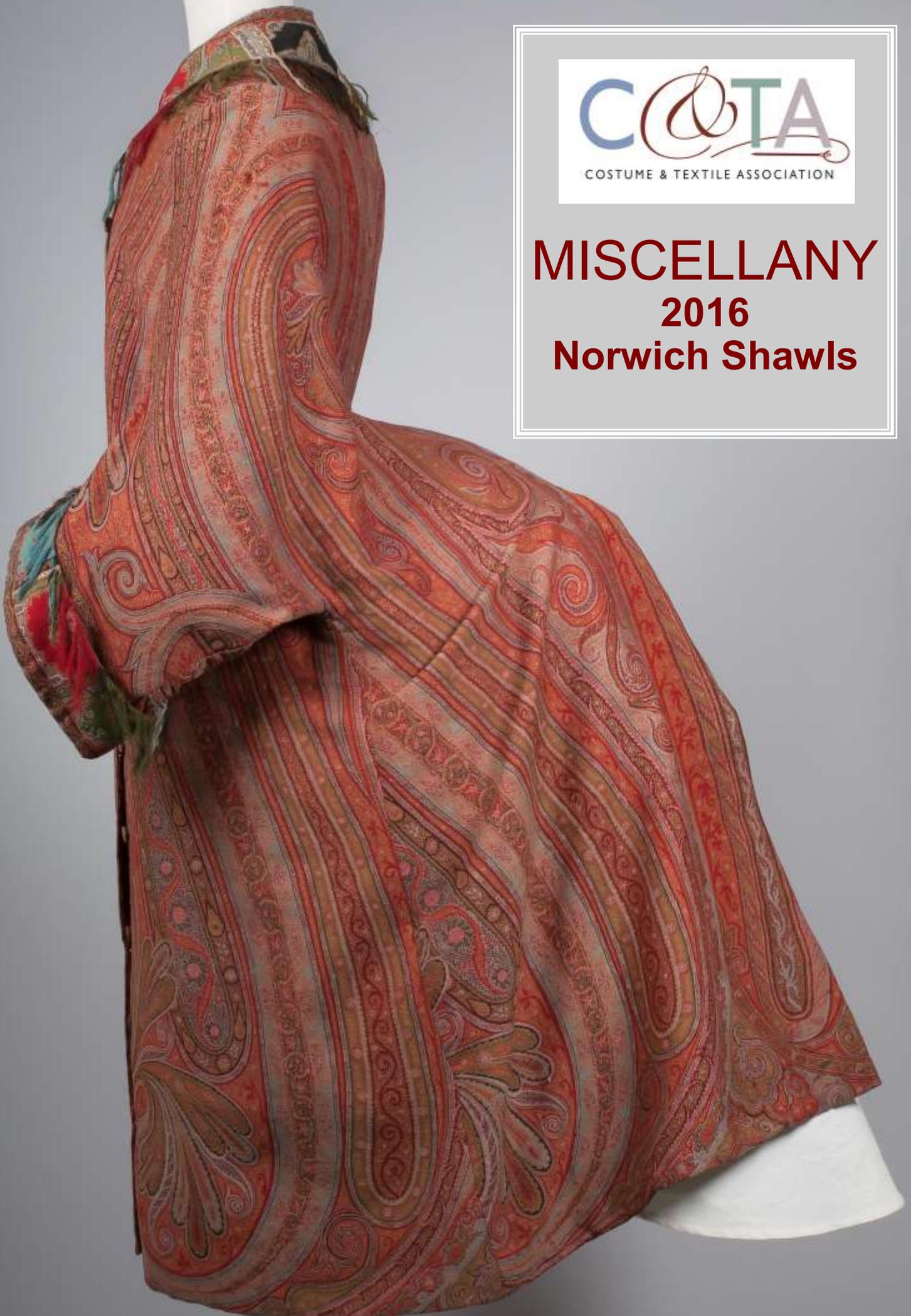




MISCELLANY
2016
Norwich Shawls



Shawls – that must-have garment

This year the Costume & Textile Association is celebrating shawls, which have become synonymous with Norwich thanks to the pioneering research and collecting of Pamela Clabburn. It seems strange to think now, but before Pamela, and others after her, highlighted the technical ability and artistry of the Norwich weavers, dyers and designers, this internationally significant branch of costume and textile history was all but forgotten. This year we celebrate again this vibrant part of our heritage at a time when shawls are as popular as they have ever been, if not as large. It has again been a privilege to be the guest editor of *Miscellany*. I have been able to draw together articles by Ruth Battersby-Tooke, curator of costume and textiles at the Norfolk Museums Service, Helen Hoyte MBE, who has done so much to continue Pam Clabburn's work, Frank Meeres, local historian and archivist, Ian Chipperfield, staymaker and fashion historian who has provided an eye opening insight into the recycling of shawls and Kate Parkin. As I am not a textile historian I have tried to winkle out shawl references in other contexts and I am grateful to Joy Evitt for alerting me to the ways you should not look after your shawl.

While working on another project I have been exploring the city to develop walks around the medieval wall fragments. In doing so I came across so many references to the historic textiles industry in Norwich, now sadly defunct. The history has been preserved to a certain extent in street names but it is sad to reflect that a trade operating over centuries and which had such a magnificent flowering in the 19th century should now be no more. We can be grateful that fashion and textile design is being developed so strongly by Norwich University of the Arts and City College, and that our museums service has such a wonderful collection that is on regular display and available for research. But not least we should be grateful that we have a strong and vibrant Costume & Textile Association that can fly the flag for costume and textiles and ensure that this significant part of our history receives the attention that it deserves.

