DATS

Dress and Textile Specialists

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Front cover image: Lady Mary Stanhope's blue velvet shoes, c.1660
Courtesy of Northampton Museums and Art Gallery

DATS Committee 2011

Chair
Christine Stevens
e-mail christinestevens@tiscali.co.uk

Secretary
Rebecca Quinton
Curator, European Costume and Textiles
Glasgow Museums
Tel: 0141 287 0509
Email: rebecca.quinton@glasgowlife.org.uk

Treasurer
Danielle Sprecher
Costume Curator,
Colchester and Ipswich Museum Service,
Museum Resource Centre,
14 Ryegate Road,
Colchester, Essex, CO1 1YG Tel: 01206 507949
e-mail:danielle.sprecher@colchester.gov.uk

Membership Secretary
Ruth Battersby Tooke
Norfolk Museums and Archaeology Service, Shirehall,
Market Avenue,
Norwich, NR1 3JQ
Tel: 01603 223873 Tue-Fri)
email: ruth.battersbytooke@norfolk.gov.uk

Newsletter Editor
Alex Ward
Assistant Keeper,
Art and Industrial Division,
National Museum of Ireland,
Collins Barracks,
Dublin 7, Ireland
Tel: 00 353 1 6486469
e-mail: award@museum.ie

Web Editor
Kate Reeder
Social History Curator
Beamish North of England Open Air Museum,
Beamish,
Co. Durham, DH9 0RG
Tel: 0191 370 4009
e-mail: katereeder@beamish.org.uk

SSN Officer (Acting)
Cassie Davies-Strodder
Assistant Curator,
Department of Furniture, Textiles and Fashion,
Victoria & Albert Museum,
South Kensington, London, SW7 2RL
Tel: 020 7942 2290
e-mail: c.davies-strodder@vam.ac.uk

National Museums Representative
Currently vacant

Conservation Representative
Janet Wood
Conservation and Collections Care,
Apt 37,
Hampton Court Palace,
Surrey, KT8 9AU
Tel: 020 3166 646
e-mail: Janet.Wood@hrp.org.uk

South East England Representative
Fiona Woolley
Keeper of Fine and Applied Art,
Maidstone Museum and Bentlif Art Gallery,
St. Faith's Street,
Maidstone,
Kent, ME14 1LH
Tel: 01622 602850
e-mail: fionawoolley@maidstone.gov.uk

South West England Representative
Paula Martin
Assistant Curator of Costume and Textiles,
Royal Albert Memorial Museum,
Queen Street,
Exeter, EX4 3RX
Tel. 01392 665360
e-mail paula.martin@exeter.gov.uk

North of England Representative
Caroline Whitehead
Email: cs.whitehead@tiscali.co.uk

East of England Representative
Ruth Battersby Tooke
Norfolk Museums and Archaeology Service, Shirehall,
Market Avenue,
Norwich, NR1 3JQ
Tel: 01603 223873 Tue-Fri)
email: ruth.battersbytooke@norfolk.gov.uk

Scotland Representative
Rebecca Quinton
Curator, European Costume and Textiles
Glasgow Museums
Tel: 0141 287 0509
Email: rebecca.quinton@glasgowlife.org.uk

Ireland Representative
Valerie Wilson
Curator (Textiles),
Ulster Folk and Transport Museum,
Cultra,
Holywood,
Co. Down, BT18 0EU
Tel: 028 9039 5167
Email: Valerie.Wilson@nmni.com

Wales and Midlands Representative
Althea Mackenzie
Hereford Heritage Services,
Museum Learning and Resource Centre,
58 Friar Street,
Hereford, HR4 0AS
Tel: 01432 383033
Email: amackenzie@herefordshire.gov.uk;
amackenzie@nationaltrust.org.uk

Access to Collections DATS Conference 2011 to be held in York

The suggested theme of the conference is Access to Collections, including intellectual, virtual and physical access. This might include topics such as documentation and cataloguing, mounting for photography, and storage. Proposed dates are Thurs/Fri 3 – 4 November. Further details will be confirmed and circulated.
Joanna Hashagen has invited DATS to have an additional day (prob. Saturday 5th Nov.) in which to visit the new gallery and stores at Bowes Museum in Barnard Castle. Members interested in joining this proposed visit to Bowes please email Caroline Whitehead at cs.whitehead@tiscali.co.uk

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DATS Conference 2010 *Get ahead, get a hat – and other accessories*

The 2010 conference was hosted by Luton Museums at the Stockwood Discovery Centre, on the 11th and 12th of November. Organisers, Veronica Main and Helen Wolfe, assembled a fascinating programme of speakers and while the emphasis was on headwear, some other accessories also got a look in. On the second day designer Noel Stewart spoke about his work in contemporary millinery, creating his own twice yearly collections, as well as special commissions, and work for other designers such as Hussein Chalyan and Marc Jacobs. John Horn of local Luton hat manufacturers, Barford Brothers, gave an insight into the factory production of hats, and also brought along a selection of modern millinery materials, which he explained and delegates were permitted to handle.

Conference 2010 Papers

Accessories collected by Baroness Edmond de Rothschild (1853-1935) - Rachel Boak, Curator, Waddesdon Manor

Introduction

Baroness Edmond de Rothschild was unique within her family in carrying an interest in fashionable dress, historic and contemporary, beyond the daily wardrobe and into her

collecting tendencies. Her collections, now at Waddesdon Manor, are at once personal and should be seen against the backdrop of the voracious collecting habits of the Rothschild family. Waddesdon is in Buckinghamshire, about 6 miles outside Aylesbury and just over 50 miles from London. It was built as a house for weekend entertaining in the 1870s and 1880s by Baron Ferdinand de Rothschild (1839-1898), and an understanding of the Rothschild family and their collecting tastes is integral to understanding Waddesdon.

Ferdinand was a great-grandson of Mayer Amschel de Rothschild, who sent his five sons out from Frankfurt to found banking houses across Europe. Coming from a family of collectors, Ferdinand saw himself as continuing the tradition of important figures in the history of collecting such as the Medici, Charles I and George IV, whose taste he particularly admired, and followed, in his interest in 18th century France. Ferdinand married his English cousin, Evelina but she died 18 months later, with their stillborn son, and Waddesdon was left to his sister, Alice. Alice came to England in 1867 to act as his companion and hostess following Evelina's death.

Waddesdon was inherited in 1922 by Ferdinand and Alice's great nephew, James de Rothschild (1878-1957), eldest son of Baron and Baroness Edmond of Paris. His wife, Dorothy, was English and, following his inheritance, they both permanently settled in England. The house has been enriched by James and Dorothy in their reverence for the work of their predecessors and by their inheritance of a portion of the collections of James' parents.

James died in 1957, bequeathing the Manor, its immediate grounds and the contents deemed to be of national importance to the National Trust, along with a large endowment. The remaining estate and contents of the house were left to Dorothy. To this day, Waddesdon continues to be run by a Rothschild Family Trust and many of the things not bequeathed to the Trust are now on loan to us from the family.

<u>Baroness Edmond de Rothschild – her life</u>

Adelheid, Baroness Edmond, was born into the Rothschild family in 1853. The grand-daughter of Carl Mayer (1788-1855), founder of the Naples branch of the family bank, Baroness Edmond was born in Frankfurt where her father, Wilhelm Carl (1828-1901) ran the original Rothschild banking house until it was wound up at his death in 1901, owing to a lack of male heirs (it was a Rothschild family rule that daughters could not take part in the banking business). Her mother was Hannah Mathilde (1832-1924), elder sister of Ferdinand and Alice of Waddesdon.

