

**Our Collection by Colour:
No. 3 BROWN
GHOSTS OF CHRISTMAS PAST**

**300 years of men's tailoring from 1720 to 2020
and
a special 1890 woman's dress**

**Friday 15th December 2023 to
Sunday 28th January 2024**

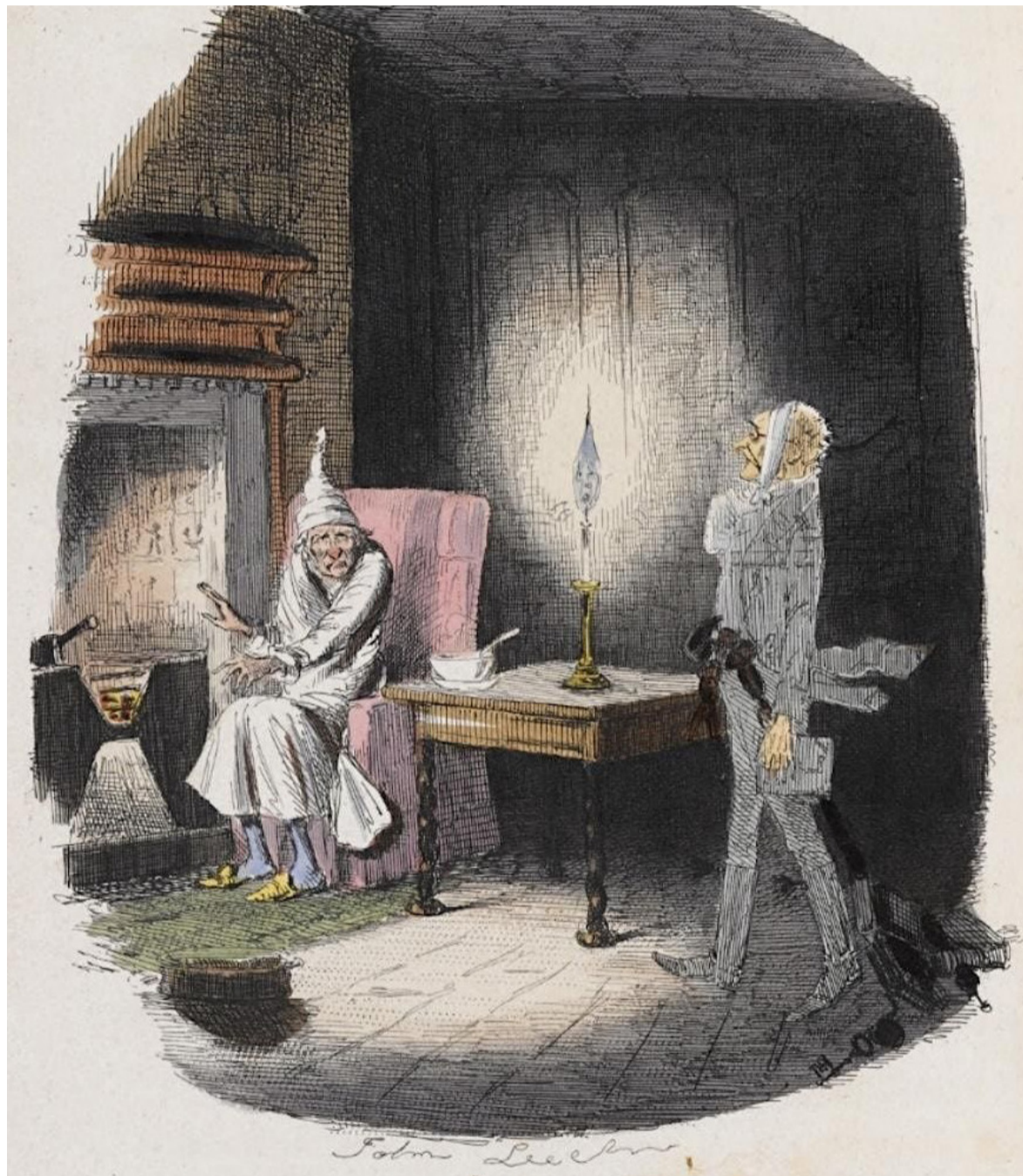


Illustration by John Leech of Scrooge with Marley's ghost from the 1843 first edition of *A Christmas Carol* by Charles Dickens

**In 1842 this building opened as the
*South London Dispensary for the Working Poor.***

**In 1843 *A Christmas Carol* by Charles Dickens
was published.**



1. A selection on wooden measures including an early 19th century metre stick, 20th century yard sticks and a Japanese bamboo stick

English, French and Japanese
TSHD Collection

2. A length of watered worsted camlet. The foldline along the centre of the camlet from the watering process is still clearly visible.

English, 18th century
Wool
TSHD Collection

3. A folding measure of the 'Frank: Elle.' with '1 Zoll', 1/4 and 1/2 marked on one side and 1/2 stab., 1/8 and 1/4 marked on the other side.

German, 20th century
TSHD Collection

4. A folding measure of the 'Aune' with divisions of 12 'Pouces' marked on one side and the proportions 1/3, 1/4, 1/6, 1/8 and 1/16 on the other side.

