



MISCELLANY
2015
Menswear



Menswear in the Norfolk Museums Service collections

When considering the theme for Miscellany 2015, I took the lead from two very different people associated with the C&TA. This year two men have made an impact on the C&TA and the costume and textiles collections of the Norfolk Museums Service, and this led me to think that an issue devoted to men's fashions would be both timely and interesting. The wardrobe of Maurice Walker, late husband of Ursula Sharpely-Walker, a previous Chair of the C&TA, has expanded the NMS's collections of male dress exponentially. Here is a man with 45 suits and an outfit for all occasions and activities. Will we see his like again?

Geoffrey Squire was a fashion curator and historian who I knew slightly from my days at the Victoria and Albert Museum. When he moved to Norwich he joined the C&TA and subsequently left a generous bequest of money and his extensive library. Both men have added considerably to our knowledge of men's dress.

However, they are not typical and I wanted Miscellany to raise awareness of the richness of the menswear collections in the NMS, so we look at 18th-century waistcoats as well as 20th- and 21st-century street style. Two "men about town" show that, although contemporary men may opt for an understated style in their working lives, they hanker after more freedom in their leisure hours.

One slight disappointment was the collection of men's swimwear. I had thought this would be a rich vein but after the colourful one-pieces of the early 20th century, men seemed to have been lumbered with basic black knitted or acrylic shorts with little shape and no style. It was an interesting finding in itself that men were so badly served by the swimwear fashion industry. Perhaps once men's swimming trunks became more minimal the interest and excitement was to be found in them exposing their pectorals.

Many thanks to all the contributors, especially volunteer Sally Brown, who has photographed so much of the collection and did her best with the uninspiring men's trunks.

Vanessa Trevelyan, Guest Editor

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Cover:

Left - Greaser jacket NWHCM : 1973.221, full details on page 16

Right - 18th-century waistcoat NWHCM : 1965.651, black satin waistcoat , 1760-70, silk embroidered with roses, pansies, carnations and leaves, horn buttons covered in black satin and embroidered rose buds

Chair's Letter

This edition of Miscellany is based on Menswear, an interesting topic that is rarely covered so I am sure it will be a fascinating read. Our thanks must go to Vanessa Trevelyan, as Guest Editor, Maggie Johnson for her presentation skills and all who have written articles or helped in any way.

We try to provide members with a varied and interesting programme but there are a few old favourites that we like to continue such as the New Members' Tea Party in February where Committee members welcome those who have joined us and explain the aims of the C&TA. A tour of the Study Centre conducted by Ruth Battersby Tooke is also available as part of the introduction.

Since Noticeboard in March there have been some very interesting events. We took part in the Vintage Show during Norwich Fashion Week where we provided some costumes from our Resource Collection for the event at The Puppet Theatre. The outfits were a success and much admired.

At our AGM this year we sadly said goodbye to Committee members, Jeanne Southgate and Jill Sharpe. Both had been very valuable members and will be missed.

We were delighted to hear that Helen Hoyte, one of our Vice Presidents, was awarded an MBE in the Queen's Birthday Honours list for her services to Norfolk and the promotion of Norwich Textiles. Helen continues to research, volunteer at the Study Centre and gives talks on Norwich Shawls. An amazing example and inspiration to us all especially as she is so willing to share her knowledge.

The History Wardrobe provided us with an entertaining and interesting talk on silk in June and as usual they were very amusing and educational. This event has become an annual one and we look forward to next year's on those who made Victorian costume.

The C&TA continues to promote Costume and Textiles in Norwich and with the cutbacks in the Museum Service we hope we can help both financially and with volunteers. The generous bequest from Geoffrey Squire has enabled us to promote contemporary textiles as well as help the Norwich Museums. At the moment, a sub-committee led by Jenny Daniels is planning an exhibition, 'Norwich Shawls: Past Glory, Present Inspiration' at The Hostry in October 2016 where there will be shawls from private collections as well as contemporary textile work inspired by the 19th-century shawls. An event not to be missed!

The Committee decided to recognise the valuable work done by Ruth Battersby Tooke and Lisa Little by presenting them with Honorary Memberships. Their enthusiasm for the collection makes our support even more of a pleasure. At the moment we are working on a Skill Sharing programme with the Study Centre.

During the year I have been very grateful for the help and support of all our Committee and members. It was wonderful to receive so many offers from members to be models at our Fashion Shows where we are able to show off our resource collection. We recently completed Vintage Fashion Shows and displays of Norwich Shawls as part of HEART's Heritage Open Day at the Guildhall. We had a wonderful time and hope that we have increased our membership in the process.

We will be helping with the Fashion and Passion Event at the Castle on the 28th November where the theme will be Underwear! Keep your eyes on the website for future events and developments.

Thank you all for your continued support, it is much appreciated and do enjoy Miscellany.

Joy Evitt

One Man's Wardrobe

F. Scott Fitzgerald's character, American Jay Gatsby, alludes to the archetypal well-dressed English gentleman by saying; 'I've got a man in England who buys me clothes. He sends over a selection of things at the beginning of each season, Spring and Fall.'