In 1877, at the age of 24, Adelheid married her cousin Edmond, from Paris. He was the son of the youngest of the original Five Arrows, Baron James (1792-1868), sent to Paris to found the French branch of the bank around 1810. They had three children in the first five years of their marriage: James (1878-1957), Maurice (1881-1957) and Miriam, known as Alexandrine (1884-1965).

In 1876, Edmond bought the palatial house at 41 Rue du Faubourg-Saint-Honoré, and this became their Paris home. It is now the residence of the American ambassador. The interiors show that the prevailing Rothschild style was favoured by Baron and Baroness

Edmond, as at Waddesdon, with 18th-century French panelling alongside a mixture of 18th and 19th-century seat furniture, Sèvres porcelain, French paintings and a proliferation of textiles.

At their deaths in 1934 and 1935, Baron and Baroness Edmond divided their properties and collections between their three children. Dorothy recorded the first crates arriving at Waddesdon in 1936, including furniture, paintings and porcelain. Baroness Edmond bequeathed her buttons, lace, fans and textiles to Dorothy, but these were among items in store at the Banque de France from April 1939, awaiting transport to England, confiscated by the Nazis when Paris was occupied in 1940. The confiscated objects were meticulously inventoried and numbered, and many of the items recovered from the Austrian salt mines and returned to Waddesdon still retain their Nazi inventory numbers. Between 1947 and 1969 the remainder of Baron and Baroness Edmond's bequest came to Waddesdon.

Baroness Edmond de Rothschild – her collections

Since the house opened to the public in 1959, luminaries such as Santina Levey, Natalie Rothstein, Madeleine Ginsburg, Hêlene Alexander and Avril Hart have been to Waddesdon to comment on the collections of costume and textiles. A collection of articles about Waddesdon was published as a special edition of *Apollo Magazine* in June 1977. Santina Levey wrote about Baroness Edmond's lace, Madeleine Ginsburg about her buttons, Hêlene Alexander about her fans, and Natalie Rothstein about the European silks used as furnishings. There has not been so much written recently, and it is thanks to the 75th anniversary of Baroness Edmond's death in 2010 and the exhibition showcasing her collections, that research has been reignited.

While her husband concentrated on drawings, prints and engravings, they both collected furniture, paintings and porcelain as furnishings. However, Baroness Edmond's own enthusiasm lay in the direction of costume and textiles. Dorothy noted that "she liked to amass specific collections; once she had decided on collecting fans or buttons, seals or lace, for example, she would continue to do so over the years, whether or not she had any particular use for them" ('The Feminine Line at Waddesdon', *Apollo*, June 1977, p19). Interestingly, the items she concentrated on tended to be accessories: buttons, bags and purses, caps and hats, fans, hat and hair pins and seals. While there are examples of costume, and extensive collections of lace and textiles, they are single garments or fragments of larger objects, suggesting that Baroness Edmond was never collecting in a scientific way, aiming to acquire examples from specific periods or countries. She liked to hoard items and Dorothy commented that, when looking for textiles, "As a housewife, her great pre-occupation was to have adequate spares for any eventuality; this gave her an admirable excuse to buy any textile she liked" (ibid). However, she had exquisite taste and, as a Rothschild, the means to acquire the very best of everything.

Although some things were put away as spares, others were used. Surviving studio photographs show that Baroness Edmond occasionally posed in reproduction 18th-century fancy dress, adorned with historic buttons and lace, and artfully carrying an 18th-century fan. She also applied historic buttons and lace to her ordinary clothes. At her death, with her papers was a note bequeathing the collection of buttons to Dorothy, and also, "*the antique buttons that decorate my dresses and coats"*.

When not being worn, the buttons and lace were carefully stored. Like her husband, who had chamois-lined boxes made for his porcelain and antiquities, Baroness Edmond had a velvet-covered, satin-lined chest in which she kept her lace, and a Japanese lacquer chest in which the buttons were stored in individual boxes. The seals also have their own box. Separate from items that were acquired as furnishings or apparel, there were groups of objects that both Baron and Baroness Edmond stored as collections in the manner of a cabinet of curiosities or treasure chest, and accessories lend themselves to being amassed and stored in this way. This idea of certain collections being kept separate was echoed by Ferdinand at Waddesdon with his Renaissance collection, kept in glass cases, and now at the British Museum as the Waddesdon Bequest.

Buttons

Baroness Edmond began collecting buttons in the late 19th century, at a time when it was fashionable to acquire French *bibelots* (ornaments) of the 18th century. Other Rothschilds, including Ferdinand and Alice, were similarly engaged, collecting gold boxes, jewellery, cane and parasol handles, and other small-scale metal objects. Baroness Edmond sought out colours – purples, blues, yellows – that suited her, and subjects – flowers, costume, classical scenes – that interested her.

Sets of buttons were purchased through Parisian antique dealers and jewellers, and from other European jewellers with outlets in Paris. Alongside names such as Gompers, A. Risler & Carré, Boin-Taburet and R. Lalique, are J. Tostrup (1856-1890) and David Andersen (1843-1901), Norwegian silversmiths whose firms exist today. Some of the others, particularly on the Rue de la Paix, are still jewellers, but different companies.

One large set comprises 44 “motto” buttons, where messages of love are conveyed by the wearer in words and symbols. Nearly all different, the expressions of love in old French include “Je nen donne qua vous” (I only give to you), “Je pleure vostre absence” (Your absence makes me weep) and “Jattens mon soleil” (I’m waiting for my sunshine). Mottoes of hope and despair are matched with symbols of keys, doves, flowers and burning hearts, and created by *piqué* set in tortoiseshell.

There are examples of different techniques, for example ceramic buttons modelled on Wedgwood’s jasperware, but made in France. They show fables by La Fontaine, published between 1668 and 1694, conveying morals through tales of animals. There are other 18th-century buttons made of mother-of-pearl, steel and paste jewels. These large buttons were nearly always worn by men, adorning coats and waistcoats, and could be cut off and replaced by whatever was next in fashion. There are nearly 600 buttons at Waddesdon, all collected by Baroness Edmond.

She also acquired hat pins, which became necessary and extremely fashionable because of the large hat styles of the late 19th and early 20th centuries.

Seals

The collection of nearly 70 seals was displayed in 2010 for the first time in twenty years. Dating from the 18th and early 19th centuries, seals were designed to be worn as jewellery,

as well as having a practical purpose, hanging from the waistband, or a chatelaine, for both men and women. The presence of numerous similar examples, and the custom-made box suggest that Baroness Edmond did not wear them herself, but rather kept them as trinkets. Although they are sparkly and interesting as a group, individually they are not all of the highest quality. There are examples from the 18th century Girl-in-a-Swing porcelain factory in London. Porcelain seals were produced in bulk at the Chelsea and St. James factories and probably mounted elsewhere. They are often miniature versions of designs used for larger objects, like scent bottles and figurines. There is also a miniature 19th-century compass, and a group of seals of the "blackamoor" type, a particular fashion in the late 18th century.

