

**Our Collection by Colour:
No.5 BLACK**

SEASONAL STORIES & SILHOUETTES

**Friday 20th December 2024 to
Sunday 2nd February 2025**

CATALOGUE

Aladdin's Cave

'In the capital of one of the large and rich provinces of the kingdom of China, [...], there lived a tailor whose name was Mustapha [...] His son, was called Aladdin...'

Aladdin, or, The wonderful lamp, an Eastern Tale, 1850 translation



A selection of flat-cut garments from China and Japan.

1. *On the floor*

Main title page illustration of *Aladdin and His Wonderful Lamp: in Rhyme*, Arthur Ransome, illustrated by Thomas Mackenzie, Nisbet & co, London.

1919

2. *On a stand*

'Jacket and trousers of glazed silk gauze with a pattern of clouds and strapwork. The Xiangyunsha silk was dyed with an indigenous yam from Guangdong province in Southern China. A layer of iron rich river mud (which acts as a mordant and fixes the colour), sourced from the Pearl River Delta, was then applied on the front side of the fabric which turns black after oxidation. The fabric was then calendered by passing it under pressure between two rollers to achieve the glazed water resistant finish.'

c.1930, South China
TSHD Collection

3. *Not on display*

Chinese Canadians at the Mission School in Vancouver, B.C. in 1898.

Vancouver Public Library/2449

4. *Detail of the black silk gauze in 2.*

5. *Reverse of the gauze in 4 (enlarged).*

6. *Hanging from the ceiling*

A long gown in watered silk.

Early 20th century, China
TSHD Collection

7. *Hanging from the ceiling*

An Issey Miyake coat dress.

Early 21th century, Japan
Jenny Tiramani



Beauty & the Beast

‘“Ha!” exclaimed Beauty, almost angrily, “know that I would lay down my life to save his, and that this Monster, who is only one in form, has a heart so humane, that he should not be persecuted for a deformity which he refrains from rendering more hideous by his actions. I will not repay his kindness with such black ingratitude.”’

Gabrielle-Suzanne Barbot de Villeneuve, *The Story of the Beauty and the Beast*, 1740
translation J.R. Planché, *Four and Twenty Fairy Tales*, 1858

For centuries fashion has played with the proportions of the body, particularly with that of the hips and shoulders, from 18th century hoops to 1830s gigot sleeves. Here are two striking contemporary examples of such exaggerations.

1. On the floor

La Belle et la Bête, Lithograph on cotton paper of the poster by Jean-Denis Malclès for Jean Cocteau's fantasy film.

1946

Private collection, whereabouts unknown



2, 3. On a stand

A Comme des Garçons jacket from the A/W 2017 collection showing asymmetrical shapes on the hips, reminiscent of 18th century pocket hoops.

TSHD Collection, donated by Mei-Mei Rado



4. On a stand

An inflatable 100% latex jacket, skirt and gloves from Harri.

‘Shadow Jacket, a standout piece from the HARRI London Exclusive line that redefines contemporary outerwear. Crafted from luxurious black latex, this jacket features upward-pointing shoulders that evoke a striking triangular silhouette, creating a visually arresting statement. Each piece is meticulously handcrafted, reflecting our unwavering dedication to artisanal quality and innovative design. The distinctive structure of the Shadow Jacket not only enhances the wearer’s profile but also challenges conventional fashion norms, making it an essential addition for those who embrace individuality and bold expression. This jacket is more than an outer layer; it’s a transformative piece that captivates and inspires.’

2024

On loan from Harri



Bluebeard's Closet

“You must die!” said Blue Beard. Then, taking hold of [his wife’s] hair with one hand, and lifting up the sword with the other, he prepared to strike off her head.”

Charles Perrault, *Bluebeard, Stories or Tales of Times Past, with Morals: Tales of Mother Goose*, Paris, 1697, translation 1889.



King Henry VIII, having had two wives killed, is often associated with the character of Blue Beard. This costume was worn by Jude Law as Henry VIII in the 2024 film *Firebrand*, director Karim Aïnouz, costume designer Michael O'Connor.