Major Maurice P. Walker was born in 1922, the year the novel *The Great Gatsby* was set. Chartered surveyor, town planner, civil engineer and head of project development for Norwich Union Insurance Services, he was, in short, a well-dressed gentleman whose substantial wardrobe was kindly donated to Norfolk Museums Service by his widow in 2009. The catalogue numbers 451 individual items and through his clothing we can read the story of a regular commuter who was not only ready to adapt his attire for the weather (*see right*) but also for his leisure activities, and who loyally shopped at long-established, quality outfitters.

Each of the 451 items has been measured, described, photographed and recorded onto our database which has taken over three years to complete. The clothing illustrates significant phases of his life; the earliest piece of clothing is Maurice's christening petticoat followed by his Hertford College, Oxford blazer (*second right*) and Royal Engineers Officer's service dress (*third right*).

'The properly suited businessman needs a minimum of 6 suits to allow for rest and rotation, lifestyle and personal proportions should dictate the mix. A tailored suit can be built to accommodate any figure, even those with magpie tendencies'

Editor of the *Tailor and Cutter*, 1962.

Maurice owned 45 suits and jacket and trouser ensembles, more than the minimum recommended by Savile Row. Every evening Maurice would empty his pockets, flip out the pocket flaps and hang his suits on the outside of his wardrobe to allow the creases to drop overnight. This follows the Savile Row suggested care of clothes routine, ensuring the garments would last a lifetime. The majority of these suits were made by F. A. Stone & Sons², tailors trading for 137 years³. Many of these were made by Maurice's preferred tailor, Martin Dyngle, who told me that, when commissioning a suit, Maurice would insist on no joins to the facings, despite joins being the standard economical finish practised by F. A. Stone.

The suits can be dated very easily as inside the jacket pocket is a stitched-in label which has the customer's name and the date. All of Maurice's suits are cut from traditional cloth, and many are of Harris tweed. We have 23 fabric samples of cloth used by Maurice as a personal swatch reference. One of the four-piece suits was made from a blue-grey wool tweed called 'Lovert' which was especially woven for Maurice. The suit has trousers and plus fours; a style of breeches whose name alludes to the fact that they fall to 4" below the knee. These were tailored to match the waistcoat, triple-pleated Norfolk jacket and eight section doggie cap. From our copies of some of the original receipts from Stone's, this garment is receipted as a 'Special couture shooting suit' and cost £142.38 in 1973, the equivalent cost today being £1,204⁴. This price relates to the cutting and making - the cost of the cloth would be extra.

In addition to his suits, Maurice owned 10 tailor-made coats including his 'British Warm'⁵. The British Warm appeared around 1914 as a



Maurice Walker
chartered surveyor 1



NWHCM : 2009.178.35



NWHCM : 2009.178.36.1



Major Walker military service

military great coat for British officers and was made famous by Sir Winston Churchill. According to Scottish cloth-makers, Crombie, the term was coined to describe their version of the coat which was worn by 10% of soldiers and officers. Maurice's coat was made by F.A Stone in 1974 to a traditional design and typically is in heavy taupe wool with epaulettes and handmade leather buttons.

Included in the collection are:

10 coats	16 pairs of socks (some hand-knitted)	28 hats
45 suits	44 cravats, ties and bow ties	1 black umbrella
23 fabric samples	23 colourful handkerchiefs	27 shirts
2 smoking jackets	16 white breast pocket squares	19 separate collars
10 pairs of plus fours	35 pairs of shoes, boots and overshoes	gaiters and garters
5 sets of evening wear	6 pairs of braces in assorted colours	
9 pairs of gloves	3 pairs of denim trousers	

He had shoes for every occasion, many of which were bespoke and include Derby, Oxford, brogue or half-brogue styles. Amongst the hats are a black bowler made by Herbert Johnson; 2 silk top hats made by Lock & Co; Rumsey Wells hats and caps which were named after local places such as the soft brown fedora called the 'Aylsham'; and flat tweed caps called the 'Reepham' and the 'Blofield' and the iconic Wells doggie cap called the 'Walsham'.

Some of my favourite items of leisure clothing include 3 pairs of denim trousers These are in slightly differing shades of blue and have been tailored by Stone & Sons. A quote from Diana Stone in a 1993 EDP article states;

'We have made a pair of denim trousers for a man, but never jeans. We have been asked, but refused. I dread to think what my tailors would say.'

Perhaps Maurice was the person to whom Diana is referring? They are trousers cut exactly the same as the other suit trousers worn by Maurice, except they are in denim material.

Of his sporting clothing we also have examples of a staghorn hunting whip, Herbert Johnson riding hat and handmade Davies riding boots, all worn when out with the West Norfolk Hunt. There is wet weather clothing for sailing including a green waxed jacket with integral buoyancy aid activated by a pressured gas canister, and a trapeze dinghy harness used with the Broads Yacht club. This practical clothing contrasts with the smart attire of the Royal Thames Yacht club mess kit. Other examples of his clothing come from his membership of the Groves Small Arms Club and his frequent fishing trips. There is also a host of other ephemera such as laundry dry-cleaning books which delightfully have instructions from Maurice, stating 'No starch in shirts please'.