Vanessa Trevelyan, Guest Editor

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Front cover – Mantle with dolman sleeves made from repurposed shawl, c1880 NMS handling

Chair's Letter

This edition of Miscellany has a theme based on our exhibition, Norwich Shawls: Past Glory, Present Inspiration, which I hope you all had the chance to see in The Hostry at Norwich Cathedral. Many thanks go to Vanessa Trevelyan for being the Guest Editor of this edition, Maggie Johnson for her skills with the presentation and all those who have written articles. Our last Miscellany came joint second in the BAfM Journal competition and I feel that our journals just keep getting better.

When planning our programme each year we try to provide members with a varied and interesting programme but there are, as always, a few old favourites that we like to continue. For example, the New Members' Tea Party in February where we welcome those who have joined us and explain our aims. A tour of the Study Centre was also available as part of their introduction, conducted by Ruth Battersby-Tooke. The visit of The History Wardrobe has also become an annual event that always amuses and educates. If you have any ideas about new events we are always pleased to hear them. Next year's theme will be The Georgians and we are pleased to announce that Amanda Vickery will give the Pamela Clabburn Lecture in October in the Assembly House. Check the other events on the enclosed events sheet. There are also a number of events where members can join and share their skills with each other so that is something to look forward to as well.

A great deal of time this year has been spent on planning the exhibition and we must thank Jenny Daniels for all her hard work in chairing the sub-committee. To bring something like this to fruition takes a great deal of organisation and everyone on the committee played their part. We are also incredibly grateful to Ruth Battersby-Tooke and Lisa Little for their support and kindness during the planning and the training of stewards for the exhibition. Their expertise and generosity in time and knowledge has been a great help.

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 Arts of Living Gallery in the Castle contains a variety of items which have been made from Norwich Shawls: the C&TA has paid for some of their conservation. This is well worth a visit and you will be amazed by the variety of items and the beautiful fabrics.

We are also working on a Bursary in Geoffrey Squire's honour and will publish the details in Noticeboard in the spring so if you have a project or some costume and textile research you would like to do and need funding look out for the details and how to apply.

During the year I have been very grateful for the help and support of all our Committee and members. With their wide variety of talents I feel that the association is in good hands. I would particularly like to thank Pauline White for all her hard work and support as well as the fantastic job she does with the website where you can always find a wide variety of information about the Association. We also plan to have a Member's Forum on the website for members to add their comments as we always value the contributions our members make as well as your point of view. You can also find us on Facebook and Twitter.

I hope to see many of you at Fashion and Passion at the Castle on November 26th where the theme will be Shawls and Shoes and the C&TA will be taking an active part in the day! Thank you all for your continued support and do enjoy Miscellany.

Joy Evitt

Norwich Shawls - the must-have fashion of the 19th century

Recently a Frenchman visited East Anglia in pursuit of a 'Norwich Shawl'. He was specific; it had to be a 19th-century shawl which had been made in Norwich and not a shawl from Paisley - happily he knew the difference. To his satisfaction, a fine shawl was found and his treasured comment was, 'Why is the city of Norwich not more proud of its wonderful heritage?' This is a question the Costume & Textile Association has been asking since first it was founded.

Evidence of the textile industry has long been supplanted by the industries which replaced it. Unlike the north of England, with its remaining mills (many now heritage sites), only the St James Mill at Whitefriars Bridge remains and whose association with textiles ended many decades ago. It was Pamela Claburn who, when she took over as Curator at Strangers Hall in the 1960s, researched the old textile industry, built up the museum's present rich collection of Norwich shawls and reawakened public interest. An exhibition of the shawls at the Castle in 1995 was greeted with delight at their beauty - and astonishment that they had been made in Norwich.

For centuries, Norfolk's wealth had been based on wool and cloth production: their quality made Norwich second in importance to London. But by the end of the 18th century most of the great Norwich cloth makers were facing bankruptcy.

During the 18th century, Europeans were becoming more aware of the glories of India through the East India Company's imports. Beautifully coloured cashmere shawls from the high mountains of Kashmir were admired though not widely worn until fashion changed after the French Revolution at the end of the 18th century. It became dangerous to wear rich fabrics, thin cotton gowns became the style of the French Court and magnificent shawls from Kashmir became the must-have fashion of the very wealthy. These imported shawls carried the status of the princes and nobles of Kashmir who had traditionally worn them and they were very expensive.

What the rich had, the rest aspired to. European manufacturers recognised a 'niche in the market' and there was competition to find a cloth that was as soft, would drape well, and be as warm as cashmere. A master weaver in Norwich, John Harvey, recognised that the cloth which we call 'bombazine' was near to the qualities of the Kashmiri shawls. It was a traditional cloth, made of silk and worsted and had been introduced by the Dutch to Norwich in the 16th century. He and his colleague, P. J. Knights, used it to make a 12ft (3.7m) square embroidered counterpane, which they presented to King George III and Queen Charlotte in 1792. This remarkable and unique textile - or its prototype - is in the museum collection.

The first shawls had their designs embroidered into the cloth to simulate weaving, but quickly it was discovered how to weave the patterns, based on Indian shawl designs, by using the drawloom. At the beginning of the 19th century the demand for shawls grew rapidly, despite their being expensive to make. During the first part of the 19th century, politics and wars seriously affected the industry; there was friction between masters and workers but the demand for high quality shawls remained.