1. On the floor

Bluebeard gives his wife the keys to his castle, woodcut by Gustave Doré. 1862

Bibliothèque Nationale de France, Paris

2. On a stand

Trunk-hose and cap in silk velvet and taffeta, shirt in white linen with gold lace, knitted stockings in silk. Cutter Aurélie Noble, tailor Adrien Chombart de Lauwe, linen seamstress Alice Gordon (White Rabbit Lynens).

2022

TSHD Collection (on loan)

3. Hanging in a frame

Fragment of wool velvet stamped with a *sempervivum tectorum* motif.

c.1600-50, possibly Flemish
TSHD Collection

4. On a stand

Costume worn by Liam Brennan as Duke Orsino in *Twelfth Night*. Designed by Jenny Tiramani for an ‘Original Practices’ production at Shakespeare’s Globe, the Apollo Theatre, 2012, London, and Belasco Theatre, New York, 20100. Directed by Tim Carroll. Gown cut and handstitched by Sébastien Passot. The silk velvet is stamped with a similar design in a slightly larger scale than the early 17th century fragment seen in 3.

2012

TSHD Collection



Prince Charming

'... The king's son had it proclaimed, by sound of trumpet, that he would marry her whose foot this slipper would just fit. They began to try it on the princesses, then the duchesses and all the court, but in vain'

Charles Perrault, *Cinderella, Stories or Tales of Times Past, with Morals: Tales of Mother Goose*, Paris, 1697, translation 1889.



1. On the floor

Cinderella at the Ball, from *Cinderella retold* by C. S. Evans and illustrated by Arthur Rackham, London: William Heinemann, 1919.

Private Collection

2. On a stand

The wig bag in 4, mounted with a paper and tyvek version of the suit seen in 3, based on a full-size pattern of the coat, waistcoat and breeches seen in 3 and published by the Livrustkammaren.

TSHD Collection

3. On a stand

The cloth of silver tissue suit worn by Gustav III of Sweden for his marriage to Danish Princess Sofia Magdalena on the 4th November 1766. The coat and waistcoat are embroidered in blue metallic foil, silver-gilt spangles and silver-gilt thread. The coat is lined in silver moiré.

c.1766

Livrustkammaren, Stockholm

4. On a stand

Wig bag in silk and linen, with a rosette of grosgrain ribbon. The bows of the rosette have pieces of buckram in them to help keep their curved shape.

