



MISCELLANY

2017

A collection of articles on
subjects relating to textiles
and dress

1900

1901

1902

1903

1904

1905



Norwich Textiles



Imperial Russian Dress



Natural Dyeing

This year it was decided to make our autumn journal a real miscellany of articles gathered from our talented and proficient members. There was no specific theme; authors were asked to write about what interests them and what hopefully will interest the rest of us. You will see that the results are a marvellous cornucopia of subjects and of writing styles, which we hope you will enjoy. Personally, I had a lovely time talking to contributors and teasing out their fascinating stories found within this edition. We ask on the C&TA membership forms if you are willing to give a talk, write an article or help at events. This 2017 edition showcases some of the writing talent and breadth of knowledge within our membership, thank you one and all.

Pauline White, Editor

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Cover: Clouded callimancoes fabric swatches, Norwich worsted pattern book (c.1794), patterns 1900-1905, John Christopher Hampp, 1750 - 1825 [Col.50, acc. 65x695.2]. Image courtesy of The Winterthur Library: The Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur, Delaware, USA.

Chair's Letter

This edition of *Miscellany* is a true miscellany with a variety of articles from our members on their interests, occupations and hobbies. I must thank Pauline White for organising this edition, Pippa Lacey for proofreading and Maggie Johnson for her skills with the presentation.

Since my last letter in *Notice Board*, we have had a variety of events. One that was particularly successful was *Share and Show* in April, where a number of members talked about their skills. It was very interesting to see the different approaches, some scientific and some more creative, which is what helps to make costume and textiles so exciting. Another very successful day was the *Costume Detective Day* in August. This event was planned by Jenny Daniels and Isobel Auker, who had done a great deal of preparation. This ensured that we all had a very interesting time and learnt a lot about Victorian costume.

When using Norwich Castle for our events, we do not have to pay venue hire and this enables us to make more money for the Norfolk Museums. As the Castle is now being used more frequently for weddings and private events, we do need to consider other venues. Central Norwich venues are sadly gradually getting more expensive, which reduces our fundraising potential. The *Detective Day* venue was great and the facilities at The Costessey Centre are perfect; there is plenty of parking and it is on the Red Line bus route from the city centre. Ideas for alternatives would be gratefully received.

This year we gave a grant of £5,000 towards the conservation of the huge *Le Généreux* ensign for the *Nelson & Norfolk* exhibition at Norwich Castle, 29 July - 1 October 2017, which was brilliantly organised by senior curator, Ruth Battersby Tooke. We have also tried to raise money online through *JustGiving*; a very new venture for us.

During the year, we were able - with the help of Vanessa Trevelyan, Helen Hoyte and Jenny Daniels - to award two inaugural Geoffrey Squire Bursaries; one to Michael Nix for research into Norwich's international trade and a second jointly to Aviva Leigh and Michael Nix which will involve analysis and reconstruction of fabric swatches in Norwich Pattern Books. We also felt that one of the student applications, by Kirstie Aylen, was very interesting. Kirstie has agreed to work with the C&TA on a project inspired by Lorina Bulwer for *Makers' Month* in March 2018. We hope that you will be able to come along and join in at The Forum.

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 the introduction, conducted by Ruth Battersby Tooke. If you have any ideas about new events, we are always pleased to hear them.

Next year is also a bit of a miscellany. We have decided to include a talk on Fans in January, by Joan Milligan and a talk by Helen Hoyte on *The Norwich Strangers*, which we hope will coincide with the publication of her new book on the Strangers. As 2018 is the 100th anniversary of the end of WWI, we have a talk on Women in WWI. The full programme is available within this journal.

We sadly have to say good bye to Lisa Little, who has been appointed Museum and Collections' Manager, at Sheringham Museum. Lisa, whilst working at The Study Centre, has always been really helpful and has supported the C&TA through a number of projects and by giving talks. She will be missed but we wish her a very happy and successful future.

I am always grateful for the support of the committee and our members who do so much to ensure the smooth running of our charity in these more complicated times.

Enjoy *Miscellany*.

Joy Evitt

'...Something along the lines of the Bayeux Tapestry'

Back in March this year, I met up with a good friend at my quilting group. She was late, as her cat had been out all night and had only just arrived home, which allowed her to leave the house to meet me, just in time as I was about to go home. She told me that her son, Dr Tim Pestell FSA, senior curator of archaeology at the Norwich Castle Museum and Art Gallery, had asked if she knew of someone who sewed; so she asked me, would I be interested in talking to him about the Norwich Castle Keep project?

Dr Tim subsequently invited me to a meeting at the Shire Hall Study Centre. I went along armed with what I thought were several medieval samples (mainly applique and more relevant to clothing), which were rejected immediately. Suddenly, I heard the words '...something along the lines of the Bayeux Tapestry, but with an East Anglian storyline'. When I recovered from the shock, it became obvious that this project was going to be much more challenging than I had been led to believe.

My knowledge of history is quite good from Tudor times onwards but going back to the Medieval period was hazy, so not only was this to be a challenge as far as the needlework was concerned, but required a lot of quick reading up on what was happening in the eleventh century. I learned Norwich Castle was one of the first castles to be built outside of London, after the Norman Conquest of 1066.

It is times like these when the internet is invaluable, so I was very soon able to obtain an instruction book on the Bayeux stitch and an embroidery kit from Chantel James of Bayeux Broderie. I have never seen the original Bayeux Tapestry, nor the Victorian reconstruction (c.1885-6) which now hangs in the Reading Museum; in a way, I think that is good as I have no preconceptions. However, from what I have seen from photos and an excellent book: '*The Bayeux Tapestry Embroiderers' Story*' by Jan Messant¹, I have begun to grow very fond of the rather cartoonlike figures and animals and found that the stitch - which is a stem stitch outline with a laid and couched stitch interior - easy to do. Very soon, I made my first proper sampler, which was, I am glad to say, approved by the project team.

Since then things have moved on quickly and after an email was sent out on my behalf, by the C&TA, to all members on their e-mailing list, the initial five volunteer names I had collected, were quickly joined by another 53. Three practice meetings have now been arranged at the Castle starting in late September.

Dr Tim has been working on a storyline over several months and very soon an artist will be commissioned to make the drawings for the wallhanging.

The aim is to produce 10 embroidered panels (each measuring 50 x 150 cm) focusing on the story of the eleventh century East Anglian leader, Hereward the Wake. They will be joined together and then hung behind the dining table in the reconstructed banqueting hall, for all to see, when the exhibition opens at Easter 2020. Although the panels will only involve some of the volunteers, it is hoped that with the help of the rest, this will become a large community project with

many other textile activities undertaken by everyone, young and old, so please spread the word around the East Anglian community and beyond.

The amount of interest already shown in this huge project has been amazing. I am sure that after the initial practice period and once the panel makers have been identified, there will be many other opportunities for even more people to become involved. I understand that details of this will appear on the newly designed Norwich Castle website.

After a hectic six months and a perpendicular learning curve, I am happy and relieved to say that a magnificent Norwich Textile is now on its way to being made and I would personally like to thank the C&TA for assisting in gaining so many enthusiastic volunteers. As a result of the initial round robin email, we now have skills encompassing embroidery, quilting, dyeing, spinning and weaving which, I am sure will contribute enormously to the execution of this huge task.

So, had Dr Tim's mother's cat not come home after a night out on the tiles, she would not have met up with me back in March to ask if I might be interested in making a couple of small pieces for an exhibition at the Castle and this amazing project could have passed me by.

Jacquie Harvey BEM

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1. Messant, Jan, *The Bayeux Tapestry Embroiderers' Story*, 2010, Search Press.

Two short YouTube videos entitled: *Norwich Castle: Gateway to Medieval England* (May 2016 & March 2017) relate the Castle's history and what is intended over the next two and a half years for the Castle Keep. Norwich Castle Museum and Art Gallery: www.museums.norfolk.gov.uk/norwich-castle



Jacquie Harvey's beautiful Bayeux Tapestry sampler created for Norwich Castle Keep tapestry project with designs from *The Bayeux Tapestry Embroiderers' Story*, by Jan Messant, using a stem stitch outline with a laid and couched stitch interior.