Margaret went down laden with shawls and snuffing up their spicy Eastern smell. Her aunt asked her to stand as a sort of lay figure on which to display them... Occasionally, as she was turned around, she caught a glimpse of herself in the mirror over the chimney piece, and smiled at her own appearance there – the familiar features in the garb of a princess. She touched the shawls gently as they hung around her, and took pleasure in their soft feel and their brilliant colours, and rather liked to be dressed in such splendour.
Extract from North & South, Mrs Elizabeth Gaskell, pub 1854-5 in Household Words



Fashion plate, 1867; text below
'THE FASHIONS Expressly
 designed & prepared for *The*
Englishwoman's Domestic
Magazine'
 NWHCM : 1966.200.2



Print, fashion plate, 'Modes de
 Paris' from 'Petit Courrier des
 Dames' magazine, 1835
 NWHCM : FP471

Masters employed many outreach weavers - it is said that John Harvey had 800 looms at work - only a few of those would be 'shawl-makers'. At the manufactory - which was usually the Master's home - 'a weaver would collect silks, wools and a design (a pattern with a grid, showing where each warp and weft crossed); he would lash up (prepare the warp) the loom, thread up the simple (a series of cords which put the pattern into the cloth) before weaving could begin. Weaving was usually a family affair: his son would probably be the draw-boy, who pulled the cords of the simple to the weavers call, and his wife would prepare the bobbins. It had been this way for centuries and there was stiff resistance when the Jacquard loom was introduced.

The Jacquard loom was invented at the beginning of the 19th century. Because it needed factory space to operate, it threatened the many decades of Norfolk weavers working in their homes and reduced their control. Its introduction was resisted until women's fashion changed. Very large silk shawls were demanded by the fashionable elite to suit the huge crinoline skirts. The style of design was dictated by Paris and there is a clear demarcation between the style of shawl designs of the late 1840 and 1850s as skirt circumference grew. From 1860 magnificent four metre long silk shawls were the 'must-have' of the wealthy.

A copy of a shawl made for the City of Norwich to present to Princess Alexandra of Denmark on her marriage to the Prince of Wales in 1863 was sold for £20 which would be equal to £1,000 today. But by the 1870s, shawl-wearing was falling out of favour; the bustle was replacing the crinoline whose style had so favoured the wearing of large designs. Paisley was flooding the market with mass-produced shawls, which threatened their exclusivity to the fashionable elite. Also, there was a 'new woman' emerging, who wished for more freedom, to be educated, to play tennis, to ride bicycles, none of which suited the wearing of shawls.

Shawl-wearing was a fashion which lasted for nearly a hundred years. A lady did indeed proclaim her status when she went to morning service at the Cathedral in her crinoline and wearing a shawl that had been made in Norwich.

At the Cathedral Hostry in October, you will have had the chance to see these magnificent Norwich made shawls, I think you will have be delighted - and amazed.

Helen Hoyte MBE

Norwich – a city of weavers

Norwich is mentioned as a centre of weaving as early as 1174. By the 1670s, 50 per cent of freemen were connected with the textile trade. The Norwich worsted trade grew rapidly throughout the early 18th century and the exports of worsted and Norwich stuffs captured a world market.

By 1750, Norwich had developed a range of high quality fabrics, some of pure worsted and some of worsted and silk and, by the end of the century, worsted and cotton. The first Prime Minister, Robert Walpole, was a Norfolk man and through his influence an Act was passed in 1721 against the wearing of calicoes. Walpole also used his influence to ensure that court mourning dress should consist of Norwich crepes. The worsted trade declined at the end of the 18th century. However, it is estimated that there were still 12,000 looms in the city. The well-known Norwich shawl came about because city alderman

The Gallery at Strawberry Hill (built 1748-76) was Horace Walpole's (Robert Walpole's son) main room for entertaining and has now been restored to the room which Walpole and his friends knew. The walls are hung with a rich crimson Norwich damask (specially woven by Context Weavers) based on the discovery of original fragments at ceiling level in the Great North Bedchamber.

John Harvey was the only manufacturer who could weave the very fine spinning of Ann Ives of Spalding. The problem was to make the wool soft enough to be a passable imitation of the shawls of India made from the wool of cashmere goats. The solution was to use a combination of wool and silk. P. J. Knights, who originally worked for Harvey, soon struck out on his own and brought the art of shawl-making to perfection.

The weaving industry declined greatly in the 19th century. As soon as Norwich manufacturers invented new fabrics they were copied more cheaply in Yorkshire. At the end of the 18th century, Norwich depended on producing worsted camlets for the East India Company. When the company stopped exporting Norwich cloth it was 'a blow as serious as any [the city] had suffered since the Black Death'. The industry also declined because Norwich manufacturers failed to invest in machinery and large-scale factory production. Some efforts were made to keep up with rivals. The Jacquard loom was a French invention using punched cards and was introduced in about 1833. Mills intended to match those of the north of England were introduced in the 1830s but could not compete. In spite of the mills, the handloom cloth worked in the weaver's own home still. The loom was a large piece of furniture, as can be seen from the one in display in the Museum of Norwich at the Bridewell. This explains a feature of many older Norwich houses – the unusually tall attics with dormer windows the full height of the roof.

Printed shawls were made in the city from the 1840s and were widely exported. One won a first class medal at the International Exhibition in Paris in 1855. In 1849, Charles Dickens wrote to his wife Kate: 'I



Photo: George Plunkett

Weavers' tenement, c.1700, on the southern corner of St Stephen's Street and Surrey Street. The chief feature was the long range of weavers' windows, which lit the top floor on the Surrey Street side. The building was demolished to enable the widening St Stephen's Street.



Photo: V. Trevelyan

Weavers' cottage, 63 St Georges Street, 1670 with later additions. One of the last survivors of the single-cell weaver's cottages in Norwich.

bought you a shawl in Norwich – I don't think much of it. It's Norwich manufacture. That's all I can say. But it's bright and cheery besides – I forgot that'. By 1900 only about 2,000 people were engaged in the textile industry and in the 1901 census there were no worsted weavers at all in the city.

Article taken from *A History of Norwich* by Frank Meeres, Phillimore & Co Ltd, 1998



Last surviving handloom in Norwich, on display at the Museum of Norwich.

Mid-nineteenth century hand-loom, adapted a little later to take a Jacquard mechanism to produce the more complicated all-silk fabrics of the late 19th and early 20th centuries.

