

PATTERNS OF FASHION FESTIVAL

1–2 December 2023
at Conway Hall,
London

3–4 December 2023
at The School of
Historical Dress





Programme

This festival is being held in celebration of Janet Arnold's book series *Patterns of Fashion*, of which The School of Historical Dress is now the publisher. All six books in the series are available for sale throughout the festival and volumes 1 to 4 are in new enlarged colour editions.

The subjects covered in the presentations are related to patterns published in the past, those available in the present and those planned for the future. We are also launching our new book series *Patterns of Fashion: Case Study*.

These first two days of the festival are held at Conway Hall, 25 Red Lion Square, London, WC1R 4RL. This is an in-person event only, it will not be live-streamed or recorded.

On Friday evening the chairs are rearranged into smaller groups so that participants can circulate and watch a number of dressings. A selection of mounted outfits are on display on the sides of the room.

Food or drinks will not be provided during the daytime, however you are welcome to bring your own and consume them on the premises during the short, lunch and dinner breaks. There are also many cafés nearby, often selling take-away food. At 6pm on the Friday the bar will open in Conway Hall foyer, selling both alcoholic and non-alcoholic drinks until the end of the evening.

We thank you for joining us on this very special occasion.

1 December - Conway Hall

10am – 10.30am

Registration.

10.30am – 1pm

Welcome and introduction to the day

Thesy Schoenholzer Nichols – *Looking at and documenting funerary and reliquary costumes from different perspectives*

Melanie Braun – *From the bottom of the sea: two 17th-century gowns found on the BZN 17/Palmhout Shipwreck*

Emma Marentette – *Silk, Lace and Pearls: A Strasbourg Girl's 17th Century Dress*

1pm – 2pm

Lunch Break

2pm – 3.30pm

Introduction to *Patterns of Fashion: Case Study* series

Dr Alexandra Palmer & Berta Pavlov – *Three 18th Century Men's Informal Indian Chintz Gowns*

Hilary Davidson – *Women's Dress 1790-1820*

3.30pm – 3.45pm

Short break

3.45pm – 5pm

Dr Joanna Marschner – *Marrying Tradition and Innovation in the Dressing of the Meiji Empress*

Paweł Tomaszewski – *A Remote Reconstruction / An Informed Interpretation – c.1921 Evening Dress by Madeleine Vionnet*



Looking at and documenting funerary and reliquary costumes from different perspectives

Thessy Schoenholzer Nichols

In the last 5 years Elisa Tosi Brandi and I have had the unique opportunity to look at and study Italian costumes from the 15th and 16th centuries. Some were burial garments, others were reliquaries, many had been torn or were very fragile, others presented only a few fragments. It became necessary to find new ways to read the objects in order to document them.

Thessy Schoenholzer Nichols was born in Basel and emigrated to New York in 1976, where she worked at the Costume Institute of the Metropolitan Museum of Art, Museum of the City of New York and other museums. In 1984 she moved to Florence and worked as a curator, conservator and exhibition designer at Galleria del Costume, Palazzo Pitti, Florence; Palazzo Braschi, Rome; Museo della Moda, Gorizia, among others. During her stay she had many opportunities to study costumes from the 16th to the 20th century. Since 1989 she has taught design at Polimoda in Florence and at other universities in Italy. Her main interest since 1984 has been the study and conservation of funerary clothing; she continues to work in this field and has published widely on the subject. She has a special interest in the history and manufacture of lace. In 2016 she worked on the lace collection of the Textile Museum in St. Gallen, and in 2018 on the costume collection of the Museum der Kulturen in St. Gallen. She has lived in Basel since 2019, is a textile artist and has exhibited her works in Europe, since 2022 she has worked as a curator with the gallery Art Praxis, Basel.

Remains of Pandolfo III Malatesta's funeral *farsetto*

1427

Museo del Palazzo Malatestiano, Fano

From the bottom of the sea: two 17th-century gowns found on the BZN17/Palmhout Shipwreck

Melanie Braun

In 2017 Luca Costigliolo, Claire Thornton, Jenny Tiramani and I began taking patterns from 28 objects of dress and furnishing textiles found on the seabed in the remains of a wooden chest from the shipwreck known as the 'Palmhout'. Luca and I took scale patterns of two women's silk gowns, one of patterned satin, the other of patterned silver tissue. This presentation will focus on unique features such as the 'farthingale' flounce and link to contemporary handwritten and printed sources in conjunction with other surviving dresses from this period.