French, 18th century
Ivory
TSHD Collection

4. A folding measure of the 'Pied de le Roi' with divisions of 12 'Pouces' marked on both sides.

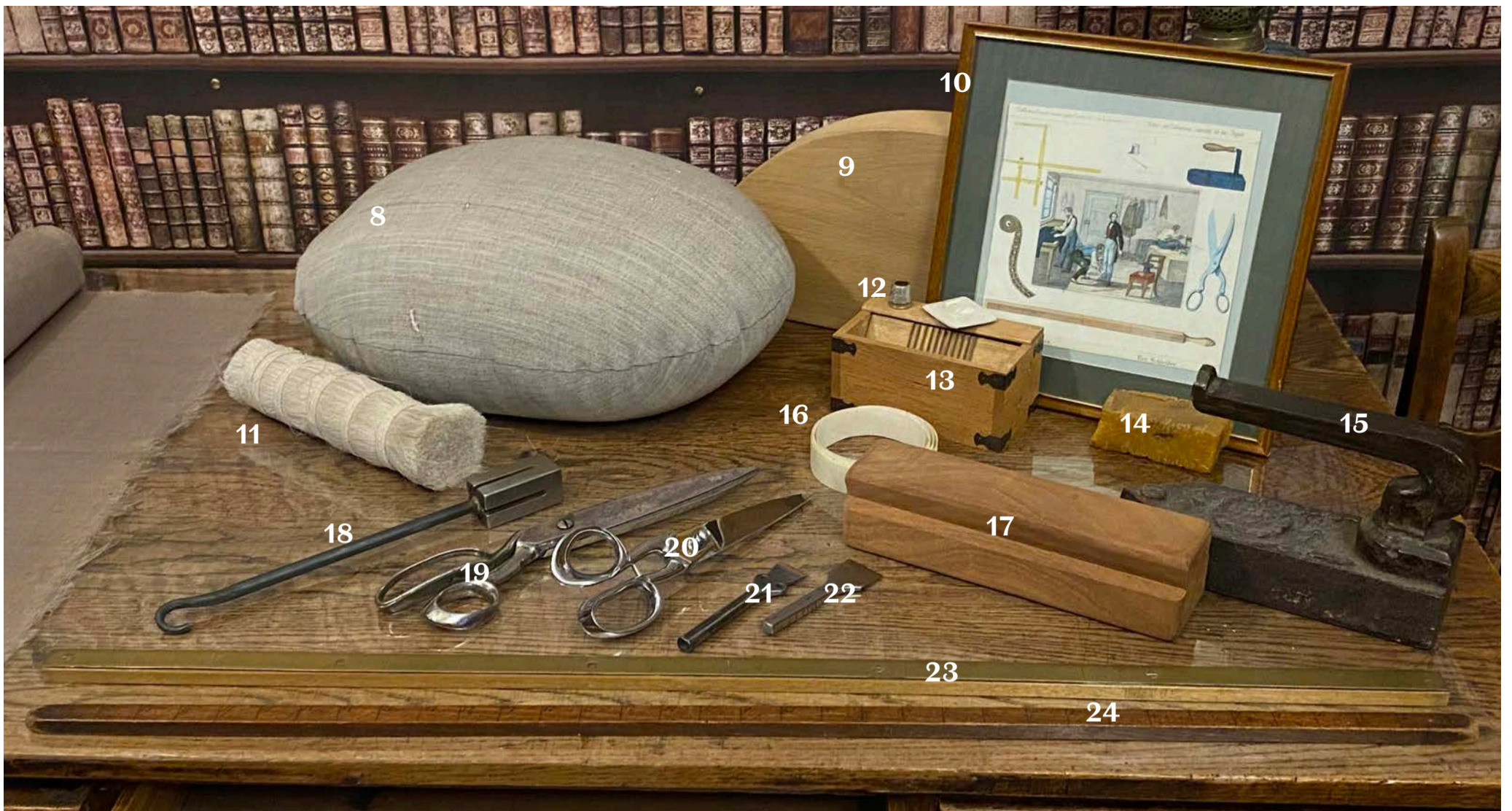
French, 18th century
Ivory and metal
TSHD Collection

6. A selection of tailor's 'cabbage', the scraps left over after cutting out pattern pieces for a garment, displayed inside a wicker basket.

