails are always popular and once again he generously led the walk on two separate evenings to cater for the demand for places from members and friends. Last year we looked at sites of special textile interest north of the River Wensum, so this year we explored our textile history south of the river.

We did indeed learn a great deal about what happened to the once-thriving textile and shoe industries of Norwich and Norfolk. Starting with the sites of medieval Selds (early quality control and sales offices for Norfolk's worsted wool Trade) at the Guildhall and St. Andrew's Hall, we moved on to Charing Cross where woollen cloth was once sheared, just below the communal water pump at the bottom of St John Maddermarket's graveyard. This was a cue for Rod to explain the textile origins of the expression 'Get knotted!' when by law, bodies had to be buried in knotted woollen shrouds to protect the cloth trade. For centuries, cloth was dyed and fulled in this part of the city and, as late as the 1850s, the Norwich Mercury carried advice for tea-drinkers when dyes got into the drinking-water system. Tea would be spoiled if made from black or scarlet-coloured water, but brown-coloured water would be acceptable!

Successful textile manufacturers could afford substantial elegant Georgian residences in St Giles and Pottergate, which often incorporated their business premises. Norwich was justly famous for its woollen and silk industries for the manufacture of Norwich Shawls, and also quality cloths such as bombazine, crapes and camlets.

Near the back of the Monastery in Elm Hill, the textile tourist can see the former premises of one of the leading manufacturers of bombazines and shawls, Towler and Campin, and also, set back from Elm Hill, Wright's Court, a fine and typical example of another Norwich textile manufacturer's premises. It is said that, in the early nineteenth century, John Wright employed one and a half thousand hand-loom weavers, many of whom were out-workers weaving in their homes.

Finally, having passed the Bridewell, which was formerly a shoe factory, we ended our walk in London Street, once known as Hosiergate, and where at No 15, Caley Bros., drapers, furriers and lace-men, were retailers for our exquisite Norwich Shawls. In fact, Caley's enjoyed royal patronage when, in 1862, N. H. Caley was appointed Shawlman to Queen Victoria.

Time sped by for us, even in the frequent showers, during this gentle stroll on a spring evening as we reflected on the many centuries of Norwich's rich textile heritage. Thank you again, Rod.

**Jenny Daniels**



## Fashion and Passion

On Saturday 18 October the C&TA took part in a Celebration of Costume and Textiles at Norwich Castle. We had a display that showed some of the past events that had helped us to fundraise for the Norfolk Museums.

There were lots of activities and displays in the Rotunda, the Keep and other areas around the Castle.

We were entertained by Norwich Early Dance dressed in Medieval Costume. There was a talk on Dressing Mrs Beeton and Elizabeth Forster's Knitting Archive was on show in the Keep all day.

We ran a mini-workshop where anyone could decorate a bookmark using the techniques used to decorate the early shawls.

We were placed in the entrance to The Rotunda, to welcome visitors and to point out the display of silver items (*right*) chosen by Beth Walsh with Ruth Battersby Tooke to commemorate our 25<sup>th</sup> Anniversary year.

**Joy Evitt**



## C&TA Celebrates with John Lewis

One of the exciting outcomes of our participation in Norwich Fashion Week was to be asked to collaborate with Norwich branch of the John Lewis Partnership as part of their 150 year celebrations. Laura Gray, PR and Marketing Co-ordinator at John Lewis, became aware of the C&TA resource collection and suggested using some of our period and vintage garments for an event in the store. It was decided to show an outfit from each decade, from 1900 onwards, with models using the central area of the fashion department.

Joy Evitt and I had a couple of very productive planning meetings with Laura, during which time she had enlisted not only twelve models, but expertise in the field of millinery, hair and make-up. The attention to detail and support given to participants by John Lewis was very impressive, and meant that Joy and I were able to concentrate on renovating and pressing the garments and selecting accessories.