Melanie Braun is the Head of Wardrobe at the Reisopera, Enschede, national touring opera company of the Netherlands. She started her professional life with an apprenticeship at the ladies' tailoring department at the Staatstheater Braunschweig. Melanie worked between 1989 and 1993 at theatres in Berlin and took further education in Hamburg to become a *Gewandmeisterin* and master of the guild. She worked as *Gewandmeisterin*, Deputy Head of Wardrobe and Head of Wardrobe for several German Theatres. She joined the clothing team at Shakespeare's Globe, London, as a cutter in 2003, studying surviving 16th and 17th century clothes at the V&A, Abegg Stiftung and various institutions in Germany. Melanie is co-author of the V&A books *17th century Women's Dress Patterns Book Two*, *17th century Men's Dress Patterns 1600–1630* and the new editions of *Patterns of Fashion 3 & 6*. She is currently working on *Patterns of Fashion 7*, on 17th century menswear, due in 2025.



Patterned silk gown with hanging sleeves, fitted sleeves and a stitched flounce
c.1625–50
Kaaop Skil Museum, Texel, Netherlands



Silk, Lace and Pearls: A Strasbourg Girl's 17th Century Dress

Emma Marentette

This talk will discuss the findings of my research into a 17th century mummified girl's burial ensemble. An unusual survivor from around 1630, the layers of silk, lace, and linen remain in their original positions since the funeral of the girl, presenting a unique opportunity to understand not only single garments, but the outfit as a whole. The research was greatly aided by the use of CT scans, which expanded my ability to take patterns of each garment, in turn allowing a hand-sewn recreation of the entire wardrobe. Those recreations will be shown at a dressing during the Festival.

Emma Marentette is an Object-Textile Conservator at the Royal British Columbia Museum in Victoria, Canada. She completed 5 years of textile conservation studies at the Abegg-Stiftung in Riggisberg, Switzerland in 2022. Her master's thesis research, to her great delight, involved examining a complete outfit belonging to a mummified girl in Strasbourg, France.


Fully dressed mummified girl in her coffin (detail)
c.1630
Musée historique de la Ville de Strasbourg

Evolving Dressmaking in Women's Gowns, 1790–1820

Hilary Davidson

The period around the turn of the 19th century encompassed some of the most rapid changes in European female fashionable dress to date. From the 1790s, the waistline rose to under the bust and skirts became narrow and straight, while fundamental conceptions of how to cut and construct a gown also evolved in myriad ways until around 1820. A close technical analysis of women's dress over this period, using objects in English collections and based on Janet Arnold's methods, shows how stylistic changes were realised materially. Makers over three decades experimented with fabrics and patterning to create new fashions and respond to technological developments.

Hilary Davidson is Associate Professor and Chair of MA Fashion and Textile Studies: History, Theory, Museum Practice at the Fashion Institute of Technology, New York. She has an MA History of Textiles and Dress (Winchester School of Art), and a PhD in Archaeology (La Trobe University). Hilary was curator of fashion and decorative arts at the Museum of London and has lectured, broadcast and published across many areas of dress and textile history expertise. Her extensive study of British Regency dress started with reconstructing Jane Austen's c.1812 pelisse, and is published as *Dress in the Age of Jane Austen: Regency Fashion* (2019) and *Jane Austen's Wardrobe* (2023); both Yale University Press.



Gown in printed cotton
c.1798–1805
Salisbury Museum, SBYWM: 1946.17

Three Eighteenth Century Men's Informal Indian Chintz Gowns

Dr Alexandra Palmer
Berta Pavlov

Three, seemingly similar, men's Indian chintz gowns are the focus of the first volume of the new series published by The School of Historical Dress, *Patterns of Fashion: Case Study*. Presented are highlights of the new book that maps the patterns of transformation from plain cloth to beautifully coloured Indian chintz garments made for European's. The wear and tear of each gown is followed from Europe to the Royal Ontario Museum, Canada, where examination of the construction, alterations and conservation has guided the exploration of the social and cultural context. Explained is the significance of shape and construction, linings, interlinings and closures to posture, and why men's gown wearing shifted in meaning and class as gowns moved from private to public space during the 18th century.