Working on this collection has allowed me to map the dates of his suit purchasing, the height of which peaks in 1972 and continues until it reaches 1980. On first investigation it appears that some of these suits and jackets are of a lighter weight material than earlier creations, possibly due to the introduction of central heating for domestic and commercial use. Obviously there is much more to learn from this collection. Mounting the costume for photography has slowly but surely begun and the classic quality of the tailoring speaks volumes. The end goal is to share all of this wonderful traditionally-made bespoke wardrobe of a country and city gent; an archetypical Englishman.

**Lisa Little, Curatorial Assistant
Norfolk Museums Service**

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1. Daily Mail clipping states: 'Cityman set us all an example yesterday. New technological Britain, we've been told, must be ready to meet change to survive. And yesterday Cityman did his bit, without even sacrificing broly or bowler. He met change by switching shoes for gum boots. And, of course, he survived - **in the slush and snow of Piccadilly**'.
 2. Founded 1874 by 3 brothers in Norwich, London and Gt. Yarmouth, they traded as military tailors and habit makers
 3. **Norma Cheney, a tailor with over 50 years' experience, has continued to trade under Norma Cheney, formerly Stones bespoke tailors at Robert Oliver's Menswear, Sprowston Road, Norwich.**
 4. www.moneysorter.co.uk
 5. Receipted in 1974 as costing £69.39, equivalent today is £702.00.

Menswear collections in the Norwich Castle Study Centre, Shirehall

There are over 1600 items of men's costume in the collection, dating from the 16th to the 21st century, ranging from elaborately embroidered silk waistcoats from the 18th-century to a mod revival parka complete with customised patches worn in the 1980s.

The menswear collection, which focuses on the everyday rather than high fashion, offers a valuable insight into changes in society as reflected in the clothing of an average British man over the last three hundred years. From a full suit to jeans and a jumper, the items in the collection demonstrate what was considered "appropriate" clothing for a middle class man on an average day – an outward expression of society's expectations and values at a given moment in history.

One of the stars of the menswear collection is a group of over 450 items of clothing owned and worn by Major Maurice P. Walker and described in detail in a separate article.

There are around 60 full suits in the menswear collection documenting the change in how and when suits were worn over the past 300 years, from the 18th and 19th centuries when a suit would be standard everyday wear for middle- to upper-class men, to the late 20th century and beyond where more casual day wear became fashionable.

Waistcoats are another particularly strong area of the collection, with around 240 items dating from the 18th to the 20th century.

The full picture of how men dressed in the past can be seen in the collections of shirts, accessories, sweaters, underwear and nightwear, hats and shoes. Fashionable shoes from the 1960s and 70s are a strong area, including winklepickers, platforms, brogues and suede slip-ons. The collection also features clothing specific to youth subcultures, including the mod revival parka from the 1980s and an outfit worn by a "greaser" in the 1970s.



Dressing gown NWHCM : 1974.478.2

Norfolk Museums Service is rare in having an important collection of occupational dress comprising over 400 items of work wear and accessories, dating from 1785 to 2001, representing approximately fifty distinct occupations. Of particular interest is the collection of agricultural clothing, reflecting traditional occupations of the East Anglian region.

The sporting and leisurewear collection demonstrates changes in attitude and taste over time regarding sport and leisure, from riding and hunting at home to the later popularity of winter sporting holidays, beach holidays, and motoring trips, which were increasingly affordable.

In addition to the objects themselves, supplementary information on men's costume is available in the Resources collection, including books, fashion plates, studio and amateur photographs from the 1860s to the present day, and the Street Style archive – a collection of photographs taken on the streets of Norwich which record local people in their everyday clothing. The Street Style project began in 1985 and is updated with new photographs yearly.

Ruth Battersby-Tooke

This unique silk hexagonal patchwork dressing gown, sewn during World War I from silks dating from around 1890, was made by a mother for her son as he was convalescing from injuries sustained during the conflict.

The dressing gown was worn as an evening coat by subsequent family members before it was donated to the museum in Norwich. The accession register notes that the donor was a lady of great wealth, great energy and noted eccentricity. She was also an artist in an amateur capacity.



NWHCM : 1920.84

Pair of men's breeches in Holland (a linen textile) with embellishments from an 18th-century waistcoat.

The waistcoat pocket flaps have been placed on the knees, buttonholes can be seen down the leg on the right. These embellished breeches may have been made by a sailor on the dog watch (a naval watch between 4 pm to 8 pm).

The garment dates between 1790 - 1830.

A sailor's jacket in navy blue serge lined with white woollen cloth with blue glass button decoration, dated about 1805. This jacket was worn by John Ayres an old naval man who lived in St James', Norwich. He wore it regularly on Trafalgar Day.

NWHCM : 1941.5



Blue glass button decoration

Each pocket has two buttons with another to close the pocket, five buttons decorate the cuff.



To make an appointment to use the Library and Resources collection or to book a viewing of objects in the collection please contact us on 01603 223870 or email ruth.battersbytooke@norfolk.gov.uk or lisa.little@norfolk.gov.uk We are happy to retrieve specific objects from the stores for individuals to look at or if you would like to get together a group of 6 people or more we can arrange either a Taster Tour or bespoke Study Session on a theme of your choice such as samplers and embroidery, quilting or costume and accessories from your favourite period, please telephone or email to check charges for groups and availability for individual and group bookings.