Over the next few years, Jacquie is leading a team of nimble volunteers who will create a range of embroidered samplers and a hanging featuring the story of the eleventh century East Anglian leader, Hereward the Wake, for the refurbished Castle Keep.

The Angela Lynne Collection of Childhood: A Norfolk Aladdin's Cave



Over the past 45 years, Angela Lynne (above) has amassed a collection of beautiful vintage children's clothes. These finely-made classics date from the early to mid-twentieth century, and recall the days when little girls wore exquisite smock dresses (below left) and little boys were buttoned into buster suits with kid shoes, or frilled shirts and shorts (below right).



Visitors are surprised to find what is, without doubt, the largest and only comprehensive collection of fine nursery clothes in the country, hidden in the heart of rural Norfolk. The Angela Lynne Collection of Childhood is extremely specialised as it covers a very specific time period and type of childhood. It dates from 1920 to 1970 and encapsulates the beautiful classic garments worn in nanny-maintained British nurseries of this fifty-year span. I think of it as a Christopher Robin (1920s) to Prince Charles (1950s) era.

Over 45 years, I have personally collected and amassed thousands of garments, each one charmingly made, whether it be a small silk ankle sock or a meticulously tailor-made linen coat; every garment produced from the subtlest of fine materials, and in pastel shades of dusky blues, muted pinks and faded greens.

Probably the two most outstanding features are, first of all, the sheer variety of different smocking stitches – cable, outline, stem, wave, trellis – formed into innumerable patterns and, secondly, the vast range of fabrics used. Silks – raw, slub, shantung, tussore – cottons in lawn, muslin, voile, organdie – and for outer garments: velvets, mixtures of wool, felt, flannel and tweed. The best pliable kid for shoes; swansdown for trimmings and powder puffs; rubber duck for pram hoods; thick canvas for carrycots; gabardine for school mackintoshes. It is all under one roof.

The best way of displaying all these garments is to set them into appropriate tableaux. I might have a seaside scene with a couple of mannequins dressed in sun suits and gingham dresses tucked into knickers. They would be backed up by a child's 1930s deck chair, sun hats, rubber bathing caps, wooden spades, paper flags, a scattering of sea shells. The background brings the outfits to life by its evocative setting. Another atmospheric tableau is a children's tea party. The frillest of Princess Elizabeth party dresses and Fauntleroy satin suits grouped around a miniature table decked with a sprigged bone china children's tea set, tiny vintage crackers and even old invitation cards and beautifully-made paper hats; to say nothing of fancy dress outfits for Norwich's annual Lord Mayor's Show. This treasure trove, this Aladdin's Cave, lies and waits in the upper rooms of my home, twenty miles south of Norwich, to be appreciated and re-kindled by memories of the past.

Maybe not just the past. The Duchess of Cambridge's clear preference for dressing her young children in the most classical and formal way, might shed renewed light and interest on my 'museum' from which these modern replicas are based.

Angela Lynne

Angela's beautifully illustrated book, *Nursery Days*, was published by George Lynne in 2014. The Collection of Childhood is available for viewing by researchers and small groups of special interest groups. www.angelalynne.co.uk

Researching Norwich's Textile Industry 1750 - 1840



Clouded callimancoes

Clouded callimancoes fabric swatches, Norwich worsted pattern book (c. 1794), patterns 1900-1905, John Christopher Hampp, 1750 - 1825 [Col.50, acc. 65x695.2]



Camblets

Fine single camblets, Norwich worsted pattern book, John Tuthill & Son(s), c. 1790-1793 [Col.50, acc. 65x695.3]



Fine tapizados

Fine tapizados fabric swatches, Norwich worsted pattern book (c. 1785-1831), patterns 136-137, manufacturer unknown, c. 1786-1793 [Col. 50, acc. 65x695.1]

The confinement to his cabin for six weeks of the Edinburgh-born John Miller, the fifth officer on the East India Company ship, *Marquis Camden*, by a tyrant of a ship's master seems an unlikely starting point to a project on the Norwich textile industry; especially as Miller had nothing to do directly with the city's trade. Sometime after the publication of Captain Miller's autobiography, *Chronometer Jack: The Autobiography of the Shipmaster, John Miller of Edinburgh (1802-1883)*, (which I co-edited in 2007 when working in Glasgow), Geoffrey and Margaret Nobbs, volunteers at Great Yarmouth's Time and Tide Museum, contacted me to say they had transcribed the *Marquis Camden*'s log book which recorded the ship's voyage from the Thames to Bombay (Mumbai), India and Canton (Guangzhou), China in 1824-1825 and Miller's detention. It was Geoffrey and Margaret Nobbs who enthusiastically told me about the German-born Norwich master weaver, John Christopher Hampp, who imported stained glass from the Continent in the early nineteenth century.

Having moved back to Norfolk – my home city is Norwich – I thought this a worthwhile research project. Spending time investigating Hampp's adventures in Napoleonic Europe, I wanted to know more about the Norwich manufactories. I had no idea that city's textiles trade was global in scope, reaching into Europe, to China and to the Americas. With a background in maritime history (my doctorate was obtained at Leicester University's Department of English Local History), I focused first on the overseas trade during the period 1750 to 1820, collecting data on shipping in local newspapers as a first step towards reconstructing Norwich's trading networks.

During a visit to the Norfolk Record Office's conservation studio, I saw my first Norwich pattern book. I was amazed by the vibrant colours of the swatches it contained, but completely baffled by its meaning. After meeting Cathy Terry, senior curator at Strangers' Hall Museum, who keenly championed my research - and with invaluable technical help from Sue Kerry, an archivist, textile historian and professional weaver - I spent most Thursdays over the next two years collecting data. The possibilities for using these books as business records soon became apparent. I decided to first concentrate on the primary sources, draw my own conclusions, and then see how they compared with past research. Having no background in weaving, much time and effort had to be put into decoding technical terms and numbers in a variety of documents.

While I developed the research, Geoffrey and Margaret Nobbs transcribed a large number of documents for me, particularly those relating to Ireland's considerable yarn trade with Norwich, and to Stannard & Taylor, merchant manufacturers in St Giles Street. Besides the pattern books and the shipping databases, I created others relating to textile occupations, the Irish yarn trade, John Taylor's yarn factoring business in Muspole Street, Stannard & Taylor's European and South American trade in Norwich stuffs, the Gurneys' marine insurance business which covered textile exports, prosecutions of spinners, reelers and putters-out, the work of weavers, and so on. To add to this work, David

Cubitt, a historical researcher in Norwich, generously sent me many articles he had transcribed from the local press concerning various trades from hotpresser to heavel and sley (heddle and reed) maker, to dyer, and to weaver while C&TA's Helen Hoyte and Jean Smith freely shared their own research.

Pattern books in the V&A Museum, the Netherlands and Sweden have added to my knowledge of the subject. In 2016, I spent a month at the Winterthur Museum, Gardens and Library in Delaware, USA, on a research fellowship to study a half dozen Norwich worsted pattern books and many business records held there. Until this research trip, I had very little information about Norwich's North American trade. Working with the Winterthur librarians, Jeanne Solensky and Laura Parrish, we made discoveries about the books which we all got quite excited about. One purported to have come from the Norwich house of Booth & Theobald, which after detailed examination, was found to have been created by Charles Tuthill, a manufacturer bankrupted in 1809.

My visit followed an invitation from Linda Eaton, the John L. & Marjorie P. McGraw Director of Collections and Senior Curator of Textiles, whom I met in the Norwich Castle Study Centre when she visited the city to see the pattern books and fabrics in the museum. Linda proposed to a colleague, the conservation scientist, Assistant Professor Jocelyn Alcantara-Garcia, at Winterthur and the University of Delaware, to commence a study of dyestuffs by analysing swatches in the pattern books. Jocelyn focused on the scientific side of the project, while I concentrated on the historic.