The three informal chintz gowns from back to front:
ROM 2009.110.1 (1740–80), ROM 2016.43.1 (1760–80, altered 1770–80), ROM 959.112 (1700–30, altered 1750)
Royal Ontario Museum

Alexandra Palmer is the Nora E. Vaughan Senior Curator, Global Fashion & Textiles at the Royal Ontario Museum (ROM), responsible for the collection of 44,000 western textiles and fashions from Europe and North America. She is Affiliated Faculty, Art History at the University of Toronto and teaches about the impact of textiles and fashion on climate change. She has curated over 20 exhibitions at ROM, including *Dior 1947-1957*, (2018), *Fashion Follows Form: Designs for Sitting* (2014). Recently she curated, *Noelle Hamlyn: Lifers* (2023) and co-curated *Canadian Modern* (2022), *Unmasking the Pandemic* (2021), and ICOM Costume Committee international museum virtual exhibition *Clothing the Pandemic*. Palmer has written three award-winning publications: *Christian Dior: History and Modernity, 1947– 1957* (2018); *Christian Dior: A New Look, A New Enterprise 1947 – 57* (2009, revised 2019) and *Couture & Commerce: The Transatlantic Fashion Trade in the 1950s* (2001). She has contributed to international museum catalogues, including, *India in Fashion*, Mukesh Ambani Cultural Centre, Mumbai, India (2023), *Gabrielle Chanel. Fashion Manifesto* (2020) and *Les années 50*, Palais Galliera, Paris (2014); *Cloth that Changed the World*, ROM (2019); *The Chanel Legend*, Draiflessen, Germany (2013); *The Golden Age: Haute Couture 1947-1957*, V&A, London (2007). In 2023 Dr. Palmer became Chevalier dans l'Ordre des Palmes académiques for her contribution to French culture.

Berta Pavlov is a pattern designer with 35 years' experience working in the Toronto fashion industry for women's, men's and childrenswear. Her expertise is flat and digital pattern drafting. She creates line development and production ready patterns that include fittings, grading and technical sketches. She is a professor at George Brown College and instrumental in the creation of the Graduate Programme and the Fashion Exchange (FX), a centre for sustainable design training. Since 2016 Berta has worked on historical research collaborations with Dr. Alexandra Palmer – one of her former students – including the exhibition and award-winning book, *Christian Dior: History and Modernity, 1947– 1957* (2018). Berta Pavlov was the ROM, Veronika Gervers Research Fellow 2020 analyzing “Three Eighteenth Century Gentleman’s Chintz Banyans in the ROM Collection: Mapping the Textile Patterns”.





A Mirror of Japan's Nobility (Fusô kôki kagami): The Emperor Meiji, His Wife, and Prince Haru (detail)
「扶桑高貴鑑」

Yôshû Chikanobu (Hashimoto Chikanobu)

Publisher: Fukase Kamejiro

Meiji era (Meiji 20), August 8th 1887

Museum of Fine Arts, Boston, 2000.548a-c

Marrying Tradition and Innovation in the Dressing of the Meiji Empress

Dr Joanna Marschner

One of the greatest treasures of the ancient Daishoji imperial convent in Kyoto, Japan, is a spectacular court dress worn by the Meiji Empress Shoken (1849-1914) in the late 1880's. It is a supreme example of Japanese western style dress created at the moment the Japanese nation re-entered the international political stage. Its careful preservation, following the wishes of the Empress, suggests it early served as a powerful signifier of the royal family's commitment to the designing of a modern Japan.

After entering the convent collection the dress acquired important new histories. A recent international research project has sought to draw these out, with the intention of devising a conservation programme which will enable future display in such a way that the complexity of the artefact can be celebrated. This short presentation will explore how traditional research methods, including the use of a Janet Arnold 19th century dress pattern, have been harnessed with modern technologies in the achievement of this.

Joanna Marschner is Senior Curator at Historic Royal Palaces. Based principally at Kensington Palace, she was responsible for many years for ensuring that the palace is interpreted and presented to the widest audience. Joanna is author of books and articles on the history of dress and court history, and lectures nationally and internationally for audiences such as the International Council of Museums, Europa Nostra, The National Trust, the Arts Council, and to the academic community, on subjects including heritage interpretation, social history and art history. She now supports the new Research Institute at Historic Royal Palaces.