Contemporary
Silk, linen, horshair
TSHD Collection

7. A wooden board for shaping the points on lapels, collars etc.

English, 2020
TSHD Collection



8. A tailor's cushion covered in horsehair fabric

French, 20th century
TSHD Collection

9. A 'Half Moon' shaping tool

Oak
English, 2020
TSHD Collection

10. 'LE TAILLEUR: Der Schneider' a depiction of a tailor's workshop during the measurement of a client. The illustration is bordered by images of the tailor's tools; an adjustable set square, a pressing iron similar to 15, a topless tailor's thimble and needle with thread, a pair of tailor's shears, a wooden ell stick and a cloth tape measure

Mid- 19th century

11. A parcel of horsehair, either tail or mane of a horse

English, early 21st century
TSHD Collection

12. A topless metal tailor's thimble

21st century
TSHD Collection

13. A chalk sharpener with a piece of white chalk placed on top.

Oak and metal
English, 2020
TSHD Collection

14. A piece of beeswax for waxing linen threads

French, 21st century
TSHD Collection

15. A 14lb pressing iron

German, date unknown
TSHD Collection

16. Reconstruction of a parchment measure with notches

English, c.2000
TSHD Collection

17. A wooden pressing block

Oak
English, 2020
TSHD Collection

18. Reconstruction of a c.1760s buttonhole pressing iron with four different widths of holes for raising the buttonholes above the surface of a coat or waistcoat, particularly effective on wool.

Made by Dave Budd c.2017
TSHD Collection

19. A large pair of tailor's shears, with the initials 'E D' inscribed on them.

English, 20th century
TSHD Collection

20. A pair of tailor's shears by Nogent

French, c.2014
TSHD Collection

21. Reconstruction of a c.16th-18th century metal buttonhole cutter. and eyelet hole spacer

Made by Dave Budd c.2023
TSHD Collection

22. Reconstruction of a c.16th-18th century metal buttonhole cutter.

Made by Dave Budd c.2023
TSHD Collection

23. A measuring stick with proportions of the English Yard engraved on a brass strip, including the 'Nail', which is the name for a 16th of the yard.

French, late 20th century

24. A wooden measuring stick with the proportions of the English Yard marked in ink on one side, and 36 inches marked on the other side.

English, 18th or 19th century
TSHD Collection



18th century

1. On a stand

An early 18th-century coat, mounted with reconstructed cuffs and fringed neck scarf. The fashion of the modern three-piece suit, coat, waistcoat and breeches, originated in France in the late 1660s and was promptly adopted all over Europe. In the *Art du Tailleur (The Art of the Tailor)*, published in 1769, Garsault describes how to cut and construct this type of coat, called *justaucorps* in French, with heavily padded side pleats, here with wool wadding, to imitate the shape of hoops. The very large open cuffs are typical of the late 1720s and 1740s. A curious feature, though not unusual in extant coats, is that it is now missing all of its buttonholes, down the centre front, centre back skirts and cuffs, that seem to have been carefully unstitched (to be reused?), only leaving a few tufts of brown silk and sometimes the linen thread that would have formed the core of the buttonhole. The coat was probably originally worn with a pair of matching breeches, as can be seen on portrait 5.

Possibly French, c.1720–50
Uncut silk velvet on a satin ground
Lined with silk twill
TSHD Collection
Reconstructed wrist ruffles and neckwear

2. On the wall, framed

Portrait of Christian Ziegler (1688-1762), Dutch School, 1709. This is a rare depiction of man, a wealthy German merchant from Frankfurt, wearing a hand-painted chintz informal gown and a fine fringed muslin neckerchief, both imported from India.

TSHD Collection

3. On the wall, framed

Original plate LIII 'Des Cizeaux' from Jean-Jacques Perret, *L'Art du Coutelier, Première Partie (The Art of the Knife maker, Part One)*, in the *Description des Arts & Métiers*, Paris, 1771.

Chapter 25: *Regarding Scissors.*

Fig.9. tailor scissors to open buttonholes; Fig.10. round scissors for semstresses; Fig.11. tailor shears of average size, called carrelets, mainly used to cut silk textiles; Fig.12. tailor shears of the first strength, to cut wool cloth; Fig.13. and Fig.14. are details of the construction of the shears rivet.

TSHD Collection

4. On a stand

This frock coat came from a provincial aristocratic family from central France. It probably belonged to Pierre Vaissière (1727-1819), a Parliamentary lawyer and magistrate in the town of Saint-Flour. The heavy wool would have been quite suitable for the very cold climate of his hometown. Plain frock coats with turned-down collars, were originally an English fashion from the mid 18th century that became very fashionable in France in the last quarter of the century for everyday wear. At this time period, the three pieces of the suit were not necessarily matching for informal wear.

The 'mariner's cuffs' or slashed cuffs first appeared in the 1730s in working class clothes and military fashion, and became increasingly popular during the century, especially in riding and walking garments. Despite the apparent simplicity of this coat it is a fine piece of tailoring, with the seam of the sleevehead and the shoulder seam

both cut net and stitched edge to edge, making the shoulder slope really flat, as was fashionable in the 18th century. A colourful detail in this otherwise plain garment is the neckband of the collar lined with pieces of bright silk damask of an earlier style, probably c.1730–50 (see caption 7), possibly reused from an older piece of clothing.

French, c.1780
Wool broadcloth with silk covered buttons
Reconstructed wrist ruffles and neckwear
TSHD Collection

5. On the floor, framed

Portrait of Sir Thomas Palmer, Bt. MP (1682–1723), Richard Phillips, 1722. He is wearing a coat of a similar style. The end of its neckerchief is tucked through one of the buttonholes of his waistcoat.