We did not meet the models until the morning of the event, and it was not possible to have a rehearsal, but luckily, with a few last minute tricks of the needle and a few pins, everything was made to fit. Hair and make-up were styled in period according to the outfit worn. The C&TA had been designated a prominent display area on the fashion floor, which was manned during the day by committee members who were able to talk to customers about our Association. The models were very willing and delightful to work with. They showed great interest in the garments they were wearing. They engaged in conversation with customers, and many reminiscences were shared after the two performances of the walk through.

Not only did John Lewis seem very pleased with the event, but it had very positive outcomes for the C&TA. We received a donation totalling £500, some excellent publicity, and the opportunity to share the expertise of this large and successful organisation.

**Isobel Auker**



The 12 models at the John Lewis Partnership wearing items from the C&TA resource collection

## The Bath Trip March 2014 - The Recollections of the Organiser

Looking back I can see that there were several thinly-veiled hints about organising a visit to the textile attractions of Bath as part of the C&TA's twenty-fifth anniversary but it was nevertheless a bit of a shock to find myself agreeing to 'look into the feasibility' of such an event during a committee meeting in mid 2013.

Transport was easily dealt with as Spratts Coaches and their excellent driver Andy could always be relied upon not just to get us to our destination but also to taxi us around once there. The other important consideration was accommodation. Fortunately I had been at college in Bath and was familiar with its topography so I knew the key locations and the distances between them. What I



Members outside hotel in Bath

needed to find was a hotel that provided good accommodation at a reasonable price that would allow easy access to the Fashion Museum, Roman Baths and city centre for the Saturday of our visit. It also had to be on the 'right' side of Bath to facilitate our early morning visit to the American Museum on the Sunday. Given these factors, I opted for the Lansdown Hotel at the top of Lansdown Road which gave easy access to the Fashion Museum and the city centre. This was close to my old college just off Somerset Place and my parents had stayed there on visits to Bath. While on my visit to check things out a few weeks prior to the C&TA trip, my husband and I had walked up to take a look at the college and the lovely Georgian crescent that had been student accommodation back in the more civilised days of the early 1970s. Then it provided wonderful views out over the city, and the common rooms still retained their original elegance and had wrought iron balconies overlooking the garden. The college itself was still there set in its attractive grounds but the crescent was in the process of being reconverted back into twelve individual houses that were selling at over a million pounds each! How privileged we were.



Dress in Bath Costume Museum

I was both pleased and surprised at how quickly the places on the trip were taken up and Friday 28<sup>th</sup> March found a coach full of C&TA members setting off for Bath spot on time from The Halls Road car park. The journey went smoothly with a planned break at South Mimms to pick up Shobha, one of our members from Hertford, and enable us to have a break for coffee before travelling on for the final leg of the journey to Bath. Thanks to Andy we arrived in good time and members were able to unpack and have afternoon tea or take a quick orientation trip down to the city centre before dinner.

Saturday began damp and grey but by the time the coach had taken us down to the Fashion Museum the weather had cleared and it was sunny and mild for the time of year. I was very grateful for this as it enabled members to choose between sightseeing, shopping or simply taking a long lunch in the sun, after a fascinating but very detailed talk through the development of costume from the late seventeenth to early twenty-first century! In the afternoon some members did opt for the tour around the Roman Baths but many continued to enjoy the sun and the sights until around 6.00pm when Andy took the coach down to the rendezvous point to check if anyone needed to lift back to the hotel. Dinner was served at seven by the Lansdown's friendly and efficient staff, and people had time to chat and relax before turning in at a reasonable hour as we had an early start on Sunday morning.



Entrance to the Kaffe Fassett exhibition at The American Museum

On Sunday morning the manager of the hotel came onto the coach to wish us bon voyage and we arrived at the American Museum before nine. They had kindly offered to open early from 9 to noon, when the general public were allowed in, just for us. We were given exclusive tours of both the early quilt collection and the Kaffe Fassett exhibition, which was fabulous from the tree decorations outside the display pavilions to the vibrant coloured hangings and decorative items which adorned their walls. Our visit was rounded off by lunch and a stroll around the gardens, lovely in the early spring sunshine.