My latest collaboration is with Aviva Leigh, a Norwich teacher and textile maker. We are conducting a structural

analysis of fabric swatches in Norwich pattern books with the aim - based on our learnings - of Aviva reconstructing, through weaving and dyeing, three examples of worsted stuffs: a *camblet* (a plain weave fabric used for clothing and furnishing), a clouded *callimancoe* (notable for its rich, colourful stripes) and a striped *camletee* (a lighter camblet woven with coarser yarn). This should give us a greater understanding of the methods used to produce 'Norwich Stuffs' and give a sense of how these pieces would have appeared and felt. I am also working on an eighteenth century manuscript and collection of swatches in the Bibliothèque Forney, Paris. Gian Batta Moccafy, a Piedmontese merchant, travelled around France, the Low Countries and England, including visiting Norwich, during 1766 and 1767. Moccafy studied production methods and collected swatches from the various manufactories he visited. Moccafy's notebook was discovered in Turin, Italy and translated into French. Ann Nix is currently translating this into English, as well as transcribing an unrelated journeyman weaver's pay book from 1769. The structural analysis project and a visit to Paris to study Moccafy's manuscript are being supported by the 2017 C&TA's Geoffrey Squire Bursary.

Besides this funded work, my future plans include completing my study of Norwich weavers, understanding more about the making of a wide range of fabrics, with the aim of creating a dictionary of Norwich fabrics, investigating records relating to Great Yarmouth's customs and port records to 1780, in The National Archives, Kew, using a grant awarded some time ago by the Norfolk and Norwich Archaeological Society and eventually gathering this extensive research into a book.

Dr Michael Nix



Aviva Leigh and Michael Nix were awarded a joint project to support a technical analysis of Norwich pattern swatches and recreate up to four patterns of usable lengths of cloth.

Geoffrey Squire Memorial Bursary Award Winners

C&TA is delighted to be able to support important research into the history of eighteenth century Norwich textiles through the awards of the first Geoffrey Squire Memorial Bursary.

Historian, Dr Michael Nix was awarded £700 to assist in his research into the Norwich textile manufacturers whose pattern samples were included in the Moccafy pattern book, 1766, now held in the Bibliothèque Forney, Paris. Compiled by an Italian merchant, Gian Batta Moccafy, this pattern book sets Norwich textile manufacture in a wider European context.

A joint award of £1300 was made to Aviva Leigh, teacher and textile maker, with Michael Nix, to support technical analysis of four important Norwich textile pattern swatches, looking at dyes, fibres and weave structures, etc. On the basis of this research, Aviva Leigh will then weave up to four patterns of usable lengths.

All data from this research will be added to a planned dictionary of Norwich textiles by Dr Nix.

Jenny Daniels

Imperial Russian Dress in the Eighteenth and Nineteenth Centuries

In September 2016, I had the opportunity to visit Moscow and St Petersburg. A full and fascinating itinerary included a tour of the Kremlin Armoury, one of the oldest museums in Moscow (dating from 1851), where nearly 4,000 items of decorative and applied art of Russia, Europe and Asia, from the fourth century to the early twentieth century, are impressively displayed. The most appealing and surprising to me, were the post-Petrian costumes which, in style, echo closely European fashions of the eighteenth and nineteenth centuries.

Peter the Great (Tsar Peter I ruled 1682-1725) determined to modernise his country, issued an edict in 1701 to replace traditional Russian dress with the fashionable 'Saxon and French' styles he had witnessed on his travels in Europe.¹ In particular, he was inspired by the court of Louis XIV. Russian men's full length *caftans* were exchanged for European-style coats (*kaftan*),² waistcoats (*camisole*), knee breeches, shirts with lace *jabot* and cuffs, long silk hose, high-heeled shoes and wigs.

Especially well-preserved and displayed were two costumes belonging to Peter I's grandson, Peter II (ruled 1727- 1730) who had died aged 15 from smallpox. For fear of infection, his *kaftan*, *camisole* and quilted coat (*beshmet*), survive intact and left untouched for many years (Pic 1).



Pic 1. Kaftan and camisole. France. 1727 - 1730. Emperor Peter II died of smallpox at the age of 15 years. Brocade, silk; gold embroidery, applique work.

All illustrations by Jean Smith

Not on display were the indignant expressions of all males - clergy and peasants excluded - who had to obey another aspect of Peter I's reforms, the ban on beards and moustaches in 1705. Many Russian men believed that it was a religious duty to sport a beard. It was possible for them to keep their 'pride and joy' by paying an annual tax, the amount depending on their status. Special copper or silver tokens were minted from 1724, to be carried by those who chose to pay this tax. 'The bearded' (*borodoráia*) tokens bore an image of a beard and moustache, the year and the legend 'money received'.³

Russian women were initially resistant to the newly-imposed fashions, having to give up their time-honoured, body-concealing *sarafan*, sleeveless jackets (*dushegrya*) and headdresses (*volosnik*) to adopt dresses with low necklines, short sleeves and narrow waists. Yet there was a plus side to

the changes; women could now leave their secluded lives and attend public functions, such as assemblies and balls, which were new types of meetings introduced by Tsar Peter.

Sumptuous wedding and coronation dresses, dating from the early seventeenth century to the late nineteenth century, illustrate how closely European styles were adopted. Two eighteenth century coronation dresses - one of Empress Catherine I, second wife of Peter the Great (Catherine became co-ruler in 1724 and reigned after Peter's death 1725 – 1727), and that of Empress Anna Ioannovna (sole ruler between 1730 – 1740) - both have close-fitting bodices, low-cut necklines, very short sleeves and wide bell-shaped skirts. These skirt shapes were achieved by the use of whalebone hoops sewn into the underskirt. Catherine I issued an order that at her modest assemblies: 'No ladies are to get drunk upon any pretence whatsoever, nor shall gentlemen be drunk before nine'.⁴

Three dresses show the use of panniers to support the extravagant skirt widths - some up to 1.5 metres - and with hems as much as five metres in circumference. The superb coronation dress worn by Empress Elizabeth I (sole ruler 1741 – 1762) in 1742, is made of silver brocade, silk, gold lace; weaving, embroidery and was worn with sumptuous hand-made silver lace mantle, 5.18 metres long and weighing



Pic 2. Coronation dress. Russia. 1742. Empress Elizabeth Petrovna (reign 1741 – 1762), daughter of Peter the Great and Catherine I. Silver brocade. Sleeveless with a low neckline and lace trimming. The handmade silver lace mantle is 5.18 metres long and weighs five kilograms.

five kilograms (Pic 2). Empress Elizabeth, who was Peter the Great and Catherine I's daughter, spent vast sums on her wardrobe: 'At her death she left a wardrobe of over 15,000 dresses, two trunksful of silk stockings; a pile of unpaid bills...'⁵ Shades of England's Queen Elizabeth I here?

Both the wedding and coronation dresses worn by the renown Catherine the Great (reign 1762 -1796) also emphasize the pannier style. Catherine's 1745 wedding dress is of silver brocade embroidered with silver thread; her superb coronation robe of 1762, also silver brocade, is enriched with double-headed eagles embroidered in gold on applique-work lace (Pic 3). Although made of silver brocade -



Pic 3. Coronation dress. Russia. 1762. Empress Catherine the Great. Brocade; embroidered in gold with double-headed eagles.

the privilege of the Imperial Family - silver thread wirework and embroidery, the 1826 coronation robe worn by Alexandra Feodorovna (born Charlotte of Prussia), Empress consort of Tsar Nicholas I (reign 1825 - 1855), is in the high-waisted Empire line style, a fashion prevalent in Europe in the early nineteenth century (Pic 4).



Pic 4. Coronation dress. Russia. 1825. Belonged to Empress Alexandra Feodorovna, wife of Tsar Nicholas I (reign 1825 - 1855). In the high-waisted Empire line style, a fashion prevalent in Europe in the early nineteenth century, brocade, silver thread; wirework, embroidery.

Having a long train - and truly exquisite - is the 1856 coronation dress of Maria Alexandrovna (Marie of Hesse), wife of Tsar Alexander II (reign 1855 - 1881). Longer sleeves were adopted for this occasion, as well as for the coronation gown of 1896, worn by the granddaughter of Queen Victoria (Alix of Hesse) who became the last Tsarina Alexandra Feodorovna, wife of Tsar Nicholas II (reign 1894 - 1917) (Pic 5).



Pic 5. Coronation dress. Russia. 1896. Belonged to Empress Alexandra Feodorovna (Alix of Hesse), wife of Tsar Nicholas II (reign 1894 – 1917) and the last Tsarina. Brocade, silk, silver thread, thousands of small pearls, lace; embroidery, threading.