<u>Fans</u>

Another popular area of the collection at Waddesdon is fans. There are nine fans which were acquired by Baroness Edmond, all 18th century, and she is holding fans in some photographs where she is in fancy dress. Still part of fashionable evening ensembles, and a requirement at Court, it was also possible to purchase antique fans from dealers, such as J. Duvelleroy, who supplied fans to the Rothschilds and to the British royal family. In addition to the fans themselves, there are several fan boxes from Duvelleroy and other dealers, such as Vanier-Chardin.

<u>Lace</u>

Moving towards the field of costume, there is a large collection of lace (around 120 pieces), including several cap backs and lappets that would have formed part of a headdress. Baroness Edmond's collection ranges in date from the 17th to the 19th centuries and the major centres of production, such as Venice, Brussels and Alençon, are well-represented. As in other areas of her collection, she favoured the fashions of the 18th century, rather than the more collectable late 17th century or contemporary 19th-century lace.

Upon her death, at her request, Baroness Edmond's lace collection was split. Most of it was bequeathed to her daughter-in-law, Dorothy, and came to Waddesdon, but seventeen key pieces were donated to the Musée des Arts Décoratifs in Paris. A visit in March 2010, and subsequent correspondence with French curators, has led to the emergence of other items given within Baroness Edmond's lifetime to the Musée des Arts Décoratifs: 142 18th and 19th-century ribbons, a German carnival costume, and a robe of the order of Saint Esprit donated to the Musée Carnavalet, and now in the collection of the Galliera, Musée de la Mode de la Ville de Paris.

<u>Bags and purses</u>

Alongside the history of the objects themselves is the history of their display at Waddesdon since the house opened to the public in 1959. Following the bequest to Dorothy, she in turn gifted a large part of her mother-in-law's collection to the National Trust in 1971. To celebrate this gift, Dorothy and the house staff filled several cases with costume and textiles in rooms that no longer exist, having been turned into porcelain display areas during the Restoration, the last big refurbishment in the mid 1990s. There was an accessories case, filled with embroidered bags and purses from the 18th century, alongside cords and tassels from the vast collection of *passementerie*.

<u>Caps and hats</u>

Another group of objects last displayed in the 1970s is the small collection of headwear at Waddesdon. As mentioned, the costume from Baroness Edmond's collection does not follow any kind of pattern. There are no complete outfits, nor are all the examples in good condition. Rather, they are largely the result of her travels and her *penchant* for shopping. She and Edmond travelled extensively in the Near and Middle East, but certainly some of the textiles, which look as if they should have an exotic provenance, still have *Au Bon Marché* labels attached, showing that they were purchased from the antique textile department at the Paris store. Situated on the Left Bank, in the Rue de Sèvres, *Au Bon Marché* is the oldest department store in Paris, founded in 1852 by Aristide Boucicaut. It was immortalised by Émile Zola in his novel *Au Bonheurs des Dames* (1883) in which he described the temptations and seduction of shopping in 1880s Paris. Although it is sometimes difficult to know where or when things were acquired, the Near and Middle Eastern objects make for an interesting change from the predominantly French 18th-century nature of the collections at Waddesdon.

The only example of footwear in the collection is a pair of embroidered Russian boots from the early 20th century, coveted by everyone who sees them, and also acquired by Baroness Edmond on her travels. It is interesting to note that, although she did buy things that she had no intention of using, there were certain groups of objects that did not appeal, perhaps because they could not be easily used or worn, like shoes. There are also certain things that were not preserved, including all of her own clothes and accessories, suggesting that importance was attached to historic items, but not to everyday things. The same is true at Waddesdon, with very few remaining personal items belonging to Ferdinand and Alice.

Conclusion

The objects included in the 2010 exhibition *Buttons and Braids: Baroness Edmond de Rothschild as a Collector* usually languish in store because of their sensitivity to light, fragile condition or over-exposure in previous displays. As a result, a textile storage project is currently underway - cataloguing, photographing and packing objects - with the aim that all the costume and textiles will be accessible on-line or in store by appointment within the next few years.

The aim of this lecture has been to give an idea of the range of accessories at Waddesdon, and an insight into one of the personalities who has contributed to a collection characterised by the Rothschilds' shared fascination with 18th-century France.

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Wedding Headdresses and Veils - Edwina Ehrman, V&A

On 1 August 2011 the V&A's wedding dress exhibition, *The Wedding Dress: Two Hundred Years of Bridal Fashions* opens at Bendigo Art Gallery in Victoria, Australia. The exhibition will travel to three other venues before returning to the Museum where it will be displayed in the Fashion Gallery in late 2013. The exhibition uses the V&A's collection to explore the development of the white wedding dress and its dynamic relationship with fashion.

Research for the exhibition and associated publication raised several questions about veils and headdresses, which were addressed using a combination of written and visual sources.

These included contemporary memoirs and newspaper reports, fashion magazines and fashion plates, and satires and other images depicting weddings.

When did brides in Britain start wearing veils?
Fashion plates showed that veils were popular accessories for formal wear in France and Britain in the last decade of the eighteenth century and the first decade of the new century. This fashion reflected the contemporary interest in the classical world. Documentary evidence suggested that in France brides were wearing veils by 1800. The earliest known French fashion plate of a wedding dress, published in *Le Journal des Dames et des Modes* in 1813, depicts the bride wearing a veil. However none of the three fashion plates of bridal dress published in England in Rudolph Ackermann's *Repository of Arts, Literature, Commerce, Manufactures, Fashion and Politics* in 1816, 1818 and 1827 include veils. This raised the possibility that brides were slower to adopt veils in England than in France. A search for wedding veils using the British Library's Nineteenth Century Newspapers On-line, which can been accessed by paying a small fee, found two early references. A fashion report from 1817, whose original source may have been a French publication and, more usefully, a brief description of Lady Mary Stanley's wedding in 1821 when the bride was said to have worn a Brussels lace wedding dress and matching veil. A memoir describing a gentry wedding in 1823 also described a veil suggesting that veils were beginning to be adopted in wealthy circles in Britain from at least the 1820s.

How should we interpret and two display two early but badly misshapen headdresses?
The purchase of a wedding dress worn by Eliza Larken, who married William (later 6th Baron) Monson in 1828, resulted in the gift of the headdress worn by the bride. It consisted of a degraded net cap, trimmed with the remnants of lace, supported on the upper part of a satin covered frame made from two pairs of arcs. The frame was crushed and distorted. The second headdress dated to an 1854 wedding. It consisted of a wired length of orange blossom flowers made from dyed feathers which was partially shaped into a curve at one end.

Using contemporary fashion plates we realised that the cap had been designed to accommodate the elaborate hairstyles of the late 1820s. The cap's condition makes conservation impossible but a replica cap could be made to draw attention to this rare survival. Fashion plates were also useful in resolving how the feather 'wreath' had been worn. Its length enabled it to be shaped into two arcs, one worn across the front of the head and the other over the wearer's bun. The headdress has been displayed on a Perspex mount which shows how it was worn but does not detract from its delicacy.

How could we display veils without mannequins to show the beauty of the lace, and the position of the veils on the wearer's head?
This remains a problem but we are experimenting with Perspex dome-shaped supports on stands made from tubes of Perspex strengthened with metal rods. The three veils have been shown in different ways according to their date: attached to the back of the dome (c. 1850), over the dome (c. 1880) and with the veil's matching cap (1893). The veils will be held out with lengths of fishing wire running from the base of the dome to fixings screwed into the floor. If this does not work we shall have to think again!