Guildhall Museum, Rochester
A2592

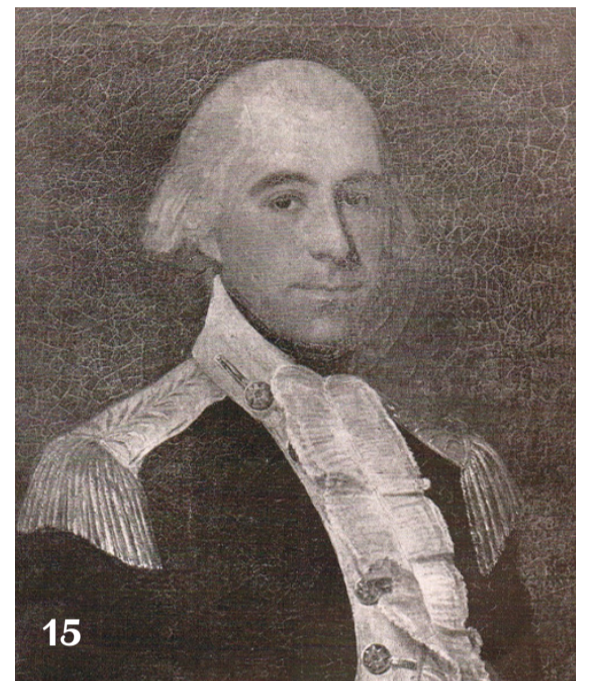
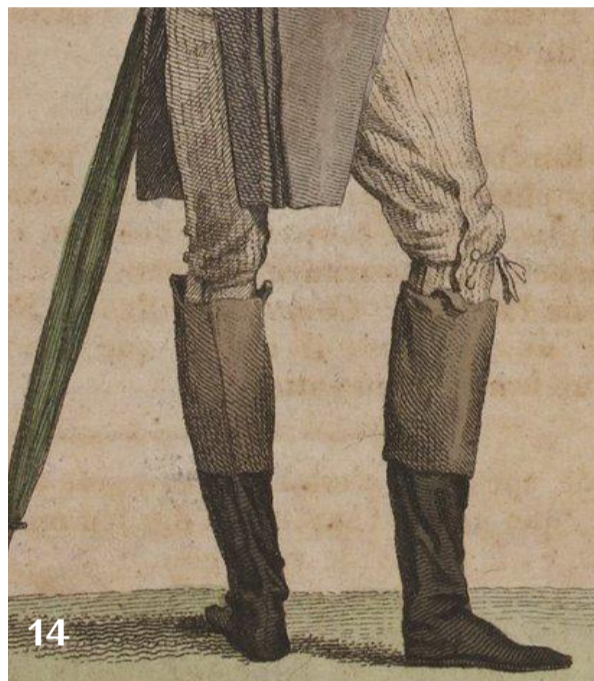
6. On the floor, framed

A Gentleman and his Dog in a Landscape, Francis Wheatley, c.1780.

Yale Center for British Art, Paul Mellon Collection
B.1977.14.125

7. Not seen in the exhibition

Detail of 4. The inside of the neckband is lined in several pieces of a white and tan-coloured silk damask. The collar is self-lined and the body of the coat is lined to the waist level in linen.



8. Mounted on an old wooden wig block

A man's wig of wefts on a machine-made net base.

French? 19th century
Human & horsehair
TSHD Collection

9. Folded on the table at the back

Back panel of a an unpicked coat. The centre back vent is heavily embroidered with floral motifs. This style of coat would have been suitable for the wearer of the frock coat (4) on more formal occasions. This style disappeared in France after the abolition of the Monarchy in 1792, and was later reinstated when Court dress reappeared with even wider embroideries during the Empire in the early 19th century.

Origin unknown, c.1775-1790
Figured striped silk with polychrome silk embroidery.
TSHD Collection

10. Detail of the embroidery at centre back of the coat panel in 9.

11. Not currently displayed

Portrait of King Charles IV of Spain, 19th century copy after Francisco de Goya, based on originals c.1799-1800. This is a surprisingly rare depiction of the style of coat with embroidered multicoloured flowers (9), despite the fact that they were so popular for formal dress during the last quarter of the 18th century.

Museo Nacional del Prado
P003369

12. On the back of the chair

The waistcoat is characteristic of the everyday upper class menswear of the late 18th century. It is cut straight below the

waist, without any shaped skirts as was fashionable earlier. The back is in plain fustian with two pairs of ties to cinch it in at the waist. Waistcoats were embroidered to shape on a width of textile and the cut was then adjusted to the size of the wearer. Note that the motifs are cut at the neckline when the height at centre front was decided. The waistcoat also has two uneven triangular piecings at the back of the armhole to make it wider at the chest.

Origin unknown, c.1780-90
Wool twill embroidered in polychrome silk, back in fustian, linen lining.