Nicholas' impressive coronation uniform is displayed alongside Alexandra's gown. It was poignant, sobering, seeing these costumes, to reflect on the tragic fate of this imperial couple and their children in the cellar at Ekaterinburg in July 1918.

If 'fashion is the mirror of history', as supposedly stated by the French Sun King, Louis XIV, there is much to consider when viewing these fabulous costumes and be grateful that museums, including at the Shirehall Costume and Textile Study Centre in Norwich, take such good care of our costume heritage.

Jean Smith

1. www.vam.ac.uk/content/articles/m/mens-court-dress-russia-1720s-1917/
2. *Caftan* described as a loose-fitting garment and derived from the Middle East. Confusingly, the term *caftan* is used for Russian Tartar-style full length robes worn until Peter the Great's sumptuary reforms of the early eighteenth century, as well as later European-style coats. The spelling *kaftan* has been used for later coats to avoid confusion.
3. Hawkins, Walter, Russian Beard Token in *The Numismatic Chronicle and Journal of the Numismatic Society*, Volume VII, April 1844 - January 1845, 153-155.
4. Ritchie, William K and Marjorie Reeves, *Russia Under Peter the Great*, New Jersey, Prentice Hall Press, 1979, 85
5. Kliuchevsky, Vasili O, *A Course in Russian History: The Time of Catherine the Great*, Abingdon & New York, Routledge, 2015, 85

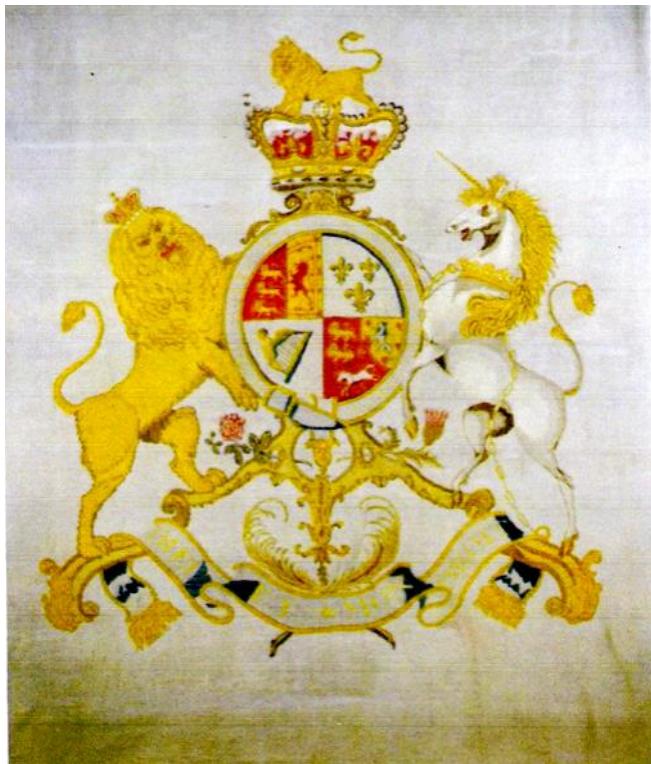
Further Reading

Goncharenko, VS and VI Narozhania, *The Armoury: Moscow Kremlin State Museum: A Guide*, Moscow, Red Square Publishers, 2000

In the Russian Style, edited by Onassis, Jacqueline, London, Thames & Hudson, 1977

The Royal Counterpane: A National Treasure

Norfolk Museums Service collections have a wealth of fascinating items, many unseen by the public. Of particular interest to the C&TA is a unique textile known as The Royal Counterpane. Manufactured in the late eighteenth century when the textile industry was the lifeblood of Norwich, this finely woven and decorated bedcover marks the beginning of the city's later success in making the great nineteenth century Norwich shawls.



Pic 1. Embroidered Royal Coat of Arms on The Royal Counterpane woven in silk and wool cashmere and hand embroidered. Royal Arms of George III, supported by a lion and a unicorn and surmounted by a large crown and quartered with the arms of England (lions passant guardant) and Scotland (lion rampant); Ireland (harp); three fleurs-de-lis (for France) (only abandoned by George III in 1801) and in the bottom right hand quarter, the arms of Hanover with two lions passant guardant (for Brunswick), a lion rampant with semy of hearts (for Lüneburg), a horse courant (for Westphalia) and in the centre is the crown of Charlemagne (the Holy Roman Empire).
Castle Museum [NWHCM: 1895.41]

Pamela Clabburn found a large box in a neglected attic, covered in spiders' webs and mouse droppings, it contained a grubby bundle

In 1961, Pamela Clabburn, newly appointed assistant curator at Strangers' Hall Museum, found a large box in a neglected attic, covered in spiders' webs and mouse droppings, it contained a grubby bundle. Unwrapped, to Pamela's astonishment, a twelve foot square of fine silk

and wool cloth, with a large colourful Royal Coat of Arms in the centre was revealed (*Pic 1*). The surrounding deep border had beautifully intertwined trailing roses, thistles and laurel leaves, separated by tiny Garter stars and in each corner was the Royal Cypher of King George III (1760-1820) (*Pic 2*).

P J Knights 'had presented a gift of an embroidered counterpane to King George III and Queen Charlotte, which had graciously been accepted'

Nothing was known about this object. In the Museum's Accession Book, '*a large textile*' had been entered when the Bolingbroke collection was given to the museum in 1922. Further research in the *Norfolk Chronicle*, dated 26 April 1792, found an account of an audience at Buckingham Palace when a Norwich manufacturer, P J Knights: '*had presented a gift of an embroidered counterpane to King George III and Queen Charlotte, which had graciously been accepted*'. This recognition by royalty of the city's textile industry, was to bring Norwich national acclaim.

Many other newspaper references were found. In 1788, it was reported that a prominent master weaver, Alderman John Harvey of Colegate, had been highly commended: '*for being the only weaver capable of weaving a very fine yarn, spun by Miss Ann Ives*', for which she had received a silver medal from the Royal Society of Arts.

As the finest cloth was required to make The Royal Counterpane, presumably Harvey's skills produced the quality needed by Knights, his neighbour in Colegate. The colourful design was then embroidered by highly-trained local girls (*Pic 3*). It was also reported in the 1780s that Harvey was anticipating the rising fashion for shawl-wearing and proposed using this fine cloth of silk and worsted, which he called '*shawling*' to challenge the expensive cashmere shawls coming from India.

Philip John Knights, noted as a woolcomber and entrepreneur, was first commended in the newspapers for copying Indian embroidered counterpanes and shawls. In 1791, he had presented an embroidered counterpane to the Royal Society and was awarded a silver medal. In May 1792, he had a copy made of his Royal Counterpane to display at the *Arts and Sciences Exhibition* in London. The counterpane was then returned for exhibition in Norwich.

Philip John Knights was appointed Shawl-manufacturer to Queen Charlotte at one of his several Royal audiences

Dr Michael Nix, in his comprehensive research into the eighteenth century Norwich textile industry, believes that



Pic 2. A detail of the Royal Counterpane border with beautifully intertwined trailing roses, thistles and laurel leaves, quartered by Garter stars. One of four embroidered borders with the Royal Cypher of George III (not shown) in each corner.

Line drawing by Philippa Sims



Pic 3. The Little Norwich-Shawl Worker by Joseph Clover, 1815, engraved by Thomas Overton, 1826. The Royal Counterpane was hand embroidered by highly skilled young Norwich girls.

Castle Museum [NWHCM : 1950.87 : B]

this must be the counterpane that Pamela Clabburn found in Strangers' Hall. Could the Bolingbroke family, who had been weavers in the nineteenth century, have acquired the counterpane after the Norwich exhibition in 1792 and stored it in the Strangers' Hall attic when they bought the Hall in 1899?

There are many newspaper references to Knights' successful activities, including his several Royal audiences – at one he was appointed '*Shawl-manufacturer to the Queen*'. In 1793, Queen Charlotte and the Princesses visited Knight's exhibition at his New Bond Street emporium in London – a distinguished affair attended by many of the aristocracy. Knights was highly commended for its grandeur and for giving employment to young girls who were on show demonstrating embroidery. The *Norfolk Chronicle* listed the gentry who ordered 'counterpanes, dresses, scarves and shawls' from Knights, including Lady Hobart of Blickling. The Blickling Counterpane was cut up and can be seen in the Chinese bedroom at Blickling Hall, with the Hobart Arms on the bedhead and a valance made of the decorated border.