A Remote Reconstruction / An Informed Interpretation – c.1921–22 Evening Dress by Madeleine Vionnet

Paweł Tomaszewski



Copyright registration photo (detail) of model 1140, Madeleine Vionnet, Winter 1921–22
Musée des Arts Décoratifs, Paris

In 2021 I produced a reconstruction (or, indeed, an interpretation) of a Madeleine Vionnet dress from c.1921–22 as a part of my master's dissertation at the University of Glasgow. At this time, we were working on producing a new, revised colour edition of *Patterns of Fashion 2* at The School of Historical Dress. A pattern for this Vionnet dress is included in the book. The central point of interest for my project was said 'pattern', which across the 20th century was taken by two different people – Betty Kirke and Janet Arnold, then published in three different books. Through comparing various components given by the authors (images, scale patterns and construction notes) I was trying to discern, simple as it may sound, how close to a faithful interpretation I could get without seeing the original garment – an objective increasingly relevant considering the growing interest in the learning-through-making concept. How can a pattern aid the maker in understanding historical sewing techniques, textiles and the context of the period they are engaging with? I would like to share my discoveries in this presentation.

Paweł Tomaszewski is a freelance creative in the field of dress history and its interpretation. His practice primarily focuses on studying real objects, applying their revelations in practice and trying to fit the findings into a wider narrative one garment at a time. Having been a student, then a member of the team at The School of Historical Dress since 2018, he worked on different aspects of publishing new and revised editions of the *Patterns of Fashion* series. He is particularly fascinated by the craft and technicalities of measuring and describing objects, both visually and with the written word.

1 December evening

6pm – 9.30pm

Introduction to the *Historical Dress Awards*: the *Cut & Construction Award*, in honour of Janet Arnold and the *Content & Context Award*, in honour of Santina M. Levey will be given for research and reconstruction of garments, textiles, tools and other elements related to original objects, in three categories for professionals, amateur enthusiasts and students.

A series of live dressings will take place during the evening including the following:

- c.1535 English Court men's dress by Jenny Tiramani
- c.1625 Flemish women's dress by Sebastien Passot
- c.1710–20 English mantua gown by Jenny Tiramani
- c.1805 Englishmen's fashion by Zach Pinsent
- c.1840 Frenchmen's fashion by Adrien Chombart de Lauwe

Attendees are welcome to dress up in their own historical costume during this evening's focus on reconstructions and interpretations.



Left: Zack Pinsent is a Brighton based bespoke period tailor crafting clothing from 1680 to 1920 using period methods and materials to recreate history. He dresses daily in late 18th / early 19th century fashion.

Right: Adrien Chombart de Lauwe is a Parisian tailor working for film, theatre and historical reenactment. He trained as a tailor, notably in the menswear workshop at Lanvin and as a costume maker at the Paris Opera. He regularly works for the Comédie-Française, and he collects early 19th century men's fashion.



2 December - Conway Hall

9am

Registration

9.30am - 11am

Introduction to the day

Dr Maria Hayward – *‘foure Shirte bandes of golde with Rouffes to the same’*: *The shirts of the court of Henry VIII*

Luca Costigliolo – *The Medici patterns*

11am - 11.15am

Short break

11.15am - 1pm

Bianca du Mortier – *Finding inspiration for research into Dutch Fashion History from British Publications*

Dr Niki Miles – *‘Every one ought to goe well clad, according to his estate, and age’*

17th Century Men’s English Clothing.

Sébastien Passot – *A Tortuous Route Through Time and Types*

1pm - 2pm

Lunch Break

2pm - 4pm

Jenny Tiramani – *From foreparts to tabliers, 200 years of half-petticoats*

Philip Sykas – *“For garden, promenade or the shady walks of the park...”: flounce printed muslin dresses of the 1850s*

Koy ‘Spencer’ Nwadike-Spencer – *A very special copy of a very special book*

Alexandra Palmer – *Conclusion*



'foure Shirte bandes of golde with Rouffes to the same': The shirts of the court of Henry VIII

Dr Maria Hayward

Santina Levey suggested that the boy's shirt, c.1535–50, which is in the collection of the V&A and which is the second item to be analysed in *Patterns of Fashion 4: The Cut and Construction of Linen Shirts, Smocks, Neckwear, Headwear and Accessories for Men and Women* (2008), was of such fine quality that it may have been made for Edward VI. Taking this shirt as its starting point, this presentation will explore the importance of the shirts in Henry VIII's wardrobe.