13. Folded on the chair

This pair of breeches probably belonged to Colonel Thomas Crewe Dod Esq (1754-1827), see 15. Thomas commenced his military career in the 16th (Queen's) Light Dragoons as Cornet in August 1775 when he was 21. He went to America with his regiment in August 1776, under Lieutenant George John Burgoyne. Promoted to Lieutenant in 21st regiment of (Light) Dragoons, he was gazetted captain into the 23rd regiment on 28 September 1781, the regiment returning to England in 1778. He was gazetted captain in 23rd regiment of (Light) Dragoons in 1781. His regiment was the first to land in India in 1782 and on 27 July 1785 Dod was promoted to major. He eventually resigned from the Army to return to his Cheshire estates. He took part in the formation of the Cheshire Provincial Cavalry in 1798 and was commanding officer of the Western Cheshire Yeomanry raised in 1803 (information provided by Meg Andrews).

The breeches, made of very sturdy wool velvet, would have been worn with soft boots, tied to buttons on the side of the knees (see detail of fashion plate 14). On the inside,

a strip of holland linen is stitched to the velvet from the button to the waistband, to prevent it from stretching when the boots would have pulled the breeches down.

British, c.1780-1800
Wool velvet or 'mockado'

14. Not currently displayed

Detail of fashion plate 680 of the *Journal des Dames et des Modes*, 11 November 1805. 'White breeches in corduroy velvet'.

Bibliothèque Nationale de France

15. Not currently displayed

Portrait of Thomas Crewe Dod, unknown painter, c.1781. Dod was the owner and wearer of the wool velvet breeches (13). The portrait shows him in a blue uniform with pale yellow facings and silver buttons. This is the uniform of the 23rd Light Dragoons.

Whereabouts unknown



19th century

1. On a stand

A tailcoat in wool broadcloth with puffed sleeveheads and a large amount of ease. There is a tiny faux 'M' notch on the collar and lapels (false because the necessary slit on the collar is imitated by a row of uncut prickstitches). The collar is extremely high in the back and interlined in thick orange wool with a twill weave. The buttons have flat discs as bases, covered in black silk.

Origin unknown, c.1830

Wool cloth, silk buttons

Reconstructed neckwear: neckerchief and shirt in Indian muslin.

TSHD Collection

2. On a stand

A frock coat with a low waist, sloping shoulders and very tight-fitting sleeves. The dome-shaped wooden button bases are hand-covered in brown silk passementerie work.

Probably American, c.1845

Wool cloth

Reconstructed stock in black silk satin and white linen collar

TSHD Collection

3. On a stand

A tailcoat in very dark brown superfine wool cloth. The 'M' notch is very long and pointed.

Origin unknown, c.1850-55

Wool cloth, silk buttons

Reconstructed neckwear

TSHD Collection

The two frock coats were exclusively for informal wear, the linen one for Summer, hence the choice of material and absence of lining. The tailcoats could either be worn for informal or formal occasions. Due to the fineness of the wool of 3, it could well have been worn for a Summer formal event like a ball. All these coats are part of the family of 'waisted garments' (*habits à taille* in French), an expression used to distinguish them from loose coats and jackets without a waist seam that were becoming increasingly popular in the 2nd half of the 19th century. The upper front part of the first tailcoat is cut in two parts: main body and lapel whereas the others have a smaller third side piece. It is an important evolution in the cut to make these garments more tight-fitting and help the shaping with an iron; this developed in the late 1830s and early 1840s. The use of darts also became increasingly popular.

COAT POCKETS

Both tailcoats (1 and 3) and the frock coat (2) have long pockets in the back. The pocket openings in them are as follows:

1. A horizontal opening inside the left coat tail and a vertical opening on the outside of the right tail.
2. Vertical openings on the outside of both the left and right tails.
3. A horizontal opening inside the left coat tail and vertical openings on the outside of both the left and right tails.

4. On the floor, framed

Fashion plate 2093 from the *Journal des Dames et des Modes*, 5 Sept. 1822. 'Hat with half-hair (a medium length of hair

pile on the surface of the hat, between that of 'ordinary' hats with short pile and the *oursons*, bear cubs, hats with the longest pile). Coat in wool cloth, with an English cut, garnished with silk buttons. Waistcoat in (cotton) *piqué*. Trousers in casimir (a fine-twilled woolen cloth of worsted warp and woolen weft in a diagonal twill weave).

Bibliothèque Nationale de France

5. On the floor, framed and placed behind the fashion plate number 4, not shown in this image.

Catching Rabbits, William Sidney Mount, 1839. The young man kneeling is wearing a similar brown wool frock coat to number 2. The ripped seam of the back armhole and tear on the elbow of his sleeve show that the coat was well worn, possibly secondhand. His companion wears a short jacket, seemingly without tails, which has a pocket on the outside. The pocket is stuffed full and bulges.

The Long Island Museum

6. On the floor, framed

Fashion plate from the *Correio das Damas* (very likely copied from a French original), 30 November 1851. The man is probably in evening wear, with a black tailcoat and white embroidered waistcoat.

The Metropolitan Museum of Art, Costume Institute Fashion Plates Collection.



Telegraphic Address, "TALLY HO! London."
T. W. REAKES & CO.
 (From E. TAUTZ and SONS),
 "THE" BREECHES MAKERS,
 No. 12, UNDER THE GRAND HOTEL,
 TRAFALGAR SQUARE, LONDON, S.W.