Photos: Norfolk Museums Service

Restoration of the Jacquard loom at the Museum of Norwich at the Bridewell

Once there were thousands of looms in daily use in Norwich. This is the last survivor. The loom was one of the first exhibits of the Museum of Norwich at the Bridewell when it was established as a Museum of Trades and Industries in 1924. The city's days of textile manufacture were passing and this must have been one of the last working hand-looms in the city. It was donated by James Hardy, designer and later partner in Frances Hinde and Sons, and was in working order when first installed in the museum.



The loom is a mid-nineteenth century hand-loom, adapted a little later to take a Jacquard mechanism to produce the more complicated all-silk fabrics of the late 19th and early 20th centuries. Looms like this were in use in weavers' garrets or small workshops, from the middle of the late nineteenth century.

Jacquard's invention is said to be 'the first computer' as it is based on a binary system using holes punched in card sets which are 'read' as a message to 'lift warp thread'. The punched cards rotate on the cylinder, controlling the needles and hooks that connect via the harness to the warp threads. These are to be raised or lowered row by row to allow the shuttle to pass through and produce a patterned cloth.

Gradually, over the years, the loom's linen harness decayed beyond repair. In 2010, the museum worked with Richard Humphries, MBE, FRSA, the leading specialist silk and worsted weaver in the country, to restore the loom: it is now fully restored and operational. Without a doubt, it is one of the stars in the museum's collections.

Norfolk Museums Service

Shawl Discoveries

“Unless from motives of generosity, it is generally a mistake to give away any of those articles of dress which we are wont to consider property; lace, jewellery, and shawls. They may for a while become old-fashioned, but they are sure in time to return to favour.”

To the modern reader it may come as a surprise that a simple length of fabric may be thought of as property and ranked in value with jewellery but such was the advice given by *The Queen, Ladies Newspaper and Court Chronicle* in 1888. Searching through my collection of ladies' magazines from the second half of the 19th century, I noticed how frequently the subject of shawls was raised by the readers and in editorials. Like most people, I knew Indian shawls were ultra fashionable and highly prized but had never really given much thought to them beyond being an accessory. Hopefully this article will share some of the questions, dilemmas and hopes raised in those pages as we look again at the subject of the Indian shawl and its imitations.

During the 19th century shawls varied in shape, size, pattern design and fashionable ways to wear them. It was not sufficient to simply throw them across the shoulders and hope an attractive and fashionable look was created. Much of the following information comes from *The Queen* since it was a weekly paper and so there are many more issues available than some magazines which were only monthly. In 1872 a rather forlorn sounding reader of *The Queen* asked, “I have a large size, paisley shawl, self pattern. Can anyone suggest how to fold it in a fashionable modern style?” Surprisingly, although there are many fashion images in the magazines and new clothing styles are often discussed, shawls seem to feature but rarely in illustrations. So far I have only found one illustration showing a new way to wear a shawl (in 1881) and one illustration of a shawl being worn as part of an outfit (in 1855). What seems to happen after the 1860s is that the shawl may be useful as an accessory but increasingly it becomes part of the trimming of the dress or is re-modelled as a more fitted outer garment in keeping with the latest styles.

In 1875, a reader is told that if her shawl is square, she should drape it as long as possible over the front of her skirt and fold the opposite corner over her waistband to hang inside the skirt so she does not have to cut it. The remaining two corners should be loosely tied at the back of the skirt over the bustle. Similar advice is given in 1890 when it is suggested that the shawl be used as the front of a tea gown. Alternatively, if the shawl is worn or damaged there is a recommendation in 1882 that “the pieces... will make waistcoat, cuffs, and the pieces between the deep wide box-plaits on the skirt.”

Usually however, readers were advised never to cut shawls and some firms made a speciality of arranging them into the latest fashions for outerwear without cutting. In 1889, a reader using the pseudonym ‘Podgy’ is advised to, “send the Paisley shawl to Miller, Southampton-street, Strand, who has made a *spécialité* of arranging shawls without cutting. You would not be able to do it yourself.” Despite this advice, in 1873 *The Queen* included in its cut paper pattern range, a pattern for a “Square Shawl as a mantle without cutting... 3s. 1d”.

Concerned questions regarding the cleaning of shawls also appear in the magazines. It seems that shawls often became stained with fruit juices and there are questions as how to best clean them. This ranged from advice that it was impossible to remove stains and that it should not be even attempted, to the only remedy being to take the shawl to a professional cleaner or an expert dyer and have it re-dyed a bright colour. A few brave souls did however wash their shawls at home and gave details of the process although one lady recommended that only servants “accustomed to wash lace should be trusted with them.”

A regular feature of *The Queen* was its exchange column with items ranging from plants, newspapers and dressmaking patterns through to gold and diamond jewellery, side saddles,

Managing your shawl

Charlotte...looked down at the front of her dress. "Doesn't it seem to you, somehow, as if my shawl were too long?" she asked. Gertrude walked round her. "I don't think you wear it right," she said..."You should draw it differently over your shoulders, round your elbows; you should look differently behind." Charlotte, by a movement of her elbows, corrected the laxity that had come from her companion's touch.

"Well, some day you must do it for me. It doesn't matter now. Indeed, I don't think it matters," she added, "how one looks behind."

"I should say it mattered more," said Gertrude. "Then you don't know who may be observing you. You are not on your guard. You can't try to look pretty."

The Europeans by Henry James, 1878

animals (as pets or livestock) and furniture. I was surprised that shawls feature fairly often and an indication of their cost may be gained from the entries. One lady in 1884, using the pseudonym 'Begum', offered a "Scarlet Rampore Chuddah, very fine, 2 yds. wide and 4yds. long; to exchange to the value of £4; quite new." This seems to be the lowest value that I have seen so far. The same lady offered another shawl worth £50, to exchange to the value of £40 and noted that it was "the same as given by the Queen as wedding present; to exchange to the value of £40; quite new."