Quilted Headwear and Accessories at the Quilt Museum and Gallery – Heather Audin, Curator

The Quilt Museum and Gallery opened at St. Anthony's Medieval Guildhall in York in 2008 and is run by The Quilters' Guild of the British Isles, a membership organisation and an independent registered educational charity. The Quilters' Guild Collection has steadily grown in number since The Guild's formation in 1979 to around 800 objects in 2010, which includes quilts and coverlets, as well as tools, artefacts, templates and costume relating to the allied crafts of patchwork, quilting and appliqué.

Our costume collection mainly comprises of petticoats, both 18th century and Victorian, and dressing gowns/bed jackets, as these items were the most likely to have been quilted for warmth (and decoration). We also have some patchwork clothing, including a waistcoat, patchwork skirts and a New Look suede patchwork miniskirt from the late 1990s. Patchwork and quilting can also be found on headwear and accessories, and this is a brief introduction to those items we have in the collection.

The oldest examples of quilted headwear in the collection date from the 18th century. The smaller of our two 18th century baby's caps is made from three panels and decorated with corded quilting. Corded quilting is known for its intricate and precise patterns and differs from flat quilting in its method of construction. Flat quilting is done through two or three layers at the same time, including the central wadding layer to produce the textured design. To produce corded quilting the design is carefully sewn first in parallel lines producing a channel, and then a cord is then inserted through the channel between the two lines from the reverse to provide the three dimensional effect. This requires great accuracy. If the parallel lines narrow at any point the cord won't go through or the design will be pulled out of shape.

Sometimes white embroidery was also added to the corded quilting where space allowed, and the second baby's cap has extra embellishment. The corded quilting design is enhanced by many tiny French knots and the flower petals have pricked and overcast holes. The shape of this cap is slightly different from the last one. It is still made from three pieces, two sides and a central strip, but the sides are much squarer.

Baby's and children's caps were considered essential for their health and were often treasured pieces in a family's collection, and with all the intricate work that is evident in the 18th century caps it is easy to see why such beautiful pieces were kept and treasured. Whilst many baby's caps were created and quilted for that purpose, others were made from cut down pieces of larger garments.

Moving into the Victorian period, we have a baby's/child's cap made from very thick, coarse cotton, with a pink and green check silk ribbon on the brim of the cap which is now mainly disintegrated. The cap has wool wadding and is quilted in what looks like large swirls or scrolls. It is said to date from around 1850 and was found in a box of early-mid Victorian scraps.

Moving into adult bonnets we have two examples of satin quilted bonnets. The first is probably homemade, as the quilting stitches and pattern are quite irregular. It is black satin with a red satin lining, and has a black bow at the back. The bottom section is quilted with a diamond pattern in a yellow thread, and inside the bonnet at the nape of the neck is a drawstring to pull the bonnet into shape.

The second bonnet is a bit more elaborate, and the uniform diamond quilting pattern suggests that the material was bought ready quilted and then made up into a bonnet instead of the other way round. This one has a lot of bows and decoration of ribbon and silk with pinked edges, and was purchased with the knowledge that it was from the late Victorian Period, and probably a mourning item.

The last bonnet is made from thick printed mauve coloured cotton which has been printed to create the impression of a twill weave construction, although it is actually a plain weave fabric. It has rows of corded quilting along the brim and has a drawstring inside at the nape of the neck to pull the item in, but also allows it to lay flat when not in use (like the first black bonnet). The Canal bonnet, also called/similar style to Sun bonnets was recorded as being worn on the Kennet and Avon Canals by the great grandmother of the donor in around 1900. However, it is now thought that this seems unlikely, as Canal Bonnets from that area are usually more decorative with multiple layers and ruffles. This style of bonnet was worn by women in many different occupations, and it is often the geographical area rather than the occupation that distinguishes this type of bonnets. (With many thanks to Catherine and Mary at the Boat Museum Society for this information)

The last hat we have is a contemporary piece, made by the textile artist Pauline Burbidge who is known more for her quilts. This pill box style hat in black with blue quilting and appliqué was one of two styles she was selling at the Quilters' Guild AGM in Liverpool in 1992, and cost £15.

We also have some patchwork and quilted accessories in the collection, including a patchwork pocket, dating from c.1830s-1840s. It is constructed from squares and rectangles of roller printed dress cottons in predominantly blue and brown tones. It has three separate compartments – two accessed from a side seam and one horizontally on the front with a triangular flap. It is very neatly made with piped edges and very nicely constructed. There is no mark from where the button would have been stitched suggesting it was never sewn on, despite there being a very finely worked button hole, although the pocket does show signs of wear, especially a tear at the vulnerable corner of the front compartment which usually occurs from continued use. Pockets from this era are not all that common and were less fashionable then in the 18th century, although they were clearly still made in later periods.

Last but not least – we have some quilted baby's shoes, These are tiny baby booties which have been shadow quilted with a floral design on the top and blocks on the sole, and date from the 1930s when shadow quilting was most popular. Shadow quilting is done by using a top layer of sheer/semi translucent material, and then inserting different coloured wools into different areas of the design, so that different colours show through for different parts of the pattern, for example the green for the leaves and pink for the flower petals.

Since giving the talk at Luton, we have also recently acquired a pair of green slippers and matching bag also constructed using the shadow quilting method. They were made and given as a wedding present in 1939 and are a great addition to costume and accessories in the collection.

Tracing the Provenance of Three Seventeenth-century Nightcaps - Rebecca Quinton, Curator, European Costume and Textiles, Glasgow Museums

This short paper looked at tracing the provenance of three seventeenth-century nightcaps in the Burrell Collection. Two of the nightcaps are not necessarily of high technical or decorative value when compared with other examples of seventeenth- century costume Sir William Burrell collected. However, both are associated with key historical figures; namely Charles, Prince of Wales and later Charles II, and Oliver Cromwell, later Lord Protector. The third nightcap, a recent acquisition, is said to have belonged to a Major Buntine, who fought with the Covenanters in the Scottish Civil War. As part of my research undertaken on the seventeenth-century costume in Glasgow Museums for a forthcoming publication I have explored these provenances to ascertain whether they could be confirmed.

The first nightcap was acquired with matching slippers and a quilted waistcoat from Frank Partridge and Sons on 6 August 1937. Burrell's Purchase Book states that they were 'worn by Charles II when as Prince of Wales in 1645 he was sent to take charge of the Royalist forces in the West of England … on this occasion Charles stayed in the house of Colonel Thomas Veel of Alverstone near Bristol and left these things as a souvenir of his visit. They have been handed down in the family & have recently been purchased from a direct descendant.' Charles, then Prince of Wales, had been made General of the Western Association in early 1645. He and his army left Oxford on 4 March, initially staying in Bridgwater and later in Bristol. The provenance states the clothing was a given to Thomas Veel (c.1591–1663/4). Veel, born at Alveston in Gloucestershire, fought as a Royalist army officer; he was named royalist commission of the peace in March 1643 and appointed governor of Berkeley Castle in November. Although he was dismissed from that role in August 1644, he remained in arms in the West Country until at least June 1645 so it is possible that he may have met Charles during the campaign. As a result we cannot state categorically whether Charles II wore these items or not, so they are now catalogued as 'possibly worn by'. The new information about Thomas Veel has added to our understanding of the subsequent biography of the nightcap. Indeed, a plausible thesis is that if the nightcap did not belong to Charles II then the original owner was Thomas Veel.