Men About Town



Professor John Last, Vice-Chancellor
Norwich University of the Arts

Vanessa Trevelyan in conversation with John Last and Steve Miller about their fashion influences, likes, successes and failures



Steve Miller, Head of Norfolk Museums Service

How would you describe your sartorial style?

I like clothes, so I suppose I hope I look as though I am aware of fashion but neither trying too hard nor trying to look like a teenager!

Must try harder.

Do you enjoy shopping for clothes, or does your wife/partner have to do it for you?

I enjoy shopping for myself but also with my partner who encourages me to look at different things – often very wisely!

I do quite enjoy shopping for clothes, but it tends to be a fairly infrequent activity. I think Norwich is probably my favourite place to shop.

What do you wear when you want to dress up?

Suit every time - either with formal or casual shirt.

As I wear a suit at work, I like to dress down for going out – jeans, t-shirt and my current favourite fashion item, a dark green waxed blazer.

Have you had a real fashion disaster, and, if so, what was it?

White jeans circa 1970 – think Abbey Road cover (*detail below*) but without John Lennon's style!

There was the trilby (*example below*) in the 1980's, the red jogging bottoms in the 1990's and the green suit in the 2000's. I also wore a cream linen suit for my best friend's wedding in Holt in 2013 which I wouldn't call a disaster, but I wouldn't say I felt entirely comfortable in it either.

What is the most expensive item in your wardrobe?

Ermenegildo Zegna suit.

A navy Ted Baker 'Endurance' suit.
I love the lining (*detail below*).



What is your most loved item of clothing?

A choice between some of the ties I have amassed over the years – some Westwood, Smith and Moschino ones are old friends and still seem to look good, despite changing styles -- and my Westwood Tweed check coat.

The commemorative edition Manchester City shirt that I wore to the FA Cup Final at Wembley in May 2011. We won the match, so I consider it lucky.

If you could go back in time, which period in history would you like to live?

Cavalier period – love the flowing look

I think Tudor fashion was very elegant – who wouldn't want to go out looking like Sir Walter Raleigh?



Do you feel that men are too constrained by what they can wear? Would you ever go down the Grayson Perry route?

Grayson has a unique personal style and one not easy to emulate! That said, men are now much freer to express their personality in their dress with far fewer formal constraints – ties are no longer compulsory and nor are hats which was not the case when I was a young man. I am encouraged to see more personal expression in men's clothes – much credit to this is due to people like Sir Paul Smith who has championed men's tailoring and dress within a classic style but with a certain added style.

I do think men are more constrained in terms of what they can wear, though in some ways we're lucky. For a formal dinner, for example, men get to wear black tie which is very easy compared to the myriad of choices women face. I'm not sure I'd ever go down the Grayson Perry route, though – I've not got the legs, I'm afraid...

Editor's note

- Ermenegildo Zegna is an Italian luxury fashion house producing men's suits for its own labels, as well as suits for Gucci, Yves Saint Laurent, Dunhill and Tom Ford.
- Ted's iconic Endurance collection combines quality fabrics and hidden detailing, with timeless traditions and modern designs.
- Cavalier nobleman 1625-1640 source: *Historic Costume in Pictures*, Dover Publications, 1975, Braun & Schneider
- Sir Walter Raleigh and his son, Walter, 1602, artist unknown, National Portrait Gallery, London

Masculine Habits: a manuscript by Geoffrey Squire

The late Geoffrey Squire (1924-2011) was a generous benefactor to both C&TA and the Costume & Textile Study Centre. Whilst researching his archive, which is held at Shirehall in Norwich, an unpublished manuscript titled *Masculine Habits, 1850-1970* came to my attention.

Written in the late 1970s, it is mostly typescript with the last two chapters in his characteristically elegant handwriting. There is also a mock-up of the dust-jacket and frontispiece, and text with illustrations for the early chapters, and a substantial package of assorted images. This text would have followed his earlier book, *Dress, Art and Society* (London 1974), but unfortunately the commissioning company went out of business.

Masculine Habits is a title which beguiles the reader. Are these “masculine habits” of behaviour or of dress? Squire's manuscript offers an unusual approach to masculine attitudes to dress and its wearing over this period, as its eight chapter headings reveal. Like the manuscript's title, these also present a cryptic play on words, and suggest masculine habits like “Killing Time”, “Roughing it amongst the Rough”, and even “Subversive Activity”. The reader is made instantly aware that this is no dry linear account of men's fashion in this period, but an erudite and entertaining review underpinned by serious scholarship. For several years, Squire was a curator and lecturer at the V&A, a tutor for Sotheby's, and he was also a very successful amateur theatre designer. His sources range over contemporary literature including trade journals, the visual arts, film and popular culture.

In the first chapter “Marking the Difference”, Squire sets out perceived differences between masculine and feminine dress, seen as the “craft” of men's tailored clothing set against the “art” of dress for women. The tailor's craft produces perfectly-fitted clothing to ensure a valued uniformity and conformity of dress for his client, and it relies on hand-sewn construction retaining vestiges of the paddings, stiffenings and front fastenings used by his 16th-century ancestors. On the other hand, women's clothing was, and still is, subject to endless variation and change. Squire sees this as a reiteration of the Great Renunciation and Seduction principles of James Laver and C.W. Cunnington.