A lady in Maidenhead in 1891 offered "an unusually handsome Indian shawl; length 4 yards, width 1 ¾ yards; very little used; cost £100 at Bombay." Surprisingly she was happy to accept offers in exchange to the value of only £50. Why was she prepared to accept only half its worth? Since she mentions that it had had "very little use" one would have thought she could have demanded a much higher value in exchange.

Usually it seems that values do not go above £50 and it would be tempting to think that this was the limit of what was possible for a second hand shawl if it were not for a lady in 1875 asking for offers on her shawl that originally cost 250 guineas (£262 10s.). One of the most memorable exchanges for me however, is when in 1891, Mariuccia offers an Indian Cashmere shawl in "handsome rich colours; four yards long and two wide. Will accept furniture, piano, &c." It seems amazing that a shawl could be exchanged for a piano!

The most expensive shawl I have found mentioned is in an article in *The Queen* about Indian textiles at the International Exhibition in 1871. Apparently the Maharajah of Cashmere showed a square shawl with the same pattern on both sides which was valued at £1000 amongst other "fine specimens." The writer sagely notes that "prices of the real Cashmere shawls vary much, owing to differences of size and quality, but no one must expect them good without paying a liberal sum. The imitations which are cheaper, and often look as well, are partly produced in Umritsur and elsewhere, under the direction at least of workmen from Cashmere. Those made in Europe involve less labour, and are of course at once still cheaper and of less costly



Mantle with dolman sleeves made from repurposed shawl, c1880 NMS handling

materials.”

Fashions changed but shawls remained fashionable and have had something of a renaissance in our own age in the last decade or two. I think it worth returning to the quote I started this piece with, to sum up the adaptability, usefulness and cosy indulgence of this type of garment. The writer leads into a description of a Paisley shawl she had recently seen remodelled into, “a very handsome, large, ample mantle... lined throughout with fur... and [which] entirely enveloped the figure. It was bordered down the front with dark green velvet, on which was a passementerie embodying all the colours in the shawl, as did some rat’s tail chenille fringe, which edged the mantle all round and also the sleeves. The trimming seemed to tone down any exuberance of colour, and it was the kind of cloak that might be worn for years, and would prove uncommonly comfortable for driving to a country ball many miles distant.” Whether our taste matches the Victorians I leave you to judge, but the memory of the lady, snug and warm, wrapped in her beloved shawl mantle, returning from an evening of happiness and pleasure lingers in my mind.



140 years later advice is now given on the Internet

Ian Chipperfield

Caring for your shawl

Clothing in the 19th century was expensive and was expected to last for some time, and then handed down or adapted for another use. How did 19th century ladies manage without modern laundry aids and dry cleaning?

Storing your shawl in the 19th century

“Perfect cleanliness and careful adjustment of each article in the dress are indispensable in a finished toilet... Each article of dress, when taken off, should be placed carefully and smoothly in its proper place... Shawls should be always folded in the creases in which they were purchased.”

The Ladies Book of Etiquette, 1860

Storing shawls today

Norwich Castle Study Centre stores shawls on giant rollers to eliminate creases, which could crack and damage the shawl. During study sessions the shawls can be displayed on period-appropriate mannequins.

Cleaning your shawl in the 19th century

A cold strong cleaning solution could be made of a pound of soap dissolved to a jelly mixed with three tablespoons of spirits of turpentine and one of spirits of hartshorn (ammonia), or you could mix the soap jelly with spirits of wine and purified ox gall. To prevent colours running, the final rinse could contain salt or alum. Drying needed care so that shawls kept their shape. They could be mangled but it was advised to insert

sheets between the folded layers where needed in case colours ran under the force of the rollers.

Spot cleaning was often preferred to washing. Vitriol (sulphuric acid) could remove stains but a great deal of care was required and could cause the whole item to disintegrate. Stewed rhubarb leaves were also recommended, while stale bread could be used to absorb grease.

Source Crinolines & Crimping Irons by Christina Walkley, pub. Peter Owen 1978

Cleaning your shawl today

Several traditional remedies applied to textiles in the past actually contributed to their demise rather than extending their life. Early 'dry' cleaning used an absorbent powder, such as Fuller's Earth (a natural clay that is slightly alkaline), bran or cornmeal. Bread, lightly rolled over a textile, was also recommended to removing grubbiness and surface soiling. The problem with all of these remedies is the residues that are left behind. At best, residues of Fullers earth will themselves become a dirty mark, whilst at worst they can react with alkaline sensitive parts of the textile. Residues of bread, bran or cornmeal will attract and nourish insects and vermin and encourage mould growth in damp conditions.

The most familiar method of washing everyday textiles is to use water and detergent. Every



time a textile is washed, it suffers a degree of loss as broken or loose fibres are rinsed away. Textiles are markedly weaker when wet and therefore much easier to damage or tear. In some cases, light finger pressure when trying to manipulate or handle a wet historic textile is enough to split the fabric. Finally, many textiles shrink and distort as they dry. For all these reasons, wet cleaning of historic textiles should only be undertaken by a textiles conservator.

Advice from the Victoria & Albert Museum <http://www.vam.ac.uk/content/articles/c/cleaning-textiles/>

Photo: V. Trevelyan
Norwich Castle Study Centre

Joy Evitt and Vanessa Trevelyan

CONSERVATION & DESIGN SERVICES

Norfolk Museum Services' Conservation and Design can provide conservation advice and remedial services for all your textiles. <http://conserveanddisplay.co.uk/>



Valued once again - shawls in the Norfolk Museums Service collection

The Norfolk Museums Service's collection is the largest museum collection of Norwich-manufactured shawls in the world, featuring 150 complete shawls, and 25 shawl pieces and borders. Norwich was famous for producing dress shawls aimed at the middle and top end of the shawl market from 1800 to 1870, and the city was home to many skilled weavers and dyers who worked for local textile manufacturers throughout the 19th century. The collection includes early 19th-century embroidered shawls, patterned "fill-over" shawls woven on a drawloom in worsted wool and silk, and large and highly fashionable all-silk shawls woven on a jacquard loom, from the latter part of the century.