By 1 pm we were back on the coach and homeward bound. Once again the journey was good with no holdups and we arrived back in Norwich in daylight. Members quickly dispersed into waiting cars or taxis having enjoyed their trip. Back at home I heaved a big sigh and was relieved that everyone seemed happy and that nothing

had gone wrong BUT I was just finishing my pudding when the phone rang! Two ladies with identical pieces of luggage had mistakenly taken the wrong case home. All turned out well in the end however as contact numbers were exchanged and although they lived several miles apart cases were swapped the following day.

I just hope the proposed trip to York in 2016 goes to plan ...

**Barbara Coe**

## Geoffrey Squire Memorial Competition and Exhibition 'Silvery Threads'

It was Chairman Joy Evitt's suggestion that, as part of our 25<sup>th</sup> anniversary celebrations, C&TA should revive the competition formerly held in the early 1990s.

The project was made possible by a very generous bequest to the Association from the estate of the late Geoffrey Squire, and we felt that it would reflect Geoffrey's interests in textiles and education. A budget was agreed and this enabled us to plan a really important and significant competition to appeal to leading textile artists, students and members. It would also raise the profile of contemporary textiles locally, and put C&TA on the map too, and we might be able to create a great exhibition.

Somewhat bravely, a working group of Jill Sharpe, Beth Walsh and Jenny Daniels was formed in March 2013. Shortly after this, we prepared a proposal for an exhibition at The Hostry at Norwich Cathedral and were amazed to be awarded the best and most prestigious exhibition space in Norwich for a two week period. Immediately a competition subcommittee was formed and this great team is responsible for the success of our 'Silvery Threads' Competition Exhibition.

Jill Sharpe very professionally handled the immense amount of administration around Registrations of Interest, Entries, Selection and all things digital! Barbara Coe looked after bookings of facilities and liaison with Norwich Cathedral. Jan Miller and Beth Walsh advised and also designed the exhibition. We have them to thank for the wonderful and sensitive 'hang' which used the exhibition space at The Hostry to its full advantage. Joy Evitt looked after publicity and also a lot else and I looked after organisational details and usually managed to hold it all together.

The panels of Selectors and Judges necessary for an open juried competition were chosen, the Terms and Conditions of Entry were carefully written, Calls for Entries placed and mail shots were sent out. We then waited to see if there would be any responses from textile artists willing to compete. There were indeed and two hundred and forty Registrations of Interest followed from far and wide and we felt a lot more confident. By the deadline in early August this year, one hundred and thirty-six digital entries had been received and of these, sixty-five exhibits were selected entirely anonymously by our panel of independent and professionally respected Selectors.

The Catalogue and also the exhibition publicity material were beautifully designed by Rachael Constantine, Joy's daughter. Rachael is a graphic designer and coped admirably, with patience and good humour, with the twin demands of a subcommittee and a tiny baby.

It was a great experience to see a constant stream of enthusiastic visitors to the exhibition, several spending more than an hour or coming back a second time. Visitors to the Cathedral were often amazed to see the scope and quality of contemporary textile art we had on display.

I feel privileged to have taken part in the 'Silvery Threads' events which were a spectacular part of C&TA's silver anniversary celebrations. The Awards Ceremony on Saturday 4<sup>th</sup> October followed the 4<sup>th</sup> Annual Pamela Claburn Memorial Lecture by Anthea Godfrey on 'Couture Fashion', when we were joined by many of the competitors. The Ceremony was graced by the presence of the Lord Mayor of Norwich, Councillor Judith Lubbock and the Sheriff of Norwich, Mr. William Armstrong and Mrs. Monica Armstrong. The Awards were presented by C&TA President, Vanessa Trevelyan, who has given unstinting support to this enterprise. It was especially heart-warming to see many of the awards go to young textile artists in the early years of their careers. The Private View which followed was a joyous event.