As can be expected, the “Straight and Narrow” chapter deals with tailoring, including American influences long before the arrival on our shores of well-dressed GIs. However, “Uniform Systems” deals not with “uniforms” but the development of the ready-to-wear industry which created affordable and acceptable “off the peg” suits as an alternative to bespoke outfits or second-hand, or even fourth-hand, slop-shop garments. Elsewhere in this manuscript, Squire charts the considerable influences on men's tailoring after the Second World War from a new generation of tailors in London including Cecil Gee and John Michael and in Italy, Giorgio Armani.

On the subject of “Killing Time”, Squire discusses changes in masculine habits of killing, whether in war, bloodsports or simply of time, and how these occupations have influenced masculine costume. He takes the morning coat as an example, and traces its origins in 17th-century casaque coats used for hunting, followed by swallow-tailed riding-coats and the Newmarket Coat leading to today's formal dress frequently seen at weddings. He commented wryly that, with “its bloody ancestry forgotten”, this garment is now *de rigueur* for royal garden parties and “for viewing a few ritualised racing events, the nearest it now ever gets to a horse!” Of the lounge suit, he observed that this was the first and only suit for men which is “entirely peaceable in origin”, owing nothing to military activity or blood sports. Designed for lounging by the privileged at leisure, it has since become for many their daily working-dress for business and most formal occasions.

In the same chapter is an illuminating case study of the Norfolk Jacket, in which he demonstrates convincingly to this reader how the 19th-century shooting garment became an antecedent of the Second World War battle-dress blouse. The Norfolk Shirt or Blouse Jacket was developed by about 1866 into the Norfolk Jacket, a long woollen jacket which was skirted, pleated, waisted and belted, and had deep patch pockets. When part of the Norfolk Rig, it was worn with matching knickerbockers, knitted stockings, gaiters and laced ankle boots. This outfit was made popular by the Duke of Norfolk and the Prince of Wales, and was even suggested by Sir Garnet Wolseley in 1873 as suitable uniform

for officers of his West Africa expedition. The basic design was modified for field uniform in the Great War, and in 1938 it was modified yet again to create the battle-blouse of the Second World War, by removing the jacket skirts and stitching the patch pockets from the skirts onto the uniform's trouser legs. The Safari Suit is another spin-off from the Norfolk Suit, and the author describes 1968 versions in cyclamen satinised cotton and even velvet. Both types of suit were still going strong at this period with a classic Norfolk design from Jaeger in 1969 and a safari suit from Yves Saint Laurent in 1971.

The subversions described in the chapter on "Subversive Activity" seem by today's standards quite harmless but at times could rock established codes of practice in acceptable dress. Dressing to please oneself, and failure to conform, could be seen as dangerously effeminate or even anarchic. Squire records reports of indignation felt in Piccadilly when Lord Randolph Churchill was spotted wearing tan shoes with a top hat, and other subversives included not just Oscar Wilde but Dickens and Disraeli. The 20th century had its own dangerous subversives too of course, most notably Edward VIII, later the Duke of Windsor. However, to stand out from the crowd was always a slightly risky activity, even in the 1950s and 1960s, as the New Edwardians and Teddy Boys were to discover.

"Roughing it amongst the Rough" is an exploration of the influence of romantic myths on masculine dress, whether as a mis-remembered idyllic pastoral past or the Wild West and the life of the cowboy, and how working-dress was appropriated for everyday clothing and leisure wear across society. Levi Strauss's workmen's rivetted denim pants, Breton sailors' striped knitted shirts, fishermen's sweaters and also ski-wear are just a few examples in this chapter, and he also explores the powerful symbolic influences of Wild West spectacles, novels and films, especially John Schlesinger's 1969 film *Midnight Cowboy*. Film also was seen as influencing the "ton-up" boys in their leathers on their motor-bikes, and elsewhere he saw a sartorial game being played out with pre-faded denims, expensive suede outfits and embroidered boots. As to "Flower Power", whilst he regarded it as "an anarchic muddle", the author observed how it contributed to a release for men's fashions from the strictures

imposed by 19th-century fashion, even if it did mean men in kaftans, and eventually "medallion man".

In the final survey of masculine habits headed "The Boys and the Bands", Squire observed that the arrival of the New Edwardians, and later on the Teddy Boys, meant the end of "Renunciation" as these young men intended to be recognized. The new tailors had a lot to do with change, as did transatlantic influences like "preppie" campus-style, Bill Haley and the Comets, and Elvis Presley with his blue suede shoes. The Beatles, who were dressed by Tommy Nutter, had an instant general appeal as "nice guys", and he saw them set against the "bad guys" image of the Rolling Stones. Punk he described as "ripped rags and safety-pins", and he hated the idea of massively oversized garments.

In the conclusion of his review of one hundred and thirty years of masculine fashion, Squire questioned whether men really are more conservative and less adventurous in dress than women, and suggested that change, if needed, would be brought about by the new women designers of men's clothing and also the influence of the high street on Savile Row. His last words on this were "So perhaps after all someone has managed to make some difference to masculine habits."