The second nightcap, together with a pair of gloves, was acquired from Mr John Hunt in 1937. The Purchase Book states that 'These dainty __ Noll left behind him at Chard when he retreated before the advancing army of Charles I in July, 1645.' Recent research has not found any evidence to support the association. Oliver Cromwell (1599–1658) was in the West Country during 1645. He was involved in sieges at Bridgwater, Sherbourne, Bristol, Devizes and Winchester; however, no references to him visiting Chard in Somerset have been found. Furthermore, while the gloves are of a contemporary date, the nightcap dates to the mid to late eighteenth century so certainly never belonged to Cromwell. The crown is

embroidered with tambour work, a technique that originated in India and is not known to have arrived in England until circa 1759. It is puzzling Burrell did not question the attribution; if he did not recognize the technique it is hard to believe that he thought Cromwell would have owned such a ‘dainty’ floral embroidered nightcap. The catalogue record now states that the nightcap did not belong to Cromwell, but the association will be kept on record as it is probably the reason that the object survived and was collected by Sir William Burrell.

The third nightcap was acquired with a hand-written paper tag attached to the lining of the nightcap that stated ‘[t]his cap belonged to Major Buntine, uncle of William Baillie of Monkton. He served under General Lesley in the Civil Wars; and particularly distinguished [sic] at Philiphaugh. Cromwell made him Master of the Horse in Scotland. Monk sent him to Breda to see Charles II.’ Research has uncovered further biographical information supporting the statement on the label and detailing his later life, including his acquisition of the barony of Kilbride in 1672. The nightcap dates from this peaceful and prosperous period of his life, and reflects his new social position as a member of the gentry. As the later provenance of the nightcap is now lost there is no confirmed attribution to Buntine. However, his biography, though interesting, is relatively unknown known today so it is unlikely that the label would have been attached without good reason.

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The Shoe Must Go On!

Rebecca Shawcross, Shoe Resources Officer, Northampton Museum

Home to the Designated Shoe Collection, Northampton Museums Service has been collecting shoes since the 1870s and now has over 12,000 examples of men’s, women’s and children’s shoes. This presentation is a brief potted look at some of the highlights in shoe fashions and innovations as well as a closer look at what we have in the collection.

Although we have a small collection of medieval and Tudor footwear our main run starts from the 1620s. The early collection contains some interesting examples of medieval footwear including poulaine soles and uppers. The poulaine was a very long toed slip on shoe worn only by men. The length of the toe indicated the wearer’s status. The longer the toe the more important and wealthy the wearer was. Toe lengths could reach three foot and were worn by those with independent means who didn’t have to work. A working man would wear a more practical length, but even men of status had to walk and to enable them to do so they either curled up the toes or it is thought they attached one end of a piece of cord to the toe and the other to their knee or waistband, the toes would be forced up supposedly making it easier to walk. There is also the thought that the length of the toe might have equated to the wearer’s masculinity!

The collection of Tudor footwear has largely been excavated from archaeological sites in London and we have some good examples of Tudor wide toed footwear worn by both men and women. These wide shoes were known as ‘foot bags’, as it was like putting your foot into a bag and a ‘cows mouth’. A style worn by both men and women they were again an indicator of status. The wider the toe, the higher up the social ladder the wearer was. The

style was worn by King Henry VIII, who even passed a law forbidding anyone else from wearing wider toed shoes than him and his court!

Once into the main run of shoes, the significant addition for both men's and women's footwear was the heel. The introduction of the heel came about in the 1590s. It probably developed from the platform soled Venetian style chopine. Although these shoes provided height, in some cases excessive height, they were heavy and the heel was a response to the need for lighter shoes. The introduction of heels came with the innovation of 'straights'. Shoes that were made exactly the same and no longer a left and right. It was down to the wearer to mould them into a left and right through wear. Shoemakers found it difficult to make lefts and rights with the introduction of the heel and so to make working life simpler opted for 'straights'. Rights and lefts returned in around 1800 when shoe styles were simple and had no heel. With the development of the pantograph in the 19th century rights and lefts became the norm.

A distinctive early shoe from the 1630s is a white alum tanned leather women's shoe with a narrow square toe, latchet ties and a three-inch heel unattached to the extended sole. When worn this heel would flap against the sole and as a result this style is known as a 'slap sole'. The extended sole was a way of preventing the slender heel from sinking into the dirt and mud of the streets.

The early collection, up until the end of the 18th century is characterised by a large number of women's brocade, damask and bullion lace decorated latchet tie and buckle latchet tie shoes with very few men's examples. Although we have some examples of early men's footwear notably square domed toed boots and shoes from the 1720s and leather latchet tie shoes, we don't have many of them. It is largely put down to the fact that as now many men even wealthy men had one pair of shoes or boots that they wore and wore until they fell apart and were forced to buy a new pair. In mixed audiences there is usually one man who vehemently disagrees stating that he has a large collection of shoes, much greater than his wives!

From the 1600s the shoes in the collection are also examples of upper class footwear as it is these that have survived over the years and in the case of the women's shoes they tend to be very small sizes, about a size three or four. They are also very narrow particular the silk and satin slip on shoes of the 1820s – 1840s. Women's feet have definitely become bigger over the years particularly post World War Two with better diets and an increase in women's heights.

As mentioned latchet tie shoes were popular with both men and women in the 17th and 18th centuries, to be followed by buckle latchet shoes. Buckles were initially men's accessories. Samuel Pepys highlights the innovation in his diary entry for 22 January 1660: 'This day I began to put on buckles on my shoes'. From the beginning buckles were treated as jewellery, transferable from one shoe to another. As little of women's shoes were visible due to skirt lengths and the fear of catching the buckle prongs on hems, women kept wearing the latchet tie style long after most men had changed to the buckle latchet style shoe.

As we get towards the end of the 18th century gone are the colourful brocaded latchet tie and buckle latchet shoes. Styles for women were now plainer. The wedge heel is introduced and heels become lower and increasingly slender culminating in what was known as the Italian heel, which is like our kitten heel of today. By the 1800s heels disappeared and toes from being pointed, became distinctly square. Toward the end of the 19th heels reappeared on women's boots and shoes and culminated in the exaggerated 'Cromwell' style shoe of the 1890s that had a six inch heel.

In the 18th century shoemakers began to advertise with trade cards and from around the 1750s shoemaker's paper labels appear on shoe socks. The Shoe Department keeps what is known as a Shoemakers Index, which lists approximately 30,000 names of individual shoemakers and companies, with varying degrees of additional information. We frequently answer genealogical enquires and the Shoemakers Index is extremely useful for checking shoemaker details and dates.

Once into the 20th century the numbers of shoes we have in the collection increases dramatically includes fashion footwear made in Britain, Western Europe and North America, sports footwear, dance footwear, working footwear and military footwear. The latter is well represented, Northamptonshire having made shoes for the armed forces since at least 1642.

The collection has largely been built up on a typographical basis, with an emphasis on good examples of styles, materials and manufacturers. Many of the shoes are samples donated over the years by local and national companies. Although we do have shoes that have personal stories connected with them, the strength of the collection is in it's breadth across the social strata.