During the 18th century, trade with the Far East brought expensive shawls from Kashmir, India, to the European market. There was fierce competition among European manufacturers to produce cheaper copies of the costly Indian shawls, and by the end of the 18th century patterned shawls had become status symbols for fashionable women. Using traditional weaving skills and a soft, light, "half-silk" cloth similar to cashmere, for which Norwich had been famous since the 16th century, the Norwich master-manufacturers entered the market and were able to meet the rapidly rising demand for shawls. Norwich shawl-makers continued to produce high quality shawls until the 1880s, when the wearing of shawls became less fashionable.

Shawls in the collection demonstrate a variety of patterns and designs, including the Norwich "pot-lid" (known in India as a Moon Shawl), the "pine" (often known as "paisley", after the Paisley shawl industry), and the more unusual Roman stripe. Local manufacturers represented include Towler, Campin & Co, Richard Shaw, C & F Bolingbroke & Jones, E & F Hinde, John Sultzer, Willett & Nephew, and Clabburn, Sons & Crisp.

The shawls also demonstrate local dyeing techniques and colours, including the famous Norwich Red, a bright red dye which was developed early in the 19th century by Michael Stark. His dyeworks was situated by the river on Duke Street where the former electricity board offices now stand empty awaiting redevelopment by the Targetfollow group. Yarns and cloths were sent to Stark's dyeworks from all over the country to be dyed; he made a breakthrough not only in the brilliance of the colour but in dyeing silk warps and wool wefts to the same shade. It is hard today to imagine how busy (and filthy) the river must have been when the industry of both dyeing and weaving was at its height. An elderly visitor to the exhibition of Norwich Shawls at the Castle Museum in 1995 remembered that his mother told him that in Norwich the "river always ran red".

See more at: [http://www.heritage.norfolk.gov.uk/record-details?TNF1512-Norwich-Duke-Street-Dyeworks---Presence-\(Archaeology-and-Art\)#sthash.95iTagre.dpuf](http://www.heritage.norfolk.gov.uk/record-details?TNF1512-Norwich-Duke-Street-Dyeworks---Presence-(Archaeology-and-Art)#sthash.95iTagre.dpuf)

By the end of the 19th century, shawl wearing and manufacture had declined, bringing Norwich's centuries-old textile industry to an end. In the 1960s, Pamela Clabburn, then curator at



Cream turnover shawl manufactured by Richard Shaw, 1831-2, silk ground with wool fillover designs woven into the border.
NWHCM : 1951.57.3



Towler and Campin shawl in Norwich Red, silk and wool, 1844 NWHCM : 1972.542

Strangers' Hall Museum in Norwich, realised the significance of this final flowering of the Norwich textile trade, and began to actively collect examples of the Norwich shawl industry. She built up the present collection of shawls, and by researching and recording the traditional practices of the drawloom weavers, she revived interest in the Norwich shawl trade. She wrote and lectured prolifically on the subject, including *The Norwich Shawl* (Norfolk Museums Service, 1995), the definitive text on the Norwich shawl trade. Helen Hoyte has now inherited that mantle with the publication of her volume *The History of the Norwich Shawls* in 2010. She was awarded MBE in 2015 in recognition of her

research.

The museum also holds documentary material relating to the Norwich shawl, including books, letters, pattern books, fashion plates, photographs, including one of James Churchyard, a well-known independent weaver, at his loom, and records of Norwich shawls in private collections.

Ruth Battersby-Tooke

Norwich shawls – the art of living

This autumn marks the triennial rotation of costume and textiles displays in the Arts of Living Gallery at Norwich Castle, and we are very much looking forward to showcasing more of our wonderful collections. With huge thanks to the Costume and Textile Association's generous grant to pay for mannequins and conservation mounting we are ringing in the new with a complementary display to the popular *Norwich Shawls: Past Glory, Present Inspiration* exhibition at the Hostry.

Every three years all the textile objects in the Arts of Living galleries are swapped for a similar object from the stored collections. This gives the objects time to rest from light and being mounted, and also gives us the chance to put more objects in the spotlight. The central costume case, free from any permanent displays, is a clean slate for us to curate a new selection from our collection. The aim is to use dress and accessories to provide another insight into the close connections between fashion and the decorative arts, and I always try to show as broad a chronological range as possible.

For some time now I had been thinking of making a display about costume featuring and inspired by shawl designs, not only as a way of featuring more Norwich Shawls but also to show the gradual changes to the 'boteh' or pine motif and its appearance in fashionable dress throughout the nineteenth and twentieth centuries.

The first dress to be selected is a late 1820s printed cotton dress, with a white ground and the print in various colours but with purples and greens dominating. It was the detail in the print which stood out: the outlines of the designs are in black and have that zigzag or pixelated effect that you see in drawloom woven shawls where it is difficult to create a smooth curved line. The use of this feature on a printed textile gives an indication of the popularity of shawl-type designs; in fact there are two similar dresses of the same decade and many more in the 1850s collection. This dress also makes good use of the pine along the hem of the dress where the pines are arranged so as to appear that they are growing up the skirts from the

ground up, reinforcing the plant origins of the design. To pair with this dress we will be displaying a woven shawl in a rich plum colour, probably by Willet and Nephew, dated 1815-20.