Maria Hayward is a professor of early modern history at the University of Southampton. Her research focuses on clothing and textiles at the Tudor and Stuart courts. Her books including *Rich Apparel: Clothing and the Law in Henry VIII's England* and *Stuart Style: Monarchy, Dress and the Scottish Male Elite*.

Detail from a boy's linen shirt with silk embroidery
c.1535-50
Victoria & Albert Museum, T.112-1972

The Medici patterns

Luca Costigliolo

Although scale patterns for grave clothes worn by Don Garzia, Cosimo I and Eleonora di Toledo were published in the original edition of *Patterns of Fashion 3* by Janet Arnold in 1985, over the next 10 years she was able to return to Florence and adjust her pattern shapes as the garment fragments were relaxed further and conserved. In addition, she was able to take patterns from three more men's garments, now included in our new colour edition of the book. This presentation will share important details and discoveries concerning all these Medici grave clothes.

Luca Costigliolo works as a costume designer and cutter for theatre productions and films all around Europe. For nine years he was the Head of Wardrobe for the Spoleto Opera Festival in Italy and he was a member of the wardrobe team at Shakespeare's Globe Theatre from 1999–2005. His knowledge on historical tailoring and dressmaking techniques have led him to collaborate with museums with important dress collections such as The Bowes Museum, Barnard Castle, County Durham. He teaches accurate historical cutting and sewing techniques at the Centro Sperimentale di Cinematografia in Rome. In 2022 he worked as costume designer on the films *Una Femmina* and *Spaccaossa*.

Detail of Eleonora di Toledo's funeral body, after conservation
c.1562
Palazzo Pitti, Florence





Riding Cassock of Ernst Casimir I in wool with metal-covered buttons
Anonymous tailor, c.1632
Rijksmuseum, Amsterdam, NG-NM-1097

Finding inspiration for research into Dutch Fashion History from British Publications

Bianca M. du Mortier

Less than a century ago those in the Netherlands who wanted to study Fashion History would have to go to Berlin for their Master's degree or PhD. Dutch museums started collecting costume & accessories from the 1870s onwards, mostly used as a reference to the dating of paintings as the study of clothes was not considered to be a research subject in its own right. Although we have made big strides since the 1930s, the Netherlands still lack a university course in the History of Fashion and we continue to look abroad for impulses. This is why every new publication of the School of Historical Dress sets a standard for us to aspire to. When Janet Arnold's original *Patterns of Fashion* appeared pattern taking was not yet included in Dutch research, but opened new insights. Later, Jenny Tiramani's inclusion of X-rays gave us a non-invasive means to look inside garments hitherto unused. At the Rijksmuseum, the conservators and I were always looking forward to each new book, but also dreaded the new methods and perspectives. It is time to celebrate the work of the team at School of Historical Dress.

Bianca M. du Mortier was the Curator of Costume at the Rijksmuseum in Amsterdam (1980–2023). She has done numerous in-house presentations of the RM costume collection on subjects ranging from Fans & Fan-leaves (1992) to Aristocratic Attire, The donation of the Six family (2000). Some others included *Catwalk* (2016), designed by Dutch photographer Erwin Olaf and most recent *Under/wear* which runs until the end of 2023. She has produced, and contributed to, numerous publications such as *Netherlandish Fashion in the Seventeenth Century* (Abegg Stiftung, 2012), *De Schouwburg in beeld, Amsterdamse Toneelscenes 1665-1772* (2012) about theatre costumes, or *Refashioning and Redress, Conserving and Displaying Dress* (Getty, 2016) together with conservator Suzan Meijer. Both *Accessorize ! 250 Objects of Fashion and Desire* (2009) with Ninke Bloemberg and *Costume & Fashion* (2016) are comprehensive guides to the RM accessories and the fashion collection.

**'Every one ought to goe well clad, according to his estate, and age'
17th Century Men's English Clothing.**

Dr Niki Miles

Whilst there is a limited amount of men's 17th Century clothing that survives in Britain, a number of those pieces are linked to specific families and locations. This presentation examines the confluence of cut, construction, content and context in relation to a selection of these garments to explore the richness of a multi-faceted approach.

An accountant by trade, Niki changed direction and completed an MA in Textiles and Dress at the Textile Conservation Centre in Winchester. She has since completed a Doctorate looking at how the Verney family lived during their exile in France, 1642–1653, during the Civil War with particular emphasis on clothing and textiles. She has worked as a Costume Project Manager for the National Trust, looking after the Verney collection of 17th century clothing and is a member of the team at The School of Historical Dress. Her independent research interests include the Verney textile collection, seventeenth century menswear and material culture during the Civil War.