We try to collect or purchase contemporary footwear where possible. We are currently at the end of a three-year Heritage Lottery Collecting Cultures project to increase our collection and knowledge of sneakers. By the end of this project our sneaker collection will have grown by over 600 examples from the 1920s up to 2010. It will be the best overall public collection of sneakers in the world. The project has also consisted of two exhibitions, a schools loan box and a sneaker symposium.

The footwear section of the collection also includes overshoes, galoshes, pattens, children's and animal shoes. There is also a collection of footwear from other cultures and countries, much of which was collected by travellers and foreign residents in those places as souvenirs and gifts. The largest collections within this are from Africa, North America, India, China and Europe.

The collection also contains lasts and components for making shoes as well as part made shoes showing construction methods, shoe machinery, a large number of hand tools, items relating to the selling of shoes, shoe trimmings and buckles, shoe polish, shoe trees and other shoe related subjects.

There is an archive containing trade journals from Britain, Europe and the USA, catalogues and photographs. We also have a library of shoe related books.

Shoes have been used as decorative objects for several hundred years. Snuffboxes and other small decorative objects have been made in the shape of shoes. We have a representative collection of ceramic, wooden and metal objects in the shape of shoes, as well as miniature shoes made by shoemakers to show off their skills as craftsmen.

The museum also maintains an index of Concealed Shoe finds. Shoes have been hidden in buildings for good luck and protection for many hundreds of years. When alterations are done these shoes come to light. We have a number of concealed shoes in the collection. They are significant because they are usually working class footwear, and are generally the only way such footwear survives from the 18th and 19th centuries. We are willing to identify and date concealed shoes for the finders, if details of the find and photographs are sent to us. These details are then added to the Concealed Shoe Register, which contains records of about 1900 finds in Britain, Europe and North America.

A thousand shoes on are permanent display at Northampton Museum and Art Gallery, Guildhall Road, Northampton. Our Life and Sole gallery highlights the history of shoes and shoemaking, as well as such topics as Looking after your Shoes, Shoe mending and Shoes made for Special Purposes. Our Followers of Fashion deals with fashion and design and highlights some of the recurring themes in fashionable footwear.

Highlights of the collection include a boot made for Jumbo the elephant when in 1959 a group recreated Hannibal's trek across the Alps, the stilts in the shape of a pair of Doc Martens made for Elton John to wear in the Pinball Wizard sequence in the film of 'Tommy, A Rock Opera', a pair of blue velvet latchet tie shoes embroidered in gold and worn by Lady Mary Stanhope in about 1660, Queen Victoria's wedding shoes, shoes by Manolo Blahnik and Jimmy Choo and a pair of Super Elevated Ghillies by Vivienne Westwood (the style that caused Naomi Campbell's downfall in 1994).

This has been a very brief look at some of the shoe styles and innovations over the years and the highlights of the collection. I am happy to answer enquiries about shoes, and identify and date them. Researchers are welcome to see the collections not on display, but need to make an appointment before they visit.

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How to Identify and Date the "Paisley Shawls" in your Collections, a summary – Valerie Reilly, Paisley Museum

Most museums that have any sort of a costume collection – and many that don't! – will have one or more of these iconic garments of the 19th century. Shawls featuring what we now call the 'paisley' pattern began to be imported into Britain by members of the East India Company during the second half of the 18th century, initially as gifts for their wives and sweethearts left at home. It was the interest in, and demand for, these shawls amongst the friends of those ladies that stimulated a thriving import trade.

So the first thing you need to be able to do is differentiate between a shawl woven in its Kashmir homeland and one which was produced here in Europe. To do this you need to examine the 'wrong' side of the fabric. European shawls were – with few exceptions –

woven in the traditional manner we all think of when we picture weaving in our minds. Thus on the back all the floating wefts, which allow threads of a particular colour to jump from one area to the next point where the pattern requires them, will be at right angles to the warp. The reverse of a European shawl, therefore, will present a fairly neat and orderly appearance very different from what you will see on the 'wrong' side of a Kashmir shawl (I should add that I generally use the term Kashmir shawl to denote a shawl made in that area of northern India/Pakistan – if I were talking about the fibre the spelling would be cashmere). Kashmir shawls were woven by what is known as the 'twill-tapestry' method in which a warp is set onto a loom and then each individual patch of colour is 'darned-in' only where it is required – thus few weft threads will cross from one edge of the weaving to the other. This technique could have resulted in gaps in the structure wherever one colour meets another, but to get around that problem the threads are wrapped around each other wherever they meet. This gives a good visual indicator – if, for example, a red patch lay next to a white one, there would be a thin line of white just inside the red area and a thin line of red at the edge of the white.

However, the imported shawls were horrendously expensive, due to a combination of a scarce raw material – the hair of a Himalayan goat – and that long, laborious twill-tapestry weaving technique. It is said that a skilled weaver might take as long as 18 months to complete one shawl. Those early shawls that the East India Company began to import were costing as much as £200 to buy in the late 18th century! This stimulated British manufacturers to look at ways of producing cheaper versions. Edinburgh became the first centre of production in 1777, followed by Norwich in 1784. Very few of these late 18th century shawls survive and the bulk of the examples in British museum collections will date from after the beginning of the 19th century – which was when Paisley, seeking a new product after Napoleon's Continental Blockade had strangled their silk-weaving trade, first began to make shawls. Despite the abundance of European shawls available, there was always cachet in owing an actual Kashmir and they continued to be imported from India, generally following the styles popular in Europe, until the shawls finally went out of fashion.

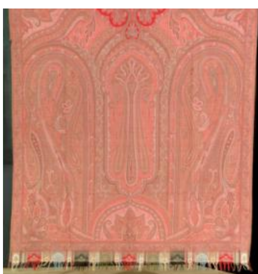
European shawls of the 19th century tend to fall into three recognisable categories. The first of these is the long (or stole) shawls. For the first twenty years of the century these are the predominant product. They were the first type of shawl made in response to a European fashion trend, rather than attempting to imitate the expensive imported shawls from Kashmir. Post-French Revolution fashion, based on the simple lines of Greek and Roman costume, required an accessory that could be softly draped in order to relieve the severe lines of the dress beneath. The long shawls were usually made approximately 2.5 x 1.2m (8 x 4ft) in size, although some examples are found that are only half as wide. They were worn folded in half lengthwise to form a long narrow garment ideal for that 'draped' look.

The second group of shawls were made from about 1820 when the widening of the shoulder line, coupled with a flare to the skirt, combined to produce a silhouette of two triangles with apexes joined at the waist. To compliment this new look shawls began to be made square. Most of these shawls are made approximately 1.7m (5ft 6ins) square, with a sub-group of 'shoulder' shawls varying between 0.8m (2ft 6ins) and 1.2m (4ft) square. They were worn, as shawls tend to be today, folded along the diagonal with the point hanging

down the centre of the back. Thus the long line of the diagonal helped to emphasise the fashionably wide shoulder, while the tapering picked up on the triangular silhouette.