Finally, very grateful thanks are offered to the Dean and Chapter of Norwich Cathedral for making the event possible, Julia Jones and the Vergers for their cheerful support and our sponsors the John Jarrold Trust and John Lewis Partnership for printing costs. We must also thank the Selectors and the competitors who made it all possible and, of course, our Judges, Vanessa Trevelyan, Anthea Godfrey and Hilary Carlisle. Last, but not least, very grateful thanks are offered to the very willing and loyal band of volunteer stewards who looked after the exhibition so well for us.

**Jenny Daniels, Chairman 'Silvery Threads' Competition Subcommittee.**

# 'Silvery Threads' Geoffrey Squire Memorial Competition Winners

## Overall winner

### RITA PARNICZKY X-Ray Vaults 55 cm x 68 cm

The award winning X-Ray Fabric is optically stimulating, encouraging the viewer to discover details in the layers of its structure

## Wall-hung pieces

### 1<sup>st</sup> Prize

#### RITA PARNICZKY X-ray Vaults (detail)

London

I bring innovation to the traditional craft of weave exploring the possibilities of manipulating the warp threads. As they are invisible in most fabrics, I make them the focal point drawing intricate patterns with them; some of these become truly visible when light travels through the material. With light, the spectacle of X-Ray Fabric is born: it transforms into woven glass or ice and plays for light and shadow. This piece is inspired by the colours and shades of native silver birches and architectural details of the Norwich cathedral: the fan vault of the nave and the groin vault of cloisters.



### 2<sup>nd</sup> Prize

#### GEORGE-ANN BOWERS Lichen Party Frock 86 cm x 79 cm x 4 cm

Berkeley, California, USA

Nature is a source of wonder for me. I am enthralled by its apparently chaotic beauty, and I find as well a sense of balance and spiritual renewal in the exploration and contemplation of natural phenomena. The intricacy of bark on a tree trunk captivates me as much as the delicate arrangement of flower petals or the textured sweep of stone in an ancient volcanic deposit. Often working with woven sculpture and eccentric shapes, I weave complex layers of warp and weft to capture this magical mix of color, texture, pattern and structure.

### 3<sup>rd</sup> Prize

#### JOANNA BIGGS Knotted 66 cm x 56 cm

Truro, Cornwall

For this work I was drawn to the silvered, weathered knots of rope at this mooring. There are associations between threads, cords and how they have been used to create rope. They seem to represent a scale of materials which are used to bind things, tie knots, stitch two parts together, create a mark, and they all inevitably become tangled. The colours used are both nautical and reflect the 'silver' of the theme. Highlighted areas suggest sun or moonlight catching upon twists and frayed ends of rope. They seem to glisten.





## Wall-hung pieces *contd*

**Best C&TA Member**  
**SUSAN RHODES** Boteh Number 1  
 30 cm x 25 cm x 3.5 cm (detail)

**Best Student**  
**JODIE WILL** Beauty and the Deep  
 40 cm x 24 cm



## 3-dimensional Items

### 1st Prize

**SUE COLES** Magpie's Nest 43 cm x 43 cm x 12.5 cm  
 Stannington, Sheffield

Magpies are collectors and love shiny things. One nest I have seen has wire building ties woven in to it! My nest has little coat hangers to represent the costume collection. The twigs are wound with Norwich red and silvery threads. Paper twist labels carry names of dyes, textiles and jobs from within Norwich's huge, historic, textile industry. Wool, linen, silk, lace and scraps of fabric are all woven into the structure.

A shredded map of the old city, with the river coloured red, and more silvery threads line it comfortably. (Information included is gathered from the C&TA website).