*The Tichborne Dole (detail), Gillis van Tilborch
c.1671
Private collection*





A Tortuous Route Through Time and Types

Sébastien Passot

Embark on a journey which will explore in detail the development of our map of 18th-century style of dress: from flat-cut informal gowns to sacks, fitted gowns of every sort, new styles, jackets and short gowns, Court dress and more. As we peel through the layers of dress, we will see how the different volumes of *Patterns of Fashion* interconnect. Follow our train of thought in the search for the right direction, the necessities of accuracy and clarity, the never-ending pursuit of the perfect image, the change of tracks and the unachievable goal of exhaustiveness.

Sébastien Passot is a costume designer and maker for theatre and film, and historical recreation, working in London since 2018. He is a graduate from the Ecole du Louvre in History of Art and Museology and for the past ten years he has made reconstructions for several museum exhibitions in France. He has collaborated on many projects for the School of Historical Dress since 2012 as a maker or researcher. He is a co-author of *Patterns of Fashion 5 & 6* and has worked on the revised editions of *Patterns of Fashion 1 to 4*.

From foreparts to tabliers, 200 years of half-petticoats

Jenny Tiramani

In the long history of humans wearing more than one layer of clothing there are often mysteries concerning the number of layers being worn and the precise nature of the half-hidden garments is often unclear from visual depictions such as portraits. This presentation will explore the similarities and differences between the various forms of half-petticoat worn from c.1550 to c.1800 and the reasons for their existence.

Jenny Tiramani is the Principal and a founder member of The School of Historical Dress, London. Publications include *Patterns of Fashion 4* with Janet Arnold and Santina M. Levey, 2008 and 2023, three books for the V&A on 17th century dress, (co-author) 2011, 2012 & 2016, *Patterns of Fashion 5*, (co-author) 2018 and *Patterns of Fashion 6*, (co-author) 2022. She has worked as a Stage Designer since 1976, receiving the 2003 Laurence Olivier Award (Best Costume Design) for the Shakespeare's Globe production of 'Twelfth Night' and the 2014 Tony Award (Best Costume Design) for the revival at the Belasco Theater on Broadway, New York. Opera designs include 'Anna Bolena' (Costumes), Metropolitan Opera, New York 2011, and 'Andre Chenier' (Costumes), Royal Opera House, Covent Garden 2015.

Portrait of Pieter De Clercq and his wife Agatha Stockelaar (detail),
Balthazar Bescheij, c.1771
Amsterdam Museum, SA 44





“For garden, promenade or the shady walks of the park...”: flounce printed muslin dresses of the 1850s

Dr Philip Sykas

Janet Arnold rounded off her first collection of Englishwomen’s dresses with a three-tier flounced dress printed on muslin. This dress style required of the printer two separate but closely-related patterns: the flounce pattern and its matching ‘filling’. The filling print was often a simple diapered sprig, used for the foundation construction, and showing prominently on the bodice in the completed dress. The simplest arrangement of the more elaborate flounce pattern was in equal-sized gathered bands that largely covered the skirt; Janet Arnold chose a dress with this classic pattern arrangement. The talk tracks the style history of the flounce fashions of the 1850s, and their implications for the calico printer, draper and dressmaker.

Philip Sykas is a Visiting Research Fellow at Manchester Metropolitan University, and currently Visiting Researcher at the Whitworth Art Gallery. He is known for his study of printed textiles using the evidence of manufacturers’ pattern books. He combines historical and object-based methods to understand the meaning of textile technologies readable in the finished fabric. He recently published three volumes of historical resources with Routledge under the series title *Pathways in the Nineteenth Century British Textile Industry*, exploring historical themes that have current resonance: the waste textile industries, the commercial textile warehouse, and calico printing.

Detail of a white muslin day dress printed: ‘black and deep lilac geometric design, c.1858–60’
The Victoria & Albert Museum, T.783&A-1913

A very special copy of a very special book

Koy Nwadike-Spencer

This presentation will be a showcase of the exceptionally special loved-on and lived-in copy of *Queen Elizabeth's Wardrobe Unlock'd* owned by the late Michael Stennett, British Costume Designer and friend of Janet Arnold. We will explore the topic of sharing knowledge between generations, ranks and across time in the pursuit of bridging the gaps. How one item can change hands and change lives. A look into how we are all "just figuring it out" as evidenced by the ways in which this particular copy of a book continued to evolve and expand in Mr Stennett's care. We will also share a hand-written letter from Miss Arnold to Mr Stennett.