From about 1845, however, the gradual introduction and increase in size of, the crinoline skirt demanded a new approach. Shawls – now called plaids in recognition of the rectangular pieces of fabric worn over the shoulder of the Highlanders – returned to the rectangular format but they were greatly increased in size. The average size of the typical Paisley plaid of the 1850s and 1860s was 3.4 x 1.7m (11ft x 5ft 6ins). They are enormous and are regularly mistaken for bedspreads or tablecloths by the unknowing! But they needed to be huge as they had at last made the transition from accessory to outdoor garment. They were much the easiest thing to wear over the crinolines and, for many, they replaced the coat. This helps to explain the huge number and range of qualities that were made. Fashion plates show the plaids being worn in a number of artistic, but not very practical ways. They seem to have been intended to be folded in half widthwise initially, to produce a square, which had the additional advantage of concealing the wrong sides of the fabric. Then at the fold, a certain amount of the fabric would be folded over. How much was folded would depend on the height of the wearer – a short lady would fold over quite a lot whereas her taller companion would only fold over a little. With this fold in place at the top, the whole garment was draped around the shoulders like a cloak or cape, with the fold looking a little like a collar. This is quite possibly the origin of the term 'shawl collar'. There are some square shawls from this era – just to complicate matters – but they are very much in the minority. Apart, that is, from the reversible shawls developed in the mid-1860s. The technique of weaving these shawls which had true pattern on both sides produced a thicker and heavier fabric which, for comfort in wearing, had to be made square. The reversible shawls generally measure 1.8m (6 ft) square but, despite their shape, they would have been worn in the same way as the plaids with one fringe end folded over to form the 'collar'.

Other factors help to determine the age of a Paisley shawl. For example, as a general rule the more pattern there is on the surface of a shawl, the later it is likely to be. This is borne out by the fact that the huge plaids of the 1860s are more often found with completely patterned surfaces than with plain areas at the centre. However, there are exceptions to the rule. It is thought that better-off women may have owned two plaids; one patterned all over and a second with a large plain centre which would contain less yarn and therefore be cooler to wear in the warmer months. And the so-called 'Kirking Plaids' which were traditionally worn by new brides or young mothers to their first church services after their weddings or the birth of each of their babies (the old Kirking or Churching service) are defined by their large white or cream centres surrounded by predominantly blue border patterns. The patterns themselves change over the years, becoming more elaborate as time passes. The use of this factor as a relative dating method, however, is something that one can only develop with experience gained from a large numbers of shawls I'm afraid!



Shawl by D. Spiers & Co., Paisley Museum

Another relative age indicator is the amount of pattern seen at the fringe ends. The early long shawls generally just have one-colour, short fringes formed from the ends of the warp threads but, from the time that the square shawls began to appear, there is a sequential

development of what were called the ‘tail pieces’. Following a French shawl style called the Harlequin Shawl, British shawls began to appear with fringes that had blocks of different colours springing from plain bands of the same colour of about 1.5cm (half an inch) in width. As time passed the tendency was for these bands to widen and then for them to have some simple patterns added. The evolution continued with the patterning becoming increasingly elaborate. By the time the plaids had taken hold in the 1850s the tailpiece band averaged about 6.5cm (two and a half inches) and showed quite intricate designs usually contained within an arch shape. In the 1860s this was taken to new heights when the tailpieces escaped the restrictions of the straight band across each end of the shawl, and began to intrude into the bottom of the main design of the shawl. In such cases the tailpieces can extend up to about 25cm (10ins) from the roots of the fringe.

Shawls with printed, rather than woven designs also exist and can generally be dated using the same factors of size, shape and amount of pattern as their woven counterparts.

Another thing often asked about any individual shawl is ‘where was it woven’? After that initial assessment as to whether its origin is Kashmir or Europe, the answer to that question is problematical since very few shawls come with proof of their origin, and the various weaving centres in Britain and on the Continent were in any case often copying each other’s designs! A few French shawls have woven inscriptions or manufacturers’ initials (which can usually be found in the corners of the tailpieces if they exist at all) and a few more have identifying labels helpfully sewn on the back. There are only three known Paisley-woven shawls with such inscriptions and none identified from the other weaving centres in Britain. So how do you tell Paisley ... from Edinburgh ... from Norwich? The answer is quite often you don’t ... unless there is some family history attached to the garment to give you a clue. Edinburgh has provenanced shawls originating from only one manufacturer so it is almost impossible to distinguish the products of the Scottish capital – other than to say that as the city went out of the shawl trade in the mid-1840s, any shawl of later date is unlikely to be from Edinburgh. Norwich, however, remained in the shawl business until the end of the fashion and is in a better position to identify its products through the archive of shawls and designs held in the city’s museums. But, unfortunately, it is again only experience which will give a curator a good impression as to the likelihood of a Paisley or Norwich origin for a particular shawl.

The huge plaids remained popular until the late 1860s when finally a fashion that the shawls could not adapt to – the bustle – was taken up by European women. With the bustle, the majority of an outfit’s decoration tended to be at the rear of the dress, calling for shorter outer garments that would reveal – rather than conceal – the glories beneath! And, in any case, draping a shawl or plaid over a bustle tended to produce an unattractive hump. Shawls were laid aside against the day when they would once again be fashionable, for no-one in the early 1870s really believed they were gone for good. Alas! Those ladies waited in vain – the shawls never did make that comeback. But the survival of so many down to the present day must be due to that act of preservation when the predominance of the bustles meant that shawls were laid aside ‘temporarily’!

The number of caveats and exceptions I have mentioned in this article means that identifying that mysterious shawl in your collections still might not be easy. Let Paisley

Museum come to your rescue! I learned a few days after the Luton event that my request for early retirement has been granted but, fortunately, the post of Curator of Textiles has been retained and will be taken up on 1st April by my long-time Assistant Curator, Dan Coughlan. If you would like a shawl assessed by him, he would need digital images showing, 1) a general view of the whole garment, 2) a closer view of one corner and 3) a close-up showing front and back of the fabric, together with a note of the dimensions of the shawl. These can be emailed to ram.els@renfrewshire.gov.uk, and Dan will be delighted to help out.

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"He is of no account … if he have not a velvet or taffeta hat": A survey of c16th knitted caps - Dr. Jane Malcom-Davies

Introduction

The aim of the project reported here is to survey all the extant 16th century caps in British and other collections to determine typical features and characteristics with a view to producing at least one, if not two, patterns for reconstructing a Tudor cap. These will form part of a forthcoming Tudor Tailor publication with the working title *The Typical Tudor,* which will concentrate on the clothes of the lower and middle class. This paper is an interim report on the data collected from 2007 to 2010, during which The Tudor Tailor team undertook a detailed analysis of the knitted caps held in museum collections.

Literature review

For the purposes of this paper, hat is used as a generic term, whereas bonnets, caps and night-caps are specific types of headgear (Hayward, 2002, 1). Bonnets were often made of woven fabric or felt (either fur or unknitted wool), pieced or shaped to make a hat as is the one worn by Judge John Southcotte on his monument (1585) at Witham, Essex (www.tudoreffigies.co.uk). Night-caps were usually to be made of linen, frequently embroidered as is represented in a miniature of Henry Fitzroy (Reynolds, 1999, 48). "Wool was also used for daywear by the middling and lower ranks of society" (Hayward, 2002, 2-3). The evidence suggests that caps were knitted, although a very specific form of 16th century headwear awarded to some appointed officials of the crown, the "cap of maintenance", was made of fabric (Devitt, 2007). Tudor people seemed to regard knitted caps as suitable for, and indicative of, lower rank: "He is of no account or estimation amongst men, if he have not a velvet or taffeta hat" (Stubbes, quoted in Hayward, 2002, 2). The crowd pictured at a martyr's burning in 1576 features serried ranks of spectators wearing what are probably knitted caps (*The Burning of John Rogers,* Museum of London, image no: 001445).