c.1760-90

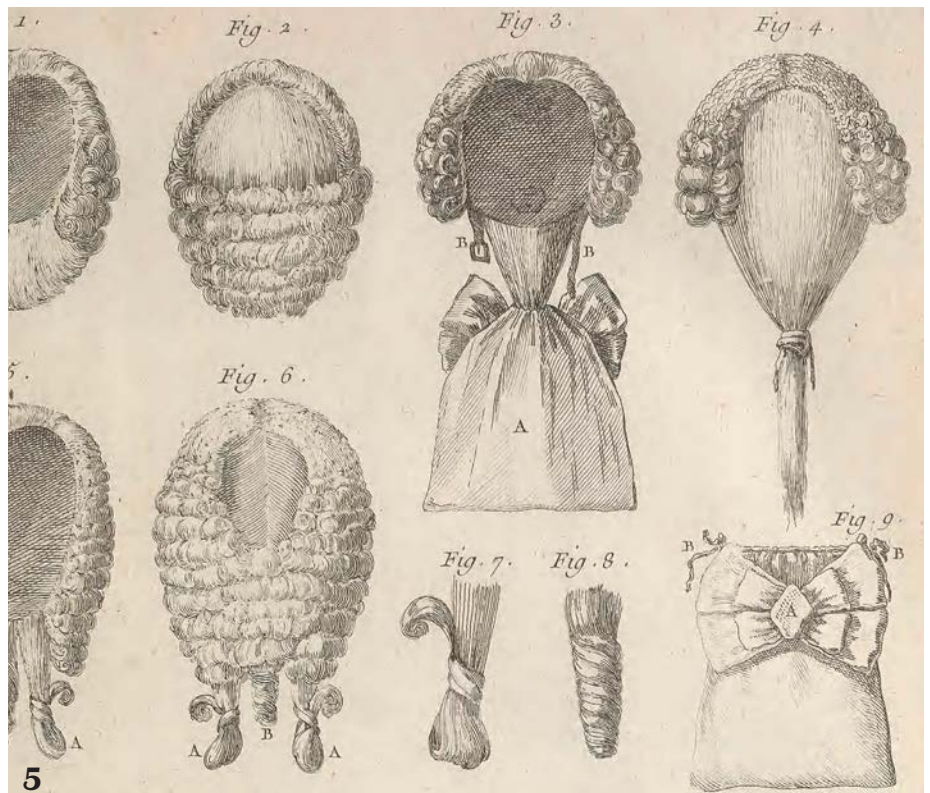
TSHD Collection

5. Not on display

Art du Perruquier, *Encyclopédie*, Volume 12, Detail of Plate VII. 3 and 4: Interior and exterior of a bag wig. A the bag. BB Buckle and strap. 7. Knot of the same wig. 8. Spiral curl of the same wig. 9. Bag, A. Rosette, BB. cords.

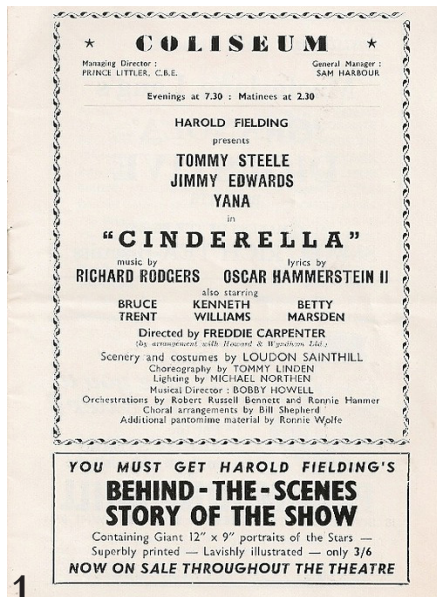
1765

Massachusetts Institute of Technology



Buttons and Bows

Cinderella's best friend in the tradition of English pantomime is a character called 'Buttons', so called as a servant of her father's in livery featuring many buttons, as seen worn by Tommy Steele in 2. We have reimaged the character wearing the Chanel dress shown here in 3 and 4.



1. On the floor

Programme for the pantomime *Cinderella* at the London Coliseum Theatre, December 1958.

Private Collection

2. Not on display

Production photograph showing Tommy Steele as 'Buttons' in the pantomime *Cinderella* at the London Coliseum Theatre, 1st December 1958.

Private Collection

3. Not on display

Catwalk image of the column dress in heavy wool jersey with a silk satin lining. The model's shoes have ankle straps with bows.

2020

Chanel, Metier D'Art Collection

4. Hanging

Detail of the Chanel dress in 3.

2020

On loan from Sophie Freeman

5. On a stand

A bodice in silk satin and black silk lace, with a bow at the centre back waist in silk satin ribbon.