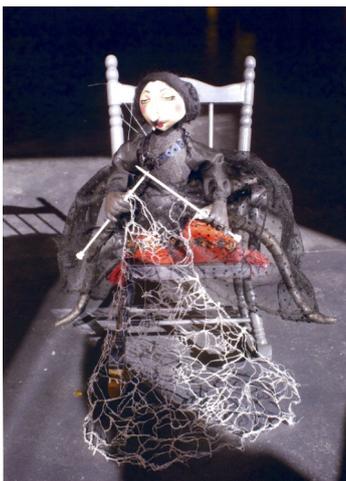


### 2nd Prize

**MARY CRABB** Turn Your Clouds About 16 cm x 27 cm  
 Storrington, West Sussex

In July 1916 my Grandmother's boyfriend lost his life whilst fighting in France. In October of that year an entry was made in her autograph album with an excerpt from a poem written by Ellen Thornycroft Fowler. This work entitled 'Turn Your Clouds About' was inspired by the words in the album.

Worked in coloured copper wire, using a looping technique, each section of looped wire is worked with a buttonhole stitch. There are layers of different coloured wires finishing with a layer of silver on the outside. The looped sections are joined together to create a vessel.



**3rd Prize and Best C&TA Member Prize**  
**JENNIE CALLOMON** Working the Web 38 cm x 25 cm  
 Halesworth, Suffolk

I have early memories of autumn walks to school. My friends and I used to make 'magic mirrors', we broke off whips of twigs, bent them over to form an oval, then 'caught' the dewy morning spiders' webs found in the hedgerows to make mirrors. From the time of these morning walks I have been fond of spiders and intrigued by their sometimes neat, sometimes haphazard silvery threaded webs. The work I make is influenced by the natural world and this early childhood memory was the perfect subject for the competition.

## Garments & accessories

### 1st Prize

**JAN LOVELL Starlight 170 cm x 24 cm**  
(detail)

Leiston, Suffolk

The competition title Silvery Threads reminded me of night time and moonlight from which I had my inspiration.



### 2nd Prize and Best C&TA Member Prize

**JACQUIE HARVEY Boy's Waistcoat 56 cm x 36 cm**

Holt, Norfolk

A boy's silk dupion waistcoat, inspired by those of the 18<sup>th</sup> Century. The grey silk border has been appliquéd to a white background and hand quilted, using backstitch and running stitches. The border and pocket flap design has been enhanced with water soluble crayon and stitched with both rayon and metallic threads to give a silvery effect to the many embroidered leaves. The white 'body' of the waistcoat has been hand quilted in a double diamond and embellished with antique sequins and beads. It is lined and backed with toning Liberty lawn.

### 3rd Prize

**NIKKI CLARK Silver Threads in Slippers Tread 34 cm x 34 cm**

Diss, Norfolk

My inspiration came from the poem "Silver" to make these slippers.

*Sitting in the moonlight, an elderly lady with  
silvery hair spun in threads around her  
head, is bewildered by her good fortune, a  
pair of silver slippers, a present perhaps  
made with love and admiration, given to a  
treasured.... mother, grandmother? Who  
knows?*

My journey of experimenting led me to different designs on each shoe to represent life which is never consistent! I wanted to incorporate stumpwork, but kept the embroidery simple and in proportion for a wearable shoe, I enjoyed designing, stitching, selecting materials, choosing application methods, and organising the final presentation.



## Purchased from the exhibition by the C&TA for the textile collection of the Norfolk Museums Service

**GWEN HEDLEY** Running Repair 19 cm x 65 cm  
Folkestone, Kent

The work references the 'mending' aspect of functional domestic stitching done by women in times past. It celebrates the notion that there can be inherent beauty in the rhythmic process of repair, as well as artistic value in old time-worn domestic cloth with evidence of repair by unknown hands. Such 'mendings' are increasingly being perceived as more than functional – their status is being elevated for they can be seen as expressive and personal by both the maker and the viewer.



**SALLY HEWETT** Fading to Silver 75 cm x 33 cm x 7 cm  
Canterbury, Kent

I am interested in notions of beauty and ugliness and in how using needlework and embroidery might affect how the content of my work is seen. Are stretch marks beautiful? Are these stretch marks beautiful?