The Royal Counterpane in the Norwich Museums' collection [NWHCM: 1895.41] is complete and has been professionally conserved. Made of 'shawling', it has a silk warp and a worsted weft. It measures twelve-foot square, has no joins and is surrounded by heavy silk fringe. In the centre, the Royal Arms of George III, supported by a lion and a unicorn and surmounted by a large crown and quartered with the arms of England, Scotland, Ireland and three *fleurs-de-lis* for France; in the bottom right hand quarter the arms of Hanover with the crown of Charlemagne. A beautiful 30 cm deep surround border contains intertwined trailing roses, thistles and laurel leaves, joined by Garter stars. In each corner of the border is the Royal Cypher of George III.

At the end of the eighteenth century, because Royal patronage had encouraged the rising fashion for shawl wearing and because of PJ Knights' efforts and John Harvey's cloth, Norwich was a leader in marketing shawls.

Sadly, the glories of the great historic Norwich textile industry have largely been forgotten. The nineteenth century saw its final flowering in meeting the demand for fashionable shawls. The C&TA has been successful in encouraging public interest in these great shawls.

This rare Royal Counterpane should be seen by the public; it is a powerful reminder of the great achievements of the old manufacturers and the many skilful craftsmen who worked in the industry.

Sole Survivor: Tales from the Costume Department

'What size are you after?' Usually this is the first question one is asked in a shoe shop after showing an interest in a pretty pair of slippers or hearty climbing boots. My answer these days is necessarily vague, '38, 39, 40? Used to be a '6' in the old days.' The sizing of feet is based on no recognizable set of rules – I don't know when or how these were arrived at – perhaps you can tell me? I usually leave the shoe shop in a bit of a bate, having found that, 'in this model, madam', I am apparently a size 42.

Imagine going out to buy 40 pairs of shoes for 25 different people; sizes ranging from an old-fashioned 3 to 13 (for the men, usually). The heart sinks, knowing that there will be many return trips to many shops, to change size, find its unavailable, try different styles ... and so on.

As a theatre costume supervisor of 40 years' experience, shoes are probably the biggest single problem. Costume covers all aspects of clothing and accessories – from underwear (if visible), handbags, jewellery, handkerchiefs, parasols (but not umbrellas; they're for props to sort out), hats, bandanas – if you wear it, we supply it. But my theme here is footwear. I have a couple of illustrations of memorable shoe events for you as a theatrical sole survivor.

Joseph and the Amazing Technicolor® Dreamcoat

Some years ago, I was lucky enough to be asked to supervise the costumes for the 1991 West End revival of Andrew Lloyd Webber and Tim Rice's musical of biblical proportions, *Joseph and the Amazing Technicolor® Dreamcoat*, to be designed by Mark Thompson and directed by the late, great Steven Pimlott, OBE.

Steven and Mark wanted to base the costumes for Joseph's brothers and wives on a mash-up of old-fashioned bible story illustrations and American West hoedown clothes

Anthony van Laast was to choreograph and Jason Donovan was to star. There was very little time to prepare this show, just six weeks from initial design to the first stage rehearsal. The London Palladium had become available at short notice and Andrew Lloyd Webber wanted to get a show in to 'hold' the theatre for what he thought might just make a six-month run.

Steven and Mark wanted to base the costumes for Joseph's brothers and their wives on a mash-up of old-fashioned bible story illustrations and American West hoedown clothes. The Potiphar scenes reflected a sort of black and white movie look with heavy Egyptian influences (men in kilts, shendyts) with Mrs Potiphar in a slinky black sequin number. We had a



Charlotte Bird sourced 40 pairs of brightly coloured Doc Martens boots for the cast of the 1991 London musical Joseph and the Amazing Technicolor® Dreamcoat. By the time the boots arrived, the wardrobe colour had changed to white.

Image courtesy of Vugluskr on en.wikipedia, via Wikimedia Commons

ball with the go-go costumes for the prison scene, set in a bonkers 1960s night-club. All these themes reflected the musical references of Andrew Lloyd Webber and Tim Rice. The whole show was a treat for the eyes.

Joseph was written as a cantata for the boys of Colet Court Prep School (now St Paul's Juniors) and its original running time was about forty minutes. To justify the ticket price that these shows command, it was felt that at least another twenty minutes should be added, which, plus interval would just about pad it out enough for a good night out. In order to do this a megamix was added; basically all the numbers from the whole show again, now remixed to a throbbing disco rhythm (well, it was the early '90s).

Of course, no-one really knew what this should look like, but we decided that the multicoloured *Joseph* theme should prevail, so the whole cast (about 40, I think) was kitted out in brightly coloured 'club' kit. In some cases, this loosely reflected their *Joseph* characters. I was asked to get hold of Doc Martens as they had a funky feel at the time, however they should be colour co-ordinated with the clothes.

So, massive charts were drawn up to correlate sizes with colours and I had a series of long phone calls with the immensely helpful people at R. Griggs of Wollaston, Northamptonshire. 'Yes, of course they could help' and sent me many colour swatches and leather types and so on. Remember, we now have about two weeks until we're on stage.

So, fingers crossed, chaps, here we go... We're into potential shoe mayhem. The shoes arrive, they look fantastic and they (mostly) fit. Hurrah!

The fly in this ointment is that, in the interim, whilst R. Griggs are having a whale of a time cutting, clicking, gluing and stitching an unfamiliar multicoloured world, the powers-that-be have decided that the colourful megamix doesn't work, it looks a mess – so – what shall we do?

Turn it all white, is what they do. Massive shopping expeditions ensue. White disco wear is provided and I, with my lovely assistant, spend a day crouching in a filthy lightwell behind the Palladium stage door trying to dye 40-odd pairs of multicoloured Dr. Martens' white. R. Griggs use oiled leather. Oiled leather does not take shoe dye or car spray paint, we discover. It goes on but it doesn't dry. We try everything – hair dryers, fan heaters – nothing works, and because the shoes are still tacky they're rather dangerous for energetic dancing as they stick together and cause tumbles.

Another massive shopping expedition, with all the usual shoe buying problems and forty pairs of white trainers are supplied: dancers delighted, production team happy, show goes with a huge bang and is a wild success, running for years. Forty pairs of handmade sticky white unusable Doc Martens, go into the bin.

Sunset Boulevard

Anthony Powell is a multi-Oscar winning costume designer famous for, among others *Death on the Nile*. He is to all intents and purposes a charming chap, with many amusing anecdotes from his long career. In 1993, he was asked by Andrew Lloyd Webber and Trevor Nunn to design the costumes for their new musical *Sunset Boulevard*, opening at the *Adelphi Theatre* in London's West End.

This time *all* the costumes were to be made; no massive shopping expeditions. I had a marvelous colleague who took care of the men's clothes; I was overall in charge of making the ladies' costumes.

'Making' included all footwear and Anthony wanted to use an old friend of his, the theatrical shoemaker, Carlo Pompei, who was based in Rome. Carlo is every bit as gorgeous and charming as you would expect, nothing was too much trouble. He was very keen to come to London to discuss designs and take all the necessary measurements. Carlo and I enjoyed many phone conversations and he was happy to come to London for fittings. All was going swimmingly.

About one week before we were due on stage, I talk to Carlo about delivery:

'Not to worry, the shoes will be there in good time'.
Two days before we were due on stage, I called Carlo,
'Where are the shoes, dear Carlo?'
'They are in London', I am told by his secretary, Carlo
being away.
'But not here, with me, in my office.'
'Yes, they're in Wimbledon.'
'Wimbledon?' I think '*Not very convenient for Cambridge Circus*'.
'Whereabouts in Wimbledon?' I ask (*nervous*).
'Carlo, he think save you money for delivery and he send
with his - how you say? - nephew, who study at English
college in Wimbledon. He have them in suitcase.'
'Oh, I see' (*very nervous*). 'What is the name of this
college?'
'One moment, I check.'