c.1900

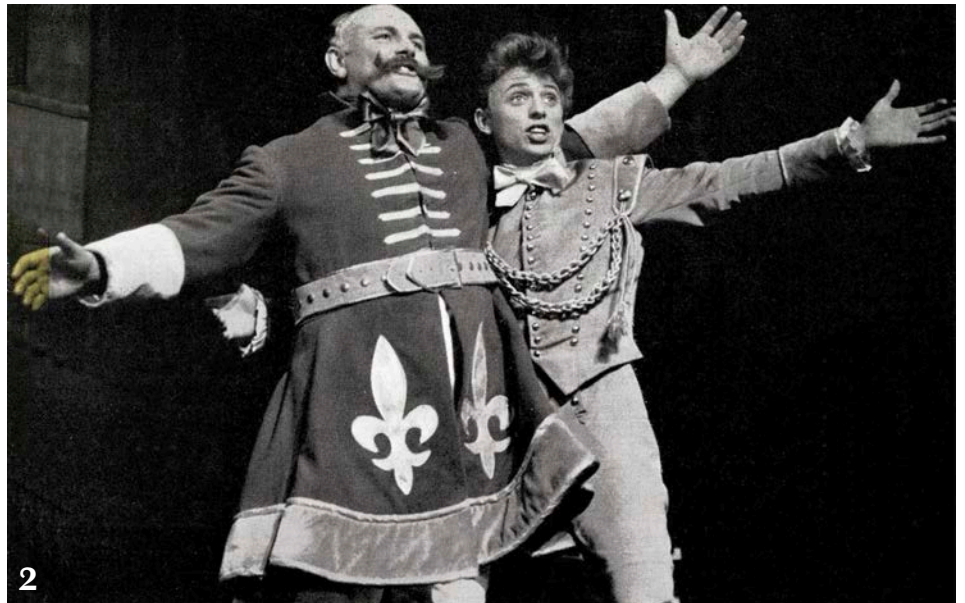
Janet Arnold Archive, TSHD Collection

6. On a stand

A halter-neck dress by Courrèges Paris with leather bows. The dress is in a wool double-cloth skilfully seamed to fit the curves of the wearer's body without darts at the bust or waist.

1960s

TSHD Collection



The Mad Hatter Tea Party

“Take off your hat,” the King said to the Hatter.
 “It isn’t mine,” said the Hatter. [...] “I keep them to sell,” the Hatter added as an explanation; “I’ve none of my own. I’m a hatter.”’

Lewis Carroll, *Alice’s Adventures in Wonderland*, 1865, illustrated by John Tenniel [1]



1

The phrase "mad as a hatter" pre-dates Carroll's works. One theory relates it to mercury poisoning. In 18th and 19th century England, mercury was used in the production of felt for hat-making. Long-term use induced erethism, a severe neurological disorder.

2. On a stand

A conical Welsh top hat. The Welsh hat first appeared during the late 1700s; it became widely popular in the 1830s as part of the traditional Welsh women costume.

19th Century
 TSHD Collection

3. On a stand

A sugar-loaf top hat. 'Hats of this shape are found in France, and were worn by the inmates of some English Alms houses (e.g. Trinity Hospital, Castle Rising) but not in Wales, except by the members of a few Welsh women's choirs during the first half of the 20th century.'

Possibly 19th or early 20th century
 On loan from the Kerry Taylor Collection

4. On a stand

A miniature Welsh hat, probably made as a sample by hat-maker.

19th century
 On loan from the Kerry Taylor Collection

5. On a stand

Top hat.

Mid 19th century.
 TSHD Collection, donation Robert Worley



2

3

4



5



6



7

6. Not on display

Mathew Brady Studio, Hamilton Fish.
 1860–70
 National Portrait Gallery, Smithsonian Institution, Frederick Hill Meserve Coll.

7. Not on display

Afternoon tea at The Hospital of Holy and Undivided Trinity at Castle Rising, Norfolk, England.

1929
 Photo by © Hulton-Deutsch Collection

8. Not on display

Modryb [aunt] Martha, Modryb Nellie and Modryb Gwenno.

1871–72
 The National Library of Wales



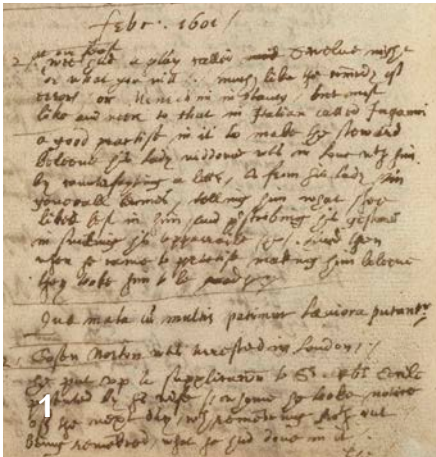
8

Candlemas Feast

'February 2, 1602

At our feast we had a play called *Mid Twelfth Night, or What You Will.*'

John Manningham, law student at Middle Temple, from his diary [1]



Interpretation of early 17th century clothes, reconstructed for theatre and museum display, using period-appropriate materials and tailoring techniques.