The text demonstrates Squire's shrewd observations of the contemporary scene and in one aside on 1960s fashions, he commented on the immense difficulties in dressing oneself in a back-zipped tubular-collared shirt. From another source in the archive I learned that he was indeed a follower of fashion at the time, and maybe even a "subversive", when he recalled attracting more than usual attention when sporting a Nehru suit under a maxi-coat with a Coke hat in Jermyn Street. However, on the rare occasions when I was privileged to meet him when he was a volunteer at the Costume & Textile Study Centre, then based at Carrow House in Norwich, in the early 2000s, he was always soberly and impeccably dressed.

As I hope that I have shown, this manuscript offers an unusual perspective informed by a scholarly and discerning eye on the history of masculine costume and it is a loss that it never reached publication.

Jenny Daniels

Bespoke Tailoring in Norwich



There is no substitute for tailoring perfection, though it comes at a price perhaps that few of us can afford. Sadly, F.A.Stone & Sons closed its shop on Timberhill in May 2011 after 137 years of trading in the city, when Diana Dewing, the granddaughter of the shop's founder, retired at the age of 80.

Established in 1874 on the Prince of Wales Road before moving to Timberhill, one of the last family tailoring businesses in Norwich was the renowned tailors F.A.Stone & Sons. The firm was started by Frederick Adolphus Stone, a cutter and tailor, who was much in demand by Army officers based at the barracks at Norwich. Appointed by the regiments, the tailor specialised in uniforms and often had to visit officers when they moved away. Some years ago a young officer who had joined the Royal Anglians went to F.A.Stone for a dress uniform. On giving his surname he was told: "Ah yes, about the same size as your father, Sir".

Diana Dewing (nee Stone) remembered her grandfather's room in the Prince of Wales Road premises being full of beautiful red cloth and lots of gold braid. When her father joined the business he wanted to widen it by making other clothes besides uniforms, which her grandfather refused to consider. After several years of battling, her father won but conditions were imposed. Her father was allowed to make other garments as long as his father never saw them, and they were not allowed to be on display in the shop. Customers had to be seen early in the morning or late in the afternoon and this went on for many years. When her grandfather retired all that changed and the business expanded.

Traditionally at Stones there was no compromise: suits, jackets, riding breeches or riding habits were made from the finest cloth, cut from a specially ordered length and built to the customer's exact measurements and requirements. There would be three fittings and many hours would be spent in hand-sewing.

At one time there were 40 cutters and sewers working at the Prince of Wales Road premises but gradually it became harder to find skilled workers. A timeless suit or jacket built (the word preferred by the firm for the way garments were constructed) by Stone's Tailors would last more or less for a lifetime depending on how it was treated. Garments were made with enough cloth to accommodate an expanding figure, and elbows reinforced with leather when necessary.

Latterly, F.A.Stone & Sons carried a range of ready-to-wear suits but only in the finest quality. Jeans would not be made but a request for denim trousers would be acceptable to the tailors!

The Stone legacy survived initially as Stone's Bespoke Tailoring Ltd, and then as Norma Cheney Bespoke Tailors based in Norwich and London's Savile Row. Long-term employee of F.A.Stone & Sons, Norma started her career at 15 with a 5-year apprenticeship as a ladies' coat-maker. Her specialism was trouser making, but she tailored everything from coats and skirts to vests and country wear. With over 50 years' experience in tailoring, she carried on the tailoring tradition with more than a few notable former clients, including Max Bygraves and Lord Mountbatten.

Helen Hoyte, MBE

Additional information from the Eastern Daily Press, February 2012

1918-20 men's one piece bathing costume in navy cotton interlock, fastening on the left shoulder with two buttons. A Meridian Sensola label.

NWHCM : 1980.418.1



A one piece men's bathing costume in red cotton jersey fastening on the shoulders. The v-neckline, armholes and legs are edged with black tape. It dates from about 1920.

NWHCM : 1987.258.22



1910-1920



1920s



Men's swimming trunks, in maroon from the 1940s.

NWHCM : 1975.230.218.2

The boy's white nylon swimming trunks (above) are printed with a dark brown pattern. The waist has a drawstring and the two badges sewn onto the front are for an STA distance award (800 metres) and national swimming award stage 2. They have a Bukta label and date from the 1960s.

NWHCM : 1989.92.5



1950s

Men's bathing shorts in ochre nylon with a brown pinstripe, elasticated waist. They have a Jantzen label, a small pocket on the front and inner white mesh pants. Made around 1968.

NWHCM : 1989.99.2



Twentieth-century Men's Bathing

Unashamed luxury – waistcoats in the 18th century

Norfolk Museums Service has a particularly strong collection of waistcoats, with around 240 items dating from the 18th to the 20th century. The 51 dating from the 18th century are mainly fashionable formal, wedding or court costume in luxurious satin or silk. Many of the items also feature exquisite embroidery in silk, and even glass embellishments and spangles.

The majority of these items represent the best dress of upper-class gentlemen who could afford to own such beautiful outfits, and whose social standing afforded them the opportunity to wear them. The very nature of court or best dress means that it is much more likely to survive than everyday costume as it would have been worn rarely and looked after by the original owner, and subsequently kept for its beauty and fine workmanship.

A large proportion of the waistcoats have been adapted with gussets, panels or strings to allow for expansion, showing that these luxury items were greatly valued and intended to last as the owner grew more portly with age.