This went on for a while. Eventually, I was given a number, called the college and was told I couldn't speak to the nephew until his break. I called back. Now, why does a young Italian nephew come to a language college in Wimbledon? Because he can't speak English. Any Italian I have is disappearing fast.

Finally, after much to-ing and fro-ing, I get hold of the nephew's landlady's number, and by now, verging on hysterical, attempt to ask her if she'd check on top of Carlos' nephew's wardrobe to see if there were two grey suitcases with about 80 pairs of exquisite handmade shoes inside. I don't think she was terribly impressed by my telephone manner and suggested, in certain terms, that I call back tomorrow. I had a large gin and a bit of a lie-down.

The following morning I'd calmed down a bit and tried again. This time, the landlady realizing that she wasn't talking to a certifiable escapee lunatic, proved extremely helpful and we arranged to courier the shoes to the *Adelphi*.

All the shoes fitted perfectly, looked fantastic and were a triumph. Although, I wonder what the cost to my blood pressure was?

I really should bear these and many other shoe-related tales in mind next time I'm asked what size I take – somehow I don't and am still irked by the irrationality of it all. Happy shoe shopping.

Charlotte Bird

*Snippets of Jason Donovan's 1991 Joseph Mega Remix, theatre director, Steven Pimlott OBE and Anthony Powell's costumes for the original 1993 *Sunset Boulevard* can be seen on YouTube.*

A full length film version of Joseph and the Amazing Technicolor® Dreamcoat, 1999, starring Donny Osmond, Joan Collins and Richard Attenborough is available on DVD.

A Passion for Natural Dyeing

I have been a textile maker as long as I can remember, having been taught to do simple sewing and knitting by my mother at a very young age. It became a passion and I made most of my own clothes. Going to a small girls' grammar school however meant that I was persuaded - code for told - by my headmistress that, 'My dear, you do this in your spare time, science is what you ought to do as a career'. So, reluctantly I did what I was told, took a science degree and taught science, mainly chemistry, for a large part of my working career.

I continued to make my own clothes and over time completed colour and style training and tailoring. Along the way, I took up spinning and weaving. Finally, I was introduced to natural dyeing one summer in a glorious garden in Wales. Suddenly everything came together. I now had the ability to make my own yarn and fabric; so I could follow the whole process through from fibre to a finished item of clothing. This day made me realise I could dye any fibre, any colour I wished.

I continued to learn from experts in different processes; being particularly inspired by a lady on the Isle of Harris, in the Outer Hebrides, who taught me dyeing as it was done for the world-famous tweed. Increasingly, I strove for perfection in my dyeing and have become very appreciative that I do have that background in chemistry.

To me, it is fascinating that until British chemist, William Henry Perkin (1838 – 1907), accidentally stumbled across purple mauveine, the first synthetic dye in 1856, natural materials - be they plant, animal or mineral - were the basis of *all* dyes. In fact, we have only lived with synthetic dyes for 160 years of history. Natural dyes have been used since ancient times. Last year, an indigo-dyed woven cotton fragment from Peru, was dated to 6,000 years ago¹.

The sophistication of textiles dating from the medieval period, can be seen in a woven silk 'lion strangler' fragment on display in the Victoria and Albert Museum, London. It contains dark blue, yellow, red and green colours and is thought to have been made in Syria, between AD 780 to 900². Unfortunately, few ancient textiles survive in damp climates, although there are some examples that have been found in Roman, Saxon and Viking archaeological sites.

In 2014, my husband and I returned to live in Norfolk and this was the second big event that spurred on my focus on natural dyeing. Norfolk is *the* place for natural dyeing in Britain, having had such an interesting history and real expertise over the centuries. Helen Hoyte, author of *The Story of the Norwich Shawl*, writes how in the nineteenth century, cloth and yarn made elsewhere was sent to Norwich to be dyed red, as nowhere else in the country could achieve the brilliant red, called 'Norwich Red', that was achieved by Michael Stark (1748 – 1831), a Scot, who settled in Norwich³. Stark was a chemist who clearly knew how to manipulate his dyeing to achieve great results. In the past, dyers kept their dye books secret - it was their livelihood. To this day it remains very difficult to duplicate Stark's particular rich red colour.

It is so nice to feel I am following the tradition and methods of dyeing which helped to make Norfolk such a prosperous county and I am able to use my scientific background, along with my passion for textiles, to make items that are a pleasure - from the process to the product - and of interest to others. I now spend time going back through my degree organic chemistry textbooks looking, with real interest, at chemical structures and even tracking down more books in my pursuit of achieving 'good' natural dyeing. I do not think my headmistress saw this coming when she gave me those wise words and as 13-year-old, neither did I.



Apple dyed wool skeins

We inherited a very old apple tree, named by the heritage apple identifying experts as a 'Laxton Superb', and this was a tempting dye prospect. Using the bark (left), leaves (centre) and 'apple core and skin' (right). I set up three separate dyebaths and this allowed me to get 15 colours from one tree.



Meadowsweet & Madder

I like the items I create to tell a story - and if that story relates to my home - so much the better. Nowadays, I concentrate on dyeing with plants from my locality, frequently my garden or lane, to achieve a range of colours from each. Natural dyeing works best with protein fibres, so is ideal for the wool that I favour. Silk, or nylon, can also be used.

Meadowsweet jumper set

*The lovely colours of this classic jumper - and hat, gloves, necklace, earrings and matching notebook - are all from a basic dyepot of meadowsweet (*Filipendula ulmaria*), a herb popular in Tudor times. Once the wool was dyed the basic mustard colour, I shifted the colour, using additives to produce a coordinating set. As the meadowsweet was the base of all the colours, they 'go' well together. The salmon pink, in the middle of the yoke motifs, is made from a weak concentration of madder - a historically important dye in Norwich. As you can see, I loved the effect and kept finding accessories to make with leftover yarn.*

Ethel M Mariet (1872 – 1952), a British weaver and natural dyer, wrote in the early twentieth century about the 'crude and ugly chemical dyes', such as mauve, which were increasingly being used. It was the traditional vegetable dyes that were her preference; to me, her words sum up what natural dyeing is all about:

'[Natural dyes] ... are alive and varied, holding the light as no chemical colour can hold it; and they are beautiful from their birth to old age, when they mellow, one with the other, into a blend of richness that has never yet been got by the chemical dyer and never will be'.⁴

There are several myths about natural dyeing that are best explained away:

Myth 1. No chemicals are involved. This one doesn't seem to go away, but of course, it is plainly wrong. Humans are made up of about 66 per cent of an important natural chemical – water, H₂O. A better definition for natural dyes is that the colourant is obtained from plant, animal or mineral sources.

Myth 2. Dyeing with natural dyes is completely safe. Untrue. There are poisonous plants. A common one, rhubarb, is frequently used for mordanting and the leaves are highly toxic, containing significant amounts of oxalic acid.⁶ So care and knowledge is needed when doing any dyeing.

Myth 3. Natural colours are dull. Well, they need not be. Just look at costumes and accessories in portraits before the 1850s to see the gloriously bright colours achieved. Consider the colours of Norwich shawls in vibrant Norwich red, or my meadowsweet jumper, to realise natural dyes need not be dull.

Myth 4. The dyes fade. Again, if dyed carefully, with proper preparation of the fibre and use of a mordant (to help the dye attach to the fibre), the result will in most cases, be a fast dye. Of course, if the dyed article sits in the hot sun or is washed on the hottest long wash cycle, it might fade, but so will the synthetic dye as in my expensive bedroom curtains.

Myth 5. You never know what colour you will get. There is some truth in this. For example, with wool, the breed of sheep and where the fleece comes from on the animal, will affect the dye uptake. Similarly, the growing conditions of the dye plant and the hardness of the 'natural' water, will affect the final colour. The key is to keep detailed records and take samples before setting out on a big project. Personally, I have found year-on-year very similar colours from the same dye plant.