Standing beside this figure is a glorious dress in printed delaine, a lightweight woollen fabric, made in 1956 for Ward's dress shop which was situated at the top of London Street. This dress has similarities to the 1820s dress in the positioning of the pines around the hem and has a certain resonance in the full skirted and tightly waisted silhouette. These two dresses will stand in front of a fascinating shawl, purchased with a grant from the Costume and Textile Association and the V&A Purchase Grant scheme. It is a shawl made by Towler and Campin, designed for the Great Exhibition held in London in 1851.

The Illustrated Art Journal reported on this particular shawl design with an engraving of a portion of the design,

"Messrs TOWLER, CAMPIN & Co., of Norwich, exhibit some of the exquisite textile fabrics which have given character and reputation to that ancient city... so our cut [engraving] may be received as an assurance of the taste which characterises these beautiful articles of female dress."

The shawl has two ground colours, one half of the shawl is green the other red enabling the wearer to have two colours of shawl to choose from. Helen Hoyte has drawn attention to the possibility that, if the manufacturers had made several shawls on the same warp, this could be the middle shawl between an all green and an all red ground.

On the other side of the display case we see some costume made from shawls that have been re-purposed after the shawl as an unshaped outer garment fell out of fashion. The dressing gown on display dates from the 1870s and still features the very full skirt popular in the 1860s but with added touches such as the Japanese inspired gilt buttons and the sack-back pleat which was revived from 18th century dress in the 1870s. It was worn by Mrs Jeary who was married to Robert Jeary, a stationer and bookseller on Exchange Street who was also the churchwarden of St Peter Mancroft.

The next object is a jacket made from a shawl in the 1920s which makes excellent use of the harlequin edge and fringe showing the different colours of the warp threads. In the 1910s Paul Poiret had produced a jacket with similar boxy shape and asymmetric closure and it seems this jacket was inspired by this exotic garment with echoes not only of India but also Chinese robes and Russian folk dress. This jacket also has a very fine shawl shaped collar which would have perfectly complemented a neat cropped haircut and cloche hat.

The final group of objects in the central case is all menswear, reflective of the gradual shift of the



Jacquard woven shawl designed by John Funnell and made by Clabburn Sons and Crisp, Norwich for the International Exhibition/Great London Exposition of 1862 *NWHCM : 1910.7.2*
Going on display in the Arts of Living Gallery, Norwich Castle Museum & Art Gallery

pine motif back into the male wardrobe, where it had originated in India, shawls being the dress of princes and kings. A very fine silk woven dressing gown of the 1870s in a classic red and gold colour palette complements Mrs Jeary's gown and reinforces the use of the pine motif on evening and informal wear for men. Alongside a selection of accessories such as neck ties and handkerchiefs we have two garments, a waistcoat from the 1890s and a shirt from the 1980s which contrast – hopefully pleasantly - with each other! The waistcoat is one of my very favourite objects because you can see the long-term wear and mending evident in a much loved piece of clothing. It is made of printed plush velvet, which looks like a furnishing fabric, and it has buttons with anchors. Unfortunately we do not know who the wearer was but it was donated in the 1970s by a resident of the Eagle Ward of the Great Hospital, presumably the daughter of the original owner, reinforcing the feeling of a garment which almost becomes the personification of an individual: the sort of item which you keep so that you can always conjure them up. The 1980s shirt, bought and worn in Norwich was donated to the collections by Geoffrey Squire, a great friend both to the Costume and Textile collections and to the C&TA. It displays a loud print which by now we would describe as a paisley pattern and resonates with the 1830s dress in its green and purple colourway.

In the Treasure Trade and the Exotic part of the Arts of Living Gallery there are usually three Norwich Shawls on display. For this rotation we are going to install two garments and some samples of Norwich silks - 'blanket' samples showing a woven silk design in several colourways and two very fine examples of the later 19th century silk weaving industry with a scarf made by Francis Hinde and a 'wrapper', a large jacquard neck-square. Behind these textiles we have a lovely 1880s bodice made by Caley's dressmakers with a stomacher panel of Norwich silk, showing a way of incorporating these designs even after the shawl is no longer fashionable. The very final dress is one of the most interesting, a piece of fancy dress or pageant dress made for local girl Bertha Kirkham to wear as part of the celebrations for Queen Victoria's Diamond Jubilee celebrations in 1897. Made of red flannel, possibly petticoat material, and 'blanket' samples of Norwich silks and what we believe to be an Indian shawl used for the sleeves and panels of the skirt, it was later adapted and worn by Bertha's daughter Minnie in the early 20th century. It is fantastic to be putting this dress on display: it is a recent donation and has been on loan to Historic Royal Palaces but is on show here in Norwich for the first time.

I hope you all enjoy the galleries and don't forget to come along to Fashion and Passion at Norwich Castle on the 26th of November to celebrate Shawls and Shoes with us. Finally, my thanks again to the C&TA for generously supporting this redisplay.

Ruth Battersby-Tooke

Past Glory; Present Inspiration

As part of our exhibition of Norwich Shawls, we asked present makers to enter a contemporary textile work inspired by the history and glory of the Norwich Shawls.

Entries had to be submitted for the selection process within one of three categories: wall-hung pieces, self-supporting three dimensional items, and garments and accessories. Artists were able to use any textile method, including mixed media.

We had a good response for the request for items, with 72 expressions of interest. As it got nearer to the final date for entry my anticipation grew and I was delighted and entranced by the range of items and varieties of making methods shown in the submitted photos. I was very grateful I was not selecting what to hang!

On selection day, our independent judging panel, consisting of well-respected experts from a range of different textile traditions, spent many hours discussing and deliberating and in the end chose the 19 pieces that were hung in the exhibition.

Inspiration for the pieces used came from a wide range of factors associated with Norwich and the shawl industry. These included the use, purpose and designs of the shawls as well their development from the imported shawls from Kashmir and the use of the pine or boteh shape. Others were influenced by the making process such as the dyeing of Norwich Red using the madder plant and the weaving, including the use of the Jacquard loom. The now unknown weavers and makers also fired the imagination and the 'voices' of the shawls over time echoed in the contemporary work.