NWHCM : 1897.12

A knee-length waistcoat with a front of satin damask and a linen back in deep purple faded to brown, with forepart skirts angled slightly away from the waist and overlapping at side vents. It is buttoned from neck to waist. Standing collar, pockets with bow-shaped flaps, sham buttonholes; back vent panels inserted in side seams and forepart skirts stiffened with canvas. The waistcoat damask is patterned with leaves and flowers highlighted with panels of dark brown glass beads. Dated about 1720 to 1740.

A collarless, and sleeveless, knee length waistcoat in green ribbed silk, dated about 1730 to 1740. Forepart skirts diverge slightly from below the waist and overlap at the side vents. The garment is buttoned from neck to waist and has bow-shaped flap pockets. The pockets, front, and bottom edges are covered with gold thread and applied gold net embroidery in a large leaf and flower pattern.

NWHCM : 1957.14.3





NWHCM : 1978.570.1

Waistcoat with an ivory satin front and natural cream Holland back. Sleeveless, single-breasted with forepart skirts diverging sharply from waist and overlapping at side vents, buttoned from stand collar to point of divergence. Pockets with shaped flaps, fronts covered with multi-coloured fine silk embroidery, 8 vertical wavy stripes of trailing flowers with large flower sprays down front edges, along the bottom, on the collar fronts and pocket flaps. 10 buttons, satin covered with black embroidered border and pink embroidered star. Dated about 1775 to 1785.



A straight waisted Newmarket style waistcoat with a front of fawn woollen twill and a linen back. Single-breasted with standing collar, small revers overlapping the chest. The front and back are the same length. Two welted pockets, the foreparts of which are embroidered in a diagonal pattern with moths and butterflies in the centre diamond-shaped lozenges, with net inserts where the pattern lines cross. The insects are in shades of brown, yellow and white silk. Dated about 1785 to 1795.



NWHCM : 1913.113



Ruth Battersby-Tooke
Vanessa Trevelyan

Men's Street Style in the 20th century

The changes in masculine dress in the mid to late 20th century were eruditely chronicled by Geoffrey Squire. Men broke out of their tailored uniforms and showed that they could, once again, dazzle with their sartorial ingenuity. Norfolk Museums Service has some significant items of street style where clothing is adapted or customised to reflect the wearer's affinities.

The style of the Greaser developed from the Rocker subculture in the mid 1960's as a rebellious statement after the famous Mods and Rockers clashes of 1964. Where the Rockers proclaimed a rock and roll authenticity, the Greasers adopted a style of heavily adorned and customised leather and denim jackets. This example (*below*) is in two parts, a denim jacket with cut-off sleeves worn underneath a leather jacket festooned with fringing, badges and patches. This jacket was donated to the costume collections, at that time in Strangers' Hall, in 1973. On looking through the correspondence for the acceptance letter we find the words of the curator at the time, Pamela Clabburn... "Sheer 1970's! How to phrase it on the accession list so that the very non-trendy committee will pass it is somewhat of a puzzle – but passed they will be!" It seems that although this is a man's jacket it was worn by and donated on behalf of a young woman by her mother, I would love to know more of that story!



This iconic jacket (*next page top*) is often referred to as our Sgt. Pepper jacket and has been on display in three exhibitions over the past decade. There is a small blue paper label inside the jacket with information common to all army surplus garments which gives the date of manufacture as October 1913. The jacket was sold at one of the boutiques around the Carnaby Street or Portobello Road area in the late 1960s as emblematic of the psychedelic fashions of the time, typified not only by the Beatles but also by Jimi Hendrix. One of the famous Carnaby Street



Military Jacket NWHCM : 1977.163

boutiques which sold these army surplus jackets was named 'I Was Lord Kitchener's Valet'. The adoption of military uniform was a statement of anti-establishment attitudes, but one which looked very dashing, especially when teamed with frilly shirts and bright flared trousers, completing the attire of the male peacock.

The jacket below dates from the early 1970s and represents the Teddy Boy revival movement probably best summed up by looking at the band Showaddywaddy in their shiny bright Ted suits with lime green or shocking pink neon socks accessorized with beetlecrusher shoes with deep crepe soles and D-rings to secure the laces. One of Malcom Maclaren and Vivienne Westwood's first enterprises was the boutique 'Let it Rock' which sold Ted revival gear in a 1950s style setting with faux leopard skin covered walls and a jukebox in the corner. This particular example was purchased by me before I became the Curator of Costume and Textiles, from Oxfam on Magdalen Street for the princely sum of £17.99, I could not leave it there in the shop! Although I am really pleased it has ended up in the collections as a great example of cut and colour that perfectly epitomises the 70s Ted, it is with frustration that we have to record 'Wearer unknown' on the documentation, I would dearly love to know more about this story too.