Janet Major

For more images and details of Janet Major's natural dyeing: www.imagejem.blogspot.co.uk

1. <https://www.sciencenews.org/article/oldest-indigo-dyed-fabric-found>; <http://advances.sciencemag.org/content/2/9/e1501623>
2. V&A sample: <https://collections.vam.ac.uk/item/O93127/woven-silk-unknown/>
3. Hoyte, Helen, *The Story of the Norwich Shawl*, 2010, p.55
4. Mariet, Ethel, *A Book on Vegetable Dyes*, 1916, p.5
5. Now that we can identify the chemical structure of natural dye substances, they can be made synthetically.
6. Website to check if a plant is safe to use: www.thepoisonousgarden.co.uk

Views of Victorian Life: In the Dolls' House



Inside Awaiting Alice (1860): On the ground floor is a parlour. Upstairs is Bedroom 1, complete with a reproduction of Queen Victoria's wallpaper from her childhood bedroom at Kensington Palace, that she shared with her mother. In the attic, Sarah has created a complete dressmaking workshop, including a sewing machine and spindle.



With a love of all things Victorian, when embarking on my first 1:12 scale dolls' house project, I never dreamt what an amazing, fascinating place the world of miniature is. Creating small-scale dolls' houses is a worldwide tradition, spanning centuries and making use of myriad of materials for furniture and textiles for furnishings. Buy or make, online shops, dolls' house fairs - there are so many talented craftsmen and women creating everything from a miniature replica Queen Anne writing desk to a jelly that wobbles. I've surprised myself with the satisfaction I derive from making-to-scale – my own creations include a tiny Norwich shawl and silver chatelaine for my Victorian doll. Often pinching myself when I look at my projects and thinking, 'Gosh! I made that.' I have had encouragement from my friends and family, without whose support and input I couldn't have achieved my projects.

I have rich sources of inspiration at hand. Over time, I have built up an extensive collection of books and journals regarding all aspects of the Victorian era, including some that date from the nineteenth century, as well as many antique Victorian artefacts, such as china, jewellery, clothing, lace and buttons; even an original seal used by Queen Victoria just after her Coronation in 1838.

With such small details, a theme of *Alice in Wonderland* (1865) developed for a house name and project. *Awaiting Alice* is a 1860s, three storey, Victorian terraced house, based on our own home, and has been my biggest project challenge to date. Determined to be historically accurate, I used my knowledge of the mid-Victorian period, together with research into all aspects of domestic life - from period wallpaper to an outside toilet. My inspiration for *Awaiting Alice* has come from many sources:

Wallpaper - is mainly William Morris designs taken from my books. Bedroom 1 is covered with a replica of Queen Victoria's wallpaper from her childhood bedroom at Kensington Palace; permission was granted for me to take a photograph. I used PC software to reduce the images to 1:12 scale, then cut the paper into strips 1:12 of the width of a roll of wallpaper.

Floorboards – are genuine wood with adhesive on the back. These are bought ready-cut into lengths and then laid in sections.

Lace – all authentic Victorian lace is used for furnishings.

Fabrics – are sourced from my store, charity shops, vintage fairs etc, in designs that are 1:12 scale.

Curtains – can be drawn, if required. Curtain poles are created from cotton buds (minus the buds). These were wrapped in brown electrical tape with jewellery spacers for the brass ends, supports for the poles and the tie backs are made from painted hook 'n' eyes.

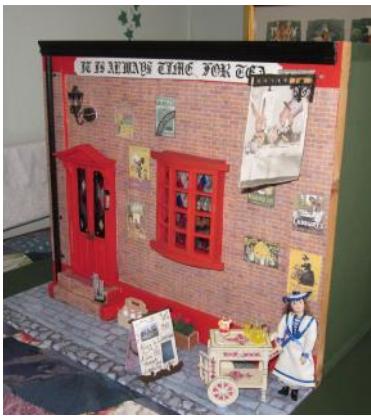
Household items - I have enjoyed using nature's materials for house details, e.g. dried acorn 'hats' painted for wooden bowls. Larch cones used for the Victorian Christmas decorations and tiny pieces of stone have been sprayed black for coal.

Water barrel - The most awkward piece I have made so far, is the water barrel for the backyard – created using a fish paste jar, left over wooden floorboards, cardboard and paint.

Awaiting Alice has a fully-furnished kitchen and a second bedroom (Bedroom 2), on the upper floor (left).

A bird's-eye view of the 1860s house backyard (right), looking onto the scullery, outside toilet, coal box and water barrel.





Another project, *It Is Always Time for Tea* is a Victorian tearoom (left), spanning the whole Victorian era (Victoria reigned for over 63 years between 1837 – 1901) and it lent itself to a further theme of *Alice Through the Looking Glass* (1871). I have incorporated various craft styles and, where possible, have used authentic Victorian textiles, as well as raiding the recycling box. Take a bit of dowelling, a bottle lid, some drawing pins and a crisp tube lid - and you have a tearoom table.

My new project is a Victorian vicarage and church, set up for a Victorian Christmas carol service – complete with a choir boy, whose chorister robes I made to resemble my Daddy's when he sang in the choir.

Whether depicting historical scenes, periods of life or a fantasized place and time, you can become entranced and captivated by your creations. The best reward for me is the pleasure my miniature projects have given to others. Maybe one day, my notebooks, diaries and photographs that I keep detailing my ideas and progress, will provide inspiration for others to continue this pastime.

Sarah Lain

It Is Always Time for Tea is an *Alice Through the Looking Glass*-inspired Victorian tearoom. The inside of the Victorian Tearoom is filled with carefully observed details, such as Queen of Hearts wallpaper and a Cheshire cat.

C&TA Resources Investigated... Detectives search for clues!



Costume Detectives Day (above).

C&TA models (below) with the help of their daughters during Dressing the Decades



Not a crime scene, but one of several events over the last year when members have been able to engage with our C&TA resource collection. Fifteen members spent a day in August as 'costume detectives', examining garments from the Victorian period, discovering the skills involved in making them and imagining the context in which they may have been worn. All taking part were very enthusiastic about the outcomes and we hope to repeat this event, focusing on another period.

Dressing the Decades was the C&TA's contribution to *Heritage Open Days* in Norwich this September. We gave two performances of a vintage fashion show in The Forum auditorium, in which 12 members modelled 36 outfits, dating from the 1920s to the 1980s. Our splendid models put on wonderful shows to full houses, accompanied by Joy Evitt's informative and entertaining talk on fashion history of the period. Both performances were greatly appreciated by responsive audiences; and the backstage crew and models had a very enjoyable time working together as a team.

Our C&TA resource collection continues to grow, thanks to donations from both members and others. This collection is not of museum quality but serves us well to publicise our Association, both in displays and events. Recent acquisitions are diverse but all evocative of their era, such as a 1960s trouser suit, a pair of Victorian drawers and a purple Biba handbag. All tell a good story on which we can base our events. We recently photographed 50 new acquisitions and images of some of these will soon appear on our website.

Thankfully, by the addition of simple shelving, our small storage space is more resolved, so that searching for items and returning after use is as streamlined as possible. There are about 500 pieces, as well as all our mannequins and paraphernalia, so keeping it organised is an art form. Whenever relevant, we will endeavour to display and share as many items as possible with members at future events.

Isobel Auker

Pattens and Clogs in Nineteenth Century Britain

In the nineteenth century, pattens - or overshoes - were worn by women of all classes; outdoors on muddy paths and cobbled roads, as well as in domestic situations, for example, when working in the wash house. A patten consisted of a stout wooden sole on which a round or oval hoop of iron was fitted on its underside, thus raising the sole off the ground. A pair of leather straps with laces attached to the sides of the wooden sole would be tied across a person's shoe protecting it from wear and damp.

Jane Austin's *Persuasion* (1818) describes life in Bath as a 'ceaseless click of pattens'.

Charles Dickens in *David Copperfield* (1859) refers to the heavy sound of pattens:
'It was Covent Garden Theatre that I chose... I saw 'Julius Caesar' and the new Pantomime. ... But the mingled reality and mystery of the whole show, the influence upon me of the poetry, the lights, the music, the company, the smooth stupendous changes of glittering and brilliant scenery, were so dazzling, and opened up such illimitable regions of delight, that when I came out into the rainy street, at twelve o'clock at night, I felt as if I had come from the clouds, where I had been leading a romantic life for ages, to a bawling, splashing, link-lighted, umbrella-struggling, hackney-coach-jostling, patten-clinking, muddy, miserable world.'