Overall the use of these contemporary works and the messages they reflected, alongside the antique shawls and the presence they have, enabled the visitor to the exhibition to reflect on the whole purpose and process of textile-making then and now.

Kate Parkin

Wall-hung



Norwich Voices

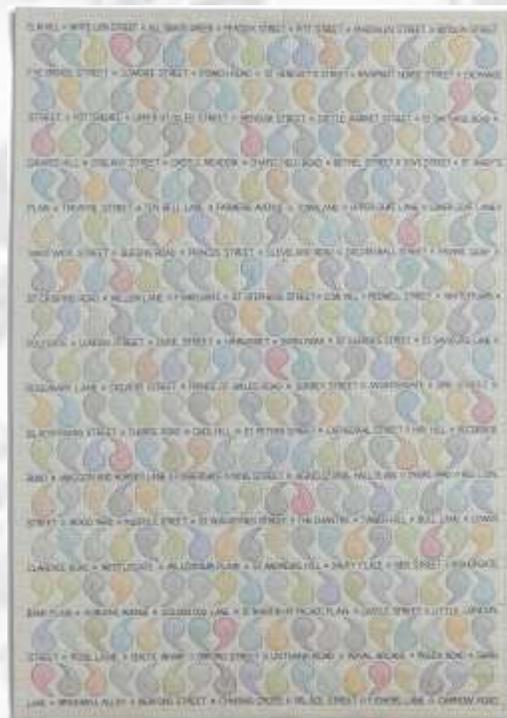
Sara Impey

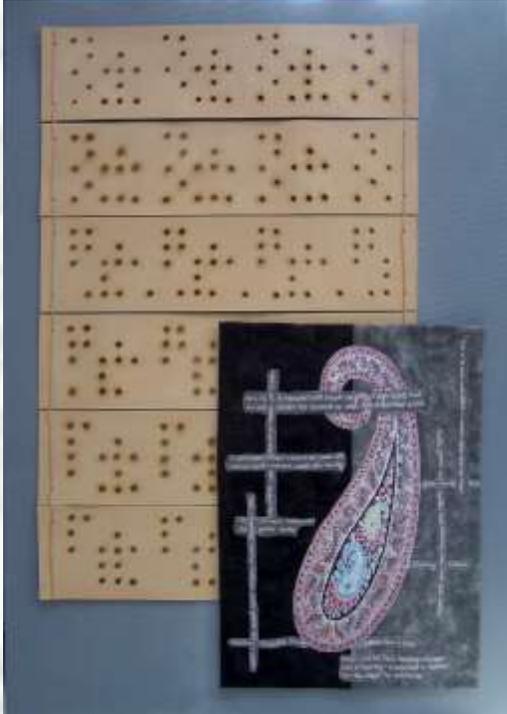
calico, felt wadding
and threads
whole cloth quilt,
free motion stitched,
machine quilted

Madder

Cas Holmes

found rags and
clothes from
workshops in
India,
mixed media,
dye, paint and
cloth





Pattern Study

Susan Rhodes

cotton fabric, cotton and silk threads, wadding and card fabric printing, quilting, hand and machine stitching and burning.



Flying Shawls

June Croll

linen and silk yarns, hand-dyed yarns, hand weaving



Fragment

Paulette Furnival

cotton and wool tapestry weaving

Self-supporting three dimensional



Blockheads

Anne Amosford

paper, oxidized copper, wood, wax, graphite, acrylic paint, flock and perspex; twining (mock leno gauze weaving)



Enfolding

Sue Browne

silk, metal wire and polyester thread weave

Garments and accessories



L-shaped border scarf

Anne Dixon

Tencel; hand woven, hand-braided fringes



Norwich Red

June Croll

silk yarn, alpaca yarn and gold sari thread, hand-dyed yarn and hand weaving



**Looking at the wrong side -
a tribute to cat. no 7.10.2**

Anne Hitchcock

silk and leather, appliqué, machine and hand stitch



Madder time

Jane White

wool and cashmere, hand-woven Shibori

Looking up

Jane White

worsted spun lambswool,
hand-woven Crackle weave



Gentleman's early 19th century waistcoat

Jacque Harvey

silk Dupion; hand quilted and
hand painted

Autumn leaves

Jennifer Macpherson

silk, metallic thread and copper wire,
bobbin lace, Milanese braid and
Withof Roll



C&TA news

Miscellany

We hope you enjoy our newsletters which we try to make interesting and informative, with articles usually based around a theme.

Our 2015 edition of Miscellany has won the British Association of Friends of Museums joint second prize and we would like to thank our article authors and editorial team for their contributions to that issue.

Next year however we would like to make it a real Miscellany and use member's articles to fill our newsletter with all sorts of fascinating and enlightening information on your chosen subjects.

If you think you have something you would like to share with fellow members and have some images to accompany your article, we would love to hear from you. Please get in touch at ctacostume@gmail.com for details of word count, image format etc.

Social Media

We're sure most of you will be familiar with our website and possibly with our Facebook page and Twitter feed. At our recent planning meeting, it was suggested we have a Members Forum, so if anyone has something they would like to share, please send it in to; ctacostume@gmail.com and we will try to include it.

BafM Journal

The British Association of Friends of Museums exists to help, encourage, inform and advise friends, supporters and volunteers of museums, galleries and other cultural organisations in all sectors of our UK heritage.

They issue a journal 3 times each year and these are free to view as flip books on their website; <http://www.bafm.co.uk/bafm-journals/> or via the C&TA website; ctacostume.org.uk.

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MISCELLANY COMMITTEE 2016

Autumn issue - Norwich shawls

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Production: Maggie Johnson, Beth Walsh, Pauline White,



The C&TA is a
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