Koy "Spencer" Nwadike-Spencer (preferred name: Spencer) is a London-based Poet, Drag Performer and student of BA (Hons) Theatre Practice: Costume Construction at the Royal Central School of Speech and Drama. Spencer first connected with The School of Historical Dress at the exhibition *Our Collection by Colour: No.1 White* in 2022, and later joined seven students for the School's 18th Century Mantua-making Course in the Summer of 2023.

The front cover of *Queen Elizabeth's Wardrobe Unlock'd* by Janet Arnold, published by Maney in 1988



Queen Elizabeth's Wardrobe Unlock'd

JANET ARNOLD



3–4 December The School of Historical Dress

3-hours time slots

10am -1pm

2pm - 5pm

7pm -10pm



The last two days of the festival are held in The School of Historical Dress, our home at 52 Lambeth Road, London, SE1 7PP opposite the Imperial War Museum and near the Garden Museum. This historically important building was designed as The Royal South London Dispensary for the Working Poor under the patronage of Queen Victoria in 1842.

Members of our team are on site to give guided tours of our teaching/exhibition spaces, our collection stores. The exhibition *Our Collection by Colour: No.3 BROWN* opens for Festival participants in advance of the public opening, in our library on the first floor of the School.

Back of a c.1891 dress in wool jersey, printed with motifs of Kai-awase (貝合わせ), a Japanese game of matching shells
TSHD Collection

In our workroom we are displaying items from the Janet Arnold Archive, including fashion designs and garments she produced as a student in the early 1950s, and from our School Collection of textiles, garments, accessories, paper patterns and sample books.

We are showing original hand-drawings and patterns by Janet Arnold and the School team, as well as garments and tools used for the making of the *Patterns of Fashion* books.

Demonstrations of historical techniques are on show throughout the two days by members of our team. On Sunday 3rd evening we will begin a live reconstruction of Queen Elizabeth's funeral effigy bodies, entirely hand-stitched with hand-woven textiles.

Due to reduced space in our premises booking is limited to one time-slot per person on either one of these two days. Priority is given to attendees of the first two days of the festival.



A dress made by Janet Arnold c.1951–4.



A page of fashion designs made by Janet Arnold as a student, c.1951–4.



Janet Arnold's colour slide of Queen Elizabeth's effigy bodies, 1603, Westminster Abbey.

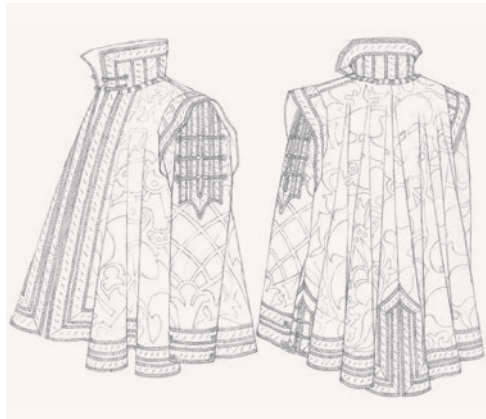


Illustration by Janet Arnold of a short cloak c.1562 worn by Don Garzia de' Medici, added to the new edition of *Patterns of Fashion* 3.



Back of a c.1730–50 fitted open gown in silk brocaded in silver and colours. J.A Archive.

The premises at Conway Hall are fully accessible for wheelchair users. At the School of Historical Dress, the ground floor is fully accessible, including the bookshop, workroom and toilet.

All coats and bags can be stored on rails behind the registration desk in the foyer at Conway Hall but they remain under your responsibility.

Our books and posters can all be purchased throughout the festival, payment by cash or card.

The ticket price includes one drink per person so we can all raise a glass to the late Janet Arnold, Santina M. Levey and Wendy Hefford, the three friends and colleagues who trusted us and our school to carry on the study of textiles and dress that they all wanted to continue, and there will be a pay bar open throughout the Friday evening session.

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Janet Arnold in the early 1990s at the Livruskammaren, Stockholm, taking the pattern of a c.1640 doublet (19318_LRK) belonging to Karl X of Sweden.