Later in the nineteenth century, pattens were more generally associated with lower classes and country people. In Thomas Hardy's *The Woodlanders* (1887) Marty is embarrassed to be seen wearing her pattens:

'... he saw before him the trim figure of a young woman in pattens, journeying with that steadfast concentration which means purpose and not pleasure. He was soon near enough to see that she was Marty South. Click, click, click went the pattens; and she did not turn her head.'

She had, however, become aware before this that the driver of the approaching gig was Giles. She had shrunk from being overtaken by him thus; but as it was inevitable, she had braced herself up for his inspection by closing her lips so as to make her mouth quite unemotional, and by throwing an additional firmness into her tread.

'Why do you wear pattens, Marty? The turnpike is clean enough, although the lanes are muddy.'

'They save my boots.'

'But twelve miles in pattens - 'twill twist your feet off. Come, get up and ride with me.'

She hesitated, removed her pattens, knocked the gravel out of them against the wheel, and mounted in front of the nodding specimen apple-tree.'

In contrast, the clog, a wooden sole with a closed leather upper, had its heyday in Britain between 1840 and 1920. This type of shoe provided a cheap and strong form of footwear and was worn throughout the country at a time of huge industrial advancement.

Clog dancing developed during the nineteenth century in the industrial areas of England and Southern Scotland, reaching its peak of popularity between 1880 and 1904. It is thought to have originated in the Lancashire cotton mills, where workers developed steps by sliding and tapping the toe and heel of their clogs, inspired by the rhythm and movement of the machinery. Clog dancers were a common sight at music halls throughout the nineteenth and early twentieth centuries. This early form of 'Street Dance' was highly competitive but by the 1900s competition clog dancing in the music halls was declining in popularity and due to its 'lower-class' status and associations with betting and riotous behaviour, clog dancing was considered an 'unworthy art'. Jazz rhythms had come over from America and dancers had discovered the glamour of the tap shoe. After the Second World War, clog dancing was rediscovered and continues to be performed today.



Clog dancers in Newcastle 1916



Lace up dancing clogs were usually made with ash soles. Some had a threepenny piece or other coin loosely inserted in the heel to make them jingle.

Norwich Castle Museum collection [NMHCM : 1974.313]

Maggie Johnson

C&TA Events Update

Events for November 2017

CORSETS - AGONY AND ECSTASY

Saturday 11 November 2-4 pm The Town Close Auditorium at Norwich Castle

An undercover story that will stretch the imagination! There will be a talk on the history of corsets, examples of how these supporting garments were constructed and the chance to see a private collection owned by a C&TA member. Come along and uncover the undercover story of undergarments. Members £8, non-members £10

MEMBERS' CHRISTMAS PARTY

Saturday 25 November 3 - 5.30 pm at St Giles Rooms

Costume- and Textile-related competitions and games plus a ghost story. Some party outfits from the C&TA Resource collection will be on show. Dress up if you want to and join in the fun.

Members £10, non-members £12

Dates for your Diary 2018

TEXTILE TAKEOVER

Saturday 10 March 10 am to 3.30 pm & Sunday 11 March 1.00 - 3.30 pm Norwich Castle Museum

In 2018, the *Fashion & Passion* has been renamed Textile Takeover. The theme will be based on Fashion and Women's lives around the time of the Great War. The C&TA will be involved in talks and activities so come along and support us and join in the fun. Entry to Norwich Castle and the activities on each day are free to C&TA members. More details will appear on our website and will also be sent to members by email.

NORWICH FASHION WEEK

Friday 9 March to Monday 12 March 2018 at Open, Norwich

On Monday 12 March 2018 at Open, the C&TA will be working on a project with *Norwich Fashion Week*. It will be based on Multicultural Textiles and there will be talks and a series of workshops looking at the different techniques used in the production of decorated textiles across the world.

We hope to encourage members as well as non-members - including students, to come along and use the techniques to make a decorated accessory. If you would like to help with this project please get in touch via our website: www.ctacostume.org.uk.

Makers' Month

For **MAKERS' MONTH** the C&TA will be working with Kirstie Aylen, NUA MA student, to create a Norwich quilt
27 to 30 March 2018, The Forum, Norwich

Through the influence of Lorina Bulwer (1838 – 1912), a British needleworker who lived in Great Yarmouth workhouse, the C&TA will be using the Makers' Month event to create a quilt of Norwich stories. By inviting the audience to participate, we wish to tell the tales of all aspects of community, while helping people understand the therapeutics of sewing. The finished textile will become a homage to Norwich and all those living here.

The quilting fabric will be sourced locally and the outcome will reflect the people of Norwich, not just in words, but in material as well.



Members and visitors to The Forum will be invited to portray any text they wish - from names to short stories. The partakers will have the choice to embroider one piece or as many as they wish. Each evening, these will be sewn together to show the progression of the project. By patchworking each piece together, a story of Norwich will be formed through sewing; a traditional means of passing on messages.

If anyone wants to help, please do let us know. Any member who would like to work on a small piece during the winter months will

enable us to make a good start on the project. Fabric should be 35 cm wide but the text must not extend beyond 30 cm, to allow for mounting. The length is up to you but please allow 2.5 cm for joining top and bottom.

There will be pictures of Lorina Bulwer's work on show, as well as other material for inspiration. Come along to The Forum and join in the fun.

Ruth Battersby Tooke, senior curator of costume and textiles at Norwich Castle Museum, will also be giving a talk on Lorina Bulwer on 29 March at 1pm in The Auditorium at The Forum.

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

Notice of changes to the C&TA Constitution or the running of the C&TA

At a recent C&TA Committee planning meeting, it was felt that the C&TA Constitution needed updating. On closer inspection, it was decided that the existing Constitution is still applicable today and no real changes were necessary. However, due to the expense of sending a notice about changes in writing to members, it was felt that, as all members receive a copy of both *Miscellany* and *Notice Board*, notification of special issues affecting the Constitution, or the running of the C&TA, would be stated in these regular newsletters.

2018 Events Programme

Every year we try to put together a programme of events that will appeal to a wide cross section of our members, as well as helping to promote the long term aims of C&TA. These are to generate and sustain an appreciation and awareness of the contribution textiles and clothing have made to Norfolk life.

The C&TA has been extremely fortunate in having had two wonderful and well known patrons, Pamela Claburn and Geoffrey Squire. Unfortunately, the funding that allowed us to offer members free entry to the Pamela Claburn Memorial Lecture has finished, but we plan on dedicating an event each year to her memory. This year's event is a visit to the Textile Conservation Studio at Oulton in September. Pamela was particularly interested in conserving textiles from the past for people to enjoy and appreciate in the present, and was inspirational in the setting up of the centre. Geoffrey Squire's legacy has enabled C&TA to support work that Pamela would have loved.

BAfM

C&TA is a member of the British Association of Friends of Museums (BAfM). The BAfM is an independent organisation established in 1973, for Friends, volunteers and supporters in museums, galleries and heritage sites, representing more than 200,000 Friends and volunteers across the UK. It offers a friendly and practical network of support from people with first-hand experience of running Friends' organisations, acts as a clearing house for common problems and their solutions, and is a central source of information about Friends for Friends.

BAfM has terms with its insurer that mean the shared cost of insurance is very significantly lower than the cost that each individual member would incur separately.

Further information about BAfM: www.bafm.co.uk

Members can view the BAfM journals on line at: www.bafm.co.uk/bafm-journals/

OFFICERS AND COMMITTEE 2017/2018

President	Vanessa Trevelyan
Vice-Presidents	Helen Hoyte MBE Jean Smith Derek James
Chair	Joy Evitt
Treasurer	Teresa Moseley
Secretary & Website	Pauline White
Events	Barbara Coe
Volunteer Co-ordinator	Jenny Daniels
Membership	Bee Eno
Publicity & Archivist	Bernadette Bagg
Data Manager & Data Protection	Kate Parkin
Resource Collection	Isobel Auker
Committee Member	Heather Harris
Committee Member	Pippa Lacey
Committee Member	Mandy Jackson

CONTACT DETAILS

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

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MISCELLANY COMMITTEE 2017

Autumn issue
Editors - Joy Evitt, Pauline White
Production - Pippa Lacey, Maggie Johnson

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Registered Charity Number 1000730