**Vanessa Trevelyan** presenting **Rita Parniczky** (left) with the prize of overall competition winner.

**Rita's** hung entry, **X-ray Vaults**, is featured on the front cover (detail).

### 'Silvery Threads' – a judge's perspective

I had been looking forward to the "Silvery Threads" competition with great anticipation, and the final entries and exhibition did not disappoint. I was delighted not just by the quality of the entries but also the range, from the experimental to traditional crafts. Each piece had to be judged on its merits, while the selectors and judges had to apply consistent criteria to all. My paramount feeling in selecting and judging was the sense of responsibility to all those who had submitted entries ensuring that all received the same level of scrutiny. The C&TA working group under Jenny Daniels had developed clear guidelines for the selectors so we could accord scores for appearance, design, originality and skills, and gradually, front-runners emerged.

It was important that the selecting and judging should be carried out by people with specialist knowledge who would have the respect of the textile world. I was fortunate to be joined in judging by Professor Hilary Carlisle, Dean of Art and Design at Norwich University of the Arts, and Anthea Godfrey, who also delivered the annual Pamela Clabburn lecture.

The selection of items for exhibition was on the basis of photographs submitted by the makers. Makers were invited to provide a supporting statement and this proved incredibly important. Whether it was a detailed explanation of the techniques involved or an insight into the symbolism of the piece, the statement provided us with the "voice" of the maker.

However, even with flat textiles there is a three-dimensionality of the material that no photograph can really convey, so it was wonderful to finally see the actual pieces so beautifully displayed in the exhibition at The Hostry. The C&TA can truly be proud of a competition and exhibition that celebrates 25 years of support and advocacy for costume and textiles in Norfolk.

**Vanessa Trevelyan, C&TA President**

## June Dalton 1932 - 2014

It is with much sadness that I write about June Dalton who died last month. June was a woman of immense talent with whom I was privileged to work for over 20 years whilst I was Curator of Strangers' Hall (from 1974) and June headed up a small team of Textile Conservators.

An earlier training in Fashion & Textiles at Southend College of Art, followed by employment with London couturier, Peter Russell, and later Singer Sewing Machines, provided June with both practical and creative skills. In her work at Strangers' Hall she combined the talents of a trained needlewoman and seamstress, a knowledge and love of historic costume and a curiosity as to its construction, and a careful and meticulous approach to textile conservation. We worked together on over 20 major costume exhibitions, including the important Norwich Shawl Exhibition, 'Style & Splendour' which opened at the Castle Museum in 1995, six months before June's retirement in January 1996.

When mounting costume on dummies, June was scrupulous in her care not to cause stress on the fabric. She was also creative and inventive in costume display: the period hairstyles that she created using cast-off tights were consistently admired over the years.

June was a pleasure to work with. Her careful approach, her gentle and patient manner and ever-professional interest in her subject were an inspiration, and a real asset to the Museum Service.

As a founder member of the C&TA, June, along with her husband Tony, played a prominent role in early Publicity Committees and for many years she took pleasure in maintaining a scrapbook of press and publicity cuttings about the collection and the work of the C&TA.



June Dalton and Fiona Strodder

**Fiona Strodder**  
7 September 2014

## A final thank you

As we are nearing the end of our 25<sup>th</sup> Anniversary Year - thank you to all the Committee and members who have helped to make 2014 a great year to remember. From Tea parties, talks & walks to the Competition, none of it could happen without your continued support .

## Special Awards

The Committee are delighted that, in our 25<sup>th</sup> Anniversary Year, we can present founder members, Helen Hoyte, Jeanette Durrant, Pat Funnell and Eileen Pennington with Honorary Life Memberships in recognition of their contributions to the C&TA and their continued support.

Please let us know if there are any other founder members who have held office and have continued to support the C&TA.

## Stop Press!

You can visit the Van Dal Factory Shop as well as the factory to see how shoes are made and there may be some developments in the future that link to Norwich's rich heritage! For the time being there is 10% off in The Van Dal Factory shop if you present your membership card.