**THE REAKES PATENT
 TALLY-HO COMBINATION**

It is designed to supply a LONG-FELT WANT for foreign service. It comprises leather knees and Kharkee, &c., tops, which can be easily laced together by any unskilled person, thus affording the great advantage of the tops and knees being cleaned separately, or the tops can be renewed by an ordinary tailor. These breeches are now extensively used by officers in Egypt and India.



7. On the floor, framed

Occupational portrait of a peddler, full-length, standing, facing front, with two bags held at his sides by a harness, neck brace visible between legs. Daguerreotype, Myers, photographer, c.1850-60.

Library of Congress, Washington D.C
 DAG no. 1189

8. On a stand

Short informal linen frock coat to be worn in the Summer. This example has an extremely short collar and large rounded lapels. The coat is unlined and completely stitched by machine. It has 'tear-drop' shaped sleeves, an external breast patch pocket two large pockets inside the back skirts.

American, c.1875-25
 Linen
 Reconstructed neck- and wristwear

9. Advertisement for T.W. Reakes, the tailoring company, maker of the leather sporting breeches 10.

10. On the saddle

A pair of leather sporting breeches. In terms of cut and construction, they are still very similar to those made a hundred years before.

Maker - T. W. Reakes & Co.
 Breeches Makers & Military Tailors, 14 Conduit Street London, W. English, c.1900
 TSHD Collection

T. W. Reakes (1847-1928) was born in Henstridge, Somerset, the second son of George Reakes (1822-1896), a gentleman's coachman (later a baker), and his wife Caroline née Hazzard (1816-1888),

laundress. In 1861, at age 13, he was a tailor's apprentice. In 1871, he had qualified as tailor and was working for an Andover draper as a shopman alongside tailoring. Reakes married Alice Emma Castle (1853-1919) on the 27th August 1872 at the parish church in Harlington. Reakes is identified on the marriage certificate as a 'cutter'. The couple had three sons: Charles George (1873-1948, b. Andover), Thomas Albert (1875-1956, b. Andover) and Frank Henry (1878-1962, b. West Drayton, Middlesex).

The family's progress can be tracked through census returns. In 1881, Reakes was working as a tailor, living in Hammersmith with his young family. Thomas became an electrician, but the other two sons followed their father into tailoring. In 1891, still in Hammersmith, Reakes had become a master tailor and employer. His son Charles, aged 17, was working for him as a tailor's trimmer. By 1901, the family had moved to 26 Blenheim Gardens, Willesden. Both Charles and Frank were working for their father as assistants. In 1911, the family were at the same address, although Frank was not at home. In 1920, Reakes was still at the same address, but by 1926 (as shown by electoral rolls) he had moved to 38 Churchill Avenue, Kenton.

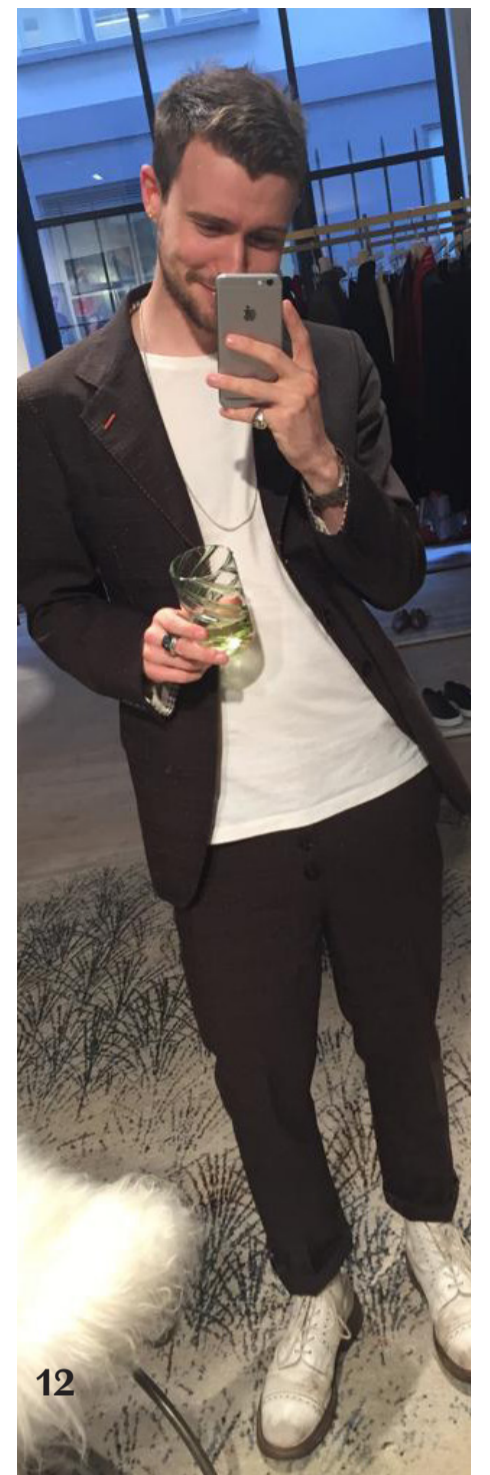
Advertisements for his tailoring business in 1907 state this was established 30 years (The Field, 16 Nov 1907, p. 66), giving a calculated start date of 1877. From the year 1881, he was a regular advertiser for his business as breeches maker and military tailor, with premises at 12 Grand Hotel Buildings, Trafalgar Square, London. The advertisements state that he came 'from E. Tautz & Sons'. The tailoring business