2. Not on display

Ice Skaters (details), Adriaen Pietersz. van de Venne

1625

Rijksmuseum, Amsterdam



3. On a stand

Interpretation of a Dutch burgher outfit c.1625. Made for the exhibition 'L'Étoffe des Flamands', Musée des Beaux-Arts du Mans, Tours & Angers. Doublet & Venetian hose in wool broadcloth, cloak in wool satin lined with silk taffeta. Designed, cut and made by Sébastien Passot. Cuffs in linen made by Lou Martinez & Paweł Tomaszewski. Hat in wool felt made by Rachel Frost.

4. Fringed ruff in linen, made by Adrien Chombart de Lauwe, set by Sébastien Passot.

2022

On loan

5. On a stand

Costume worn by Mark Rylance as Countess Olivia in *Twelfth Night*. Gown cut by Luca Costigliolo, from a pattern published in *Patterns of Fashion 3* of Pfalzgräfin Dorothea Maria von Sulzbach's funeral clothing, c.1639, in the Bayerisches Nationalmuseum, Munich. Hand-stitched by Luca Costigliolo and Debbie Watson. The gown is in cut and uncut silk velvet with a strapwork design was handwoven by Giuseppe Gaggioli in Zoagli, Italy. It is worth noting that this design of interwoven straps is also seen on the Chinese jacket and trousers [2].

The cloak in silk velvet and satin, lined with red silk. Cut and hand-stitched by Sébastien Passot. Gloves made by Karl Robinson.

2012

TSHD Collection (on loan)





1



2

The Nutcracker party

'It happened that once upon a time many great kings and fine princes were assembled at the court of Pirlipat's father, on which occasion much splendor was displayed, the theatres were crowded, balls were given...'

E. T. A. Hoffmann, *Nutcracker and Mouse-King*, translated by Mrs. St. Simon, 18500.

1. On a stand

A rectangular machine-made lace shawl.

Mid 19th century
TSHD Collection

2. On a stand

A triangular handmade Chantilly lace shawl.

Mid 19th century
TSHD Collection, Santana M. Levey archive

3. On the floor

Tom Larson's poster for *Nutcracker*.

circa 1970
courtesy of Amy Tichenor Moorhead

4. On a stand

A woollen broadcloth tailcoat.

c.1860
TSHD Collection, donation Robert Worley

5. Not on display

Charles Nègre, *Portrait of an unknown woman with a Chantilly lace shawl*.

1860-1865
Rijksmuseum, Amsterdam

6. Not on display

Matthew Brady, *Possibly Rev. Canfield*.

1860-1870
National Portrait Gallery, Smithsonian Institution



3



4



5



6

Snow-White & the Evil Queen

“You are not laced up properly,” said the old woman. “Come here, I’ll do it better.” Snow-White stood before her, and she took hold of the laces and pulled them so tight that Snow-White could not breathe, and she fell down as if she were dead.

Jacob and Wilhelm Grimm, *Little Snow White, Kinder- und Hausmärchen*, 1812 translation D. L. Ashliman. © 2002-2005.



1

1. On the floor

'Snowdrop lets the disguised Queen lace her waist', *Little Snowdrop & Other Stories*, Illustrated by G. A. Davis, McLoughlin Bros. New York.

1902
Private Collection

2, 3. On a stand

A French corset in silk satin with brown lace, pale blue ribbon and flossing. Although it appears merely decorative, flossing developed as a way of holding the ends of the bones to stop them poking through the fabric of such a corset. Inside is the label 'Au Bon Marché, Paris'

c.1890
TSHD Collection



2



3



4



5

4. On a stand

A Vivienne Westwood bustier in powernet and cotton mesh with black rigilene boning including horizontal boning across the bust, fashioned in the style of 18th century stays. The bustier fastens with a chunky black zip at the centre back.

c. 1994
TSHD Collection

5. Not on display

A Vivienne Westwood bustier and a black velvet mini-crini, possibly from the Harris Tweed collection.

c. 1987
Whereabouts unknown

6, 7. Hanging

Mugler x H&M corset in polyamide & a pair of 'seamed stocking' gloves.

2023
TSHD Collection



6



7