Teddy Boy Jacket NWHCM 2008.457

Another example of an object purchased from a charity shop (*overleaf*), this time in 2008, and donated by a friend of the collections, this is one of my absolute favourite garments in the collection not only because it is a great example of Mod style but because as an object it yields up its secrets on close examination. On the surface and from a distance it appears to be a typical parka worn by a Mod to cover his or her smart Italian sports casual gear from the rigours



Fishtail Parka NWHCM : 2011.215

of riding a moped in the British weather. The Mods of the 1960s selected the parka, an American military garment developed for the wet conditions of the Korean War, to use as a sort of duster coat to protect their clothing, and as is the case with so much street style, utility leads to iconic status. Our Mod parka is a hybrid, the jacket is an MK65 model, made in 1968 but the hood is from an MK51 parka, it has been pleated to take in some of the fullness of the hood and sewn on to the jacket. The jacket itself has been taken in by some three inches on either side, it was already a size SMALL as recorded on the label. Then there are added in pockets, the wearer has cut new openings to create extra pockets which are lined with jersey cotton, more specifically 1970s t-shirts, one of which is printed with the Legend 'Football Star'. Such a clear physical representation of someone putting aside the playthings of childhood and stepping into a new identity, part of a tribe.

Ruth Battersby Tooke
Curator, Costume & Textile Collections, Shirehall

C&TA News

Skill-sharing and the C&TA

We would like to establish a system of skill-sharing within the C&TA membership. We are sure that many of you have textile knowledge that it would be wonderful to share, whether it is a technique such as knitting, a skill such as pattern cutting or perhaps a memory or a piece of clothing that you would like to share with others.

The aims would be both to involve present members on a direct basis and to attract others to join the Association, to engage with and to learn about costumes and textiles. We are also thinking about capturing these skills, and/or memories of using them, orally for present and future generations. The 'tuition' would be on an individual or a group basis, one session or several according to the need, and would be held at the Shirehall where the collections will be available for use.

If you are interested in taking part in the scheme, whether as giver or receiver, please let us know. If you think that it would be a good idea, or have suggestions, please contact us too. It promises to be a rewarding scheme for all.

C&TA Resource Collection

The association holds a collection of garments dating back to the 1830's which can be used for display or study. This is in no way part of the museum collection, as the items are not of "museum quality", but are used to publicise the C&TA, and help us raise awareness of Norfolk's important textile heritage. We have used items from our collection several times this year when taking part in events such as Norwich Fashion Week, Heritage Open Days and Swaffham Arts festival.

We are currently re-organising the collection into a larger storage space and working on a database. We hope to create more opportunities for members to see and handle these items as part of future events.

Most garments and accessories in our store have been donated by members, so if you have an item which has an interesting history, technique or construction and would like to discuss how it might be used by the C&TA please contact us. Contact details below.

Isobel Auker

Advance news of 2016 Norwich Shawl exhibition



Norwich shawl made by
Bolingbroke & Jones

Norwich Shawls: Past Glory, Present Inspiration
The Hostry, Norwich Cathedral, October, 2016.

The C&TA will be putting on a major exhibition in 2016 themed around the Norwich shawl.

Sponsorship of the Exhibition Catalogue

It has been suggested that C&TA members might like to sponsor the production costs of the catalogue that will accompany this exhibition.

Any amount will be most welcome, however small. Donors/sponsors will be listed alphabetically in the catalogue in recognition of their generosity.

The amount donated will not be listed, and donors preferring to remain anonymous will have their wishes respected.

This is a way for all members to be able to contribute, if they so wish, to the success of this exciting event highlighting our rich textile heritage and contemporary textile art on this theme,

Contact details below.

Thank you

Jenny Daniels
Exhibition Chair

Members email addresses

We occasionally send emails to members to let you know of exciting events or ways to be involved with the Association. We would also like to send out membership renewals by this method to save on postage, although you would still receive your membership card by post.

If you do not receive updates from us, we probably don't have your up-to-date email address. Please contact us, so we have your correct details.

How to contact the C&TA

Contact us through our
website: ctacostume.org.uk,
by email: ctacostume@gmail.com,
or write to us at: C&TA, c/o Shirehall, Market Avenue, Norwich NR1 3JQ



The Barley Hall



Merchant Adventurers' Hall



Bedroom of Viscount Fairfax



York Castle Museum

C&TA visit to York 18th-20th March 2016

The weekend visit will include visits to exhibitions on Costume, Textiles and Accessories at the following locations:

Barley Hall

This medieval house was once home to the Priors of Nostell and the Mayor of York.

Merchant Adventurers' Hall Museums

The Merchant Adventurers' Hall is a medieval guildhall in the city of York and was one of the most important buildings in the medieval city.

Fairfax House

Fairfax House was created by Viscount Fairfax in 1762. It is situated in the heart of York, a stunning Georgian town house. It is a perfect time capsule of life in a Georgian town house.

York Castle Museum

The museum itself was founded by Dr John L. Kirk in 1938 and is housed in prison buildings which were built in the 18th century on the site of an earlier castle. The museum displays York's social and military past.

Price includes transport and accommodation with breakfast and evening meal and entry to listed venues. A cheque for £25 deposit will be needed a.s.a.p. payable to C&TA.

- £210 members sharing a twin room
- £225 members with single room
- £250 non-members

Places on the trip are limited and are allocated on a first come, first served basis. If you would like to go, please contact Barbara on tel: 01603 745766 or email: andyandbarbara@waitrose.com

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MISCELLANY COMMITTEE 2015

Autumn issue - Menswear
Guest Editor: Vanessa Trevelyan
Production: Pauline White, Maggie Johnson,



The C&TA is a
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