of Edward Tautz was founded in 1867. As Reakes was still in Andover at the time of Thomas' birth in 1875, he must have joined Tautz afterward, and the 1877 'establishment' date may refer to the year he started working for Tautz, with 1881 marking his departure to begin an independent business. Advertisements change little between 1881 and 1887 apart from advice to order leathers early to be certain of the best quality skins.

In 1888, Reakes noted he had recovered from a severe illness and had returned to conducting the business as before (Field, 17 Mar 1888, p. 12). Probably linked with the illness, the firm had changed to T. W. Reakes and Co., along with the epithet "'The' Breeches Makers'. In September that year, his patent breeches were announced: the 'Tally-Ho Combination [...] comprises leather knees and Kharhee, &c. tops, which can be easily laced together by any unskilled person, thus affording the great advantage of the tops and knees being cleaned separately, or the tops can be renewed by an ordinary tailor' (Field, 15 Sep 1888, p. 11). In 1889, The firm is promoted as 'sporting tailors', listing 'leather, hunting, racing, riding, polo, shooting and knickerbocker breeches' among its specialities (Field, 3 Aug 1889, p. 60). In July 1891, the firm moved to larger premises at 14 Conduit Street, off Regent Street (Field, 4 Jul 1891, p. 69). Reakes's son Charles had reached the age of eighteen, and probably entered the business as a full tailor, moving up from assistant at this date.

Research courtesy of Philip Sykas, 2023





20th century

1. On a stand

Mid-brown wool livery coat. The silver buttons bear the crest of the Devonshire family and the wearer was probably a footman or coachman. There is a small watch pocket in the waist seam, as it would need to be accessible without the servant undoing his coat to gain access to the watch if it was housed in a waistcoat, breeches or trouser pocket.

English, c.1900

THSD Collection

On the floor, framed

John Coupland 'The Quorn', Carlo Pellegrini, cartoon from *Vanity Fair*, 12 July 1884. Print by Vincent Brooks, Day & Son, London.

THSD Collection

3. On a stand

A deadstock suit of jacket and trousers in plain-woven brown wool of a basic quality. A paper label and large piece of spare wool fabric is still attached at the back waist of the trousers. The label states: Pantaloon, TAILLE: 36, 16 ans.

French, late 1920s

THSD Collection

4. On the floor, not visible in this image

Sample book of wool suitings and colour illustrations of men in tailored garments.

The Hopkins Tailoring Company
Baltimore
Spring & Summer
1926

THSD Collection

5. On a stand

Jacket and waistcoat from a three-piece suit in brown and cream wool tweed. The trousers are now lost. Worn with a checked shirt in brushed cotton. The jacket has the tailor's woven label on the inside breast pocket. It reads: 'LESLEY & ROBERTS, 16, St, George St Hanover Sq.London, and the name of the customer, W. P. Wyatt Esq. 38742, 3.49 handwritten.

Suit jacket and waistcoat: English, March 1949

Shirt: English, c.1950-90

6. On the floor, framed

Jack Brotchie, aged 16 wearing the jacket, waistcoat, (missing) trousers and checked cotton shirt 9.

2000

7. On a stand

Brown wool suit and white collarless shirt and separate stiff collar. Mounted with a 1960s tie similar to the one seen in 9. The suit and shirt belonged to Murray Melvin (10 August 1932 - 14 April 1923), a well known English actor, director and theatre archivist. The suit jacket has the tailor's woven label in the inside breast pocket. It reads: 'DOUGLAS & ROBERT, NOTTINGHAM. Typed underneath is '5011, 1163, M.Melvin Esq'. The shirt has a woven label that reads 'JOHN ERICSON, PRINCES ARCADE, PICCADILLY, S.W.1.' It is of the finest quality, in semi-transparent cotton lawn with handstitched buttonholes and a second layer of the lawn on both fronts which is left unattached across the selvages at waist level.

Suit: English, 1964, wool, Shirt: cotton lawn

THSD Collection

8. On the table

Murray Melvin's collar box, collars and one collar/shirt stud.

Brown leather, mid-20th century

9. On the floor, framed

Black and white photograph of Murray Melvin wearing 7, in New York, USA.

USA, 1964

21st century

10. On a stand

Jack Brotchie's two-piece suit (mounted with a white T-shirt and metal chain similar to those worn by him in 11). The Label reads: COMMES des GARÇONS Co.,Ltd

Japanese, S/S 2013

84% WOOL, 10% MOHAIR, 6% POLYESTER
LININGS

FRONT LINING (1) 100% CUPRA

FRONT LINING (2) 100% COTTON

2012, THSD Collection

11. On the floor, framed

Jack Brotchie wearing suit 10 at work in *Dover Street Market*, Dover Street, Mayfair, London, with a Commes des Garçons shirt, a tie and Loakes' brown brogues.

2013

THSD Collection

12. On the floor, framed

Jack Brotchie wearing suit 10 at work in 2016 at *Alex Eagle*, Lexington St., Soho, London, with a Primark white T-shirt, silver rings and chain, a vintage Rolex wristwatch and white ankle boots.

THSD Collection



21st century continued

1. On a stand

Brown velvet double-breasted jacket in the style of an early 20th century smoking jacket. The velvet has a woven repeat pattern of caramel coloured 'Gucci' logos. Mounted with a white shirt and velvet bow tie.

Italian, 2019 for S/S 2020
 GUCCI, size 50, 38% Viscose/ 34% Polyester/ 28% Cotton. Lining 100% Viscose.
 TSHD Collection

2. On the floor, framed

Image from a website selling secondhand high fashion items. Here the jacket is worn with casual trousers, a pair of loafers and a white shirt without a tie.

2023

3. Not currently displayed

Marco Bizzarri, President and CEO of Gucci, wearing a Gucci double-breasted suit with a white shirt and a straight black tie. The repeat pattern of the GG logo woven in cut velvet on a plain ground.

4. Not currently displayed

Donald Glover wearing a brown velvet suit with a brown bow tie, white dress shirt with a starched pin-tucked and black patent leather loafers on the 2017 Golden Globe Awards red carpet. He won the award for 'Best Actor in a Television Series Atlanta'.

The outfits seen in 2, 3 and 4 all feature a brown velvet jacket, worn as casual daywear, smart daywear and as formal evening wear.



5, 6 & 7. On the table

A gilded and painted pair of clam shells 貝い utilised in a traditional game popular at the 11th and 12th century Japanese court called 'kaiawase' 貝合わせ.

Depicted are purple Iris flowers budding and blooming symbolising wisdom and honour.

A set of these shells stored in their shell-boxes were essential items in a bride's wedding trousseau, paraded at the front of the ceremonial procession then subsequently presented to the groom's family.

The shells were exquisitely polished, gilded and lacquered with designs that ranged from seasonal depictions of flora and fauna to literary or poetic scenes.

Because these shells only fit together in pairs, they were associated with marital harmony, monogamy and alluded to the female genitalia which in turn meant that a virtuous woman should only give herself to one man as one shell can only be completed and sealed by its corresponding half.
 TSHD Collection

8. On the table

A woman's hairpiece. A combination of curls and plaits are arranged and stitched onto a circular embroidered fabric base repurposed from another object.

Late 19th century
 Human hair, holland linen and embroidered cotton
 TSHD Collection



9. On the table, framed

Fashion plate from *Myra's Journal of Dress & Fashion*, July 1890

'No.2 Costume of plain woollen: the skirt draped in front and open on the left side over a panel of silk and velvet broché. Corsage with open jacket fronts, the back in princess shape. Revers on the jacket fronts bordered with a lace pattern woven in silk in the material; collar and waistband of the lace pattern with a velvet heading; similar trimming down the gigot sleeves and bands of velvet at the wrist. Draped waistcoat of silk crépon. Hat of fancy straw with a drapery of crépon at the back, and small flowers on the crown.'

TSHD Collection

10. Hanging on a kimono stand

Two versions of the shell motif featured on a green 'haori' 羽織 (kimono jacket) are represented in the colourful 'yūzen' 友禅染 dye technique and in the figured 'rinzu' 綾子 silk background weave.

There is also a mist-like dyeing motif in the background and a few straight horizontal gold lines (possibly made using a separate shuttle).

The images inside the shells are auspicious: plum and cherry blossoms, landscapes, pine trees, chrysanthemums and the 'kaioke' 貝桶 box (used to store the shells for the kaiawase game).

This shell motif is particularly appropriate to wear around 'Hinamatsuri' 雛祭り (Girls' Day), in early March.

Date unknown
Silk
TSHD Collection

11. On the chair

This pink 'obi' 帯 (kimono sash) is likely a 'rokutsu fukuro obi' 六通袋帯 due to the length, construction and print layout.

The shell motif doesn't carry on across the whole length but has a gap in the middle of the obi (where it won't be seen due to the way it is tied).

Length = approx. 4.32m

Probably brocaded silk
date unknown
TSHD Collection

12. On a stand

A dress fashioned in printed fine wool twill with a beautiful trompe-l'œil jacket detail, mahogany brown silk velvet cuffs, stiffened collar, waistband and lapels with a rich brown silk front.

The print comes from a traditional Japanese game called 'kaiawase' 貝合わせ, roughly translated to 'matching shells', hinting at the aim of the game which is to match each clam shell to its corresponding pair.

St. Louis, USA, c.1890
TSHD Collection



Illustration by John Leech of Scrooge with Bob Cratchit from the 1843 first edition of *A Christmas Carol* by Charles Dickens