Despite its lowly status, Henry VIII did not eschew the cap completely. He ordered one cap in 1516/17 and another in 1523/25 along with the 54 hats and 49 bonnets ordered during the accounting years from 1510 to 1545 (Hayward, 2007, 97). It was in Henry's reign that the knitted cap became a fashionable youthful accessory, according to John Stowe in his *Chronicles* of 1565: "the youthful citizens also took them to the New fashion of flat caps, knit of woollen yarn black" (quoted in Levey, 1982, 34).

The knitted cap seems to have been a ubiquitous item of headwear for men and women in the 16th century and not just at home. There was a vast export market too. A Basque

seaman of the 16th century had a woollen cap with a natural white lining (Walton, 1987, 3) and the crossbowmen of Amsterdam in 1533 sport caps with the telltale tuft at the centre crown which suggest knitted caps (*De Braspenningmaaltijd* by Cornelis Anthonisz, Amsterdams Historisch Museum, inventory no: SA7279).

There are seven extant caps which were previously studied in some detail – mostly by conservators preparing the caps for display: Boticello's work on the Cuming Museum's pair; the Abegg-Stiftung's work on those from the Biograd collection and a red cap at the Bern Historisches Museum; and Buckland's report on the Mary Rose pair (Boticello, 2003; Flury-Lemberg, 1988, 328-333 & 222-231; Buckland, 2005, 31-35).

There is an absence of any written account of how a cap was made, despite clues as to some of the processes involved (Buckland, 2008/9; Thirsk, 2003). A statute of 1571 lists 16 processes involved in "capping": carders, knitters, parters of wool, forcers, thickers, dressers, walkers, dyers, buttelers, shearers, pressers, edgers, liners, bandmakers and "other exercises" (quoted in Buckland, 2008/9, 41). Some of these processes may be safely assumed, such as carding and knitting, but the role of a butteler, presser or edger remains unclear.

Methodology

Given the lack of contemporary insight into methods of making knitted caps, the need for a reliable method of reconstruction demands careful inspection of those that have survived to the 21st century. The period to be covered by the study was 1485 to 1603 but any relevant evidence 25 years before and after that period was included. Most extant caps are dated very imprecisely (for example, "16th century" or "1500 to 1600" are typical museum catalogue entries). There are a surprising number of relevant items in museum collections of which 93 have been examined and at least another eight await study. The items included in the study reported here (as of March 2011) include those at the Cuming Museum, the Museum of London, the Victoria & Albert Museum, The Mary Rose Trust, Platt Hall (Manchester), and the National Museum of Ireland (Dublin). This makes a total of 101 caps and linings, which, given the relative scarcity of any garments surviving from the 16th century, is a very large body of evidence. The first phase of the project was a scoping study to ascertain the population of caps available followed by visits to the main collections, and several return visits as missing details became relevant. All the caps were observed at close quarters, measurements taken, photographic records compiled and the provenance details logged in a data sheet.

Findings

There were 93 caps, partial caps, linings and partial linings examined in this phase of the study. This is sufficient a number for some general observations to be made about knitted caps in the 16th century. These are reported here as typical features (in relation to these extant caps but not necessarily in the context of all caps in the 16th century).

A statistical analysis of the cap data provides some insights into average sizes and some indication of shapes but is necessarily imprecise in providing a comprehensive picture of knitted caps in the 16th century. Knitting is a very personal craft – each knitter's idiosyncrasy is communicated in tension and style. More importantly, an examination of these caps

provides an intensely personal and literal impression of the wearer. Caps, in the same way as shoes, take on the shape of the wearer, and, in common with clothes excavated from graves actually absorb elements of the wearer. Despite conservation, each cap gives a strong suggestion of the individual person who once wore it.

The caps analysed suggest five categories: brimless caps, single-brimmed caps, split-brimmed caps, half-brimmed caps, coifs and linings.

The brimless caps are a head-hugging, hood-style of headgear (similar to a modern beanie cap). Of the three extant examples (all at the Museum of London), the head circumferences range from 22.5 to 28 inches, giving an average of 24.5 inches. Two have cut edges, although one has cast edges too. Stitches per inch range from 6 to 10, giving an average of 8.33. These caps are observable in Breughel's works, such as *Die Jäger im Schnee*, 1565 (Kunsthistorisches Museum, Wien).

The single-brimmed caps (of which there are four at the Museum of London) could be described as berets with brims. Two examples are very "puffed" in appearance and one has a loop on the top. It is noteworthy that they are both small having crown diameters of 10 and 9 inches and head circumferences of 13 and 11 ¾ inches each. The double-layered brims are only one inch wide. One has 3.5 stitches per inch and the other has 6.

There are 32 split-brimmed caps, which have both a brim and a (presumed) neckflap. Crown diameters range from 7 ½ to 11 inches (average 9.3 inches). The head circumferences range from 15 ½ to 24 ¾ inches (average 20 inches). Stitches per inch range from 6 to 11, giving an average of 8. This style of cap is worn by John More the Younger (c1527-8) in a drawing by Holbein (The Royal Collection).

There are 14 half-brimmed caps with crown diameters ranging from 9 to 11 inches (average 10.2 inches). The head circumferences range from 24½ inches to 21¼ (average 22.6 inches). The half brims are a (presumed) neckflap, which could be worn against the neck or folded up on to the back of the cap. They range in depth from 1¾ to 3 inches. The average was 2.29 inches. Stitches per inch range from 7 to 11, giving an average of 8.6. Again, this style of cap is illustrated by Breughel in, for example, *Peasant dance*, c1568 (The Royal Collection).

There are 16 examples of knitted coifs. The crown diameters range from 7 to 9 inches (average 7.8). The head circumferences range from 21 to 28½ inches (average 23 inches). Stitches per inch range from 5 to 8, giving an average of 7. Coifs are often worn by older gentlemen in contemporary depictions. Two examples sketched by Holbein are John Fisher, Bishop of Rochester c1532 and William Warham, Archbishop of Canterbury, in 1527 (The Royal Collection). The combination of a coif with another style of cap on top shown in a *Self portrait*, c1505-1541, by Joos Van Cleve (The Royal Collection). Similarly, a split-brimmed cap over a coif is worn by Sir Thomas More, c1527-8 as sketched by Holbein (The Royal Collection). His coif is probably heavily felted wool, while his upper cap may or may not be knitted and felted.

There are 24 extant roughly circular linings, 13 of which are still inside their original hats. The crown diameters range from 8½ to 10½ inches (average 10 inches). The outer

circumferences range from 20½ to 38½ (average 29.3 inches). The linings are usually bigger than the crowns of the caps, necessitating a slit or fold to fit them neatly inside. Stitches per inch range from 5 to 14, giving an average of 8. This average is misleading as, in general, the linings are considerably chunkier than the caps. The cut circumference edges have often rolled up where they sit against the turn of the crown edge to the brim. Some 16th century caps had silk linings (there is an example at The Mary Rose collection). The inside of a cap is visible in Breughel's *The payment of tithes* c1620 (sold at Christies, London, July 2009).

Typical features

All of these caps were, in the main, knitted in the round on more than two needles. The most likely number of needles was five, as it would be difficult to achieve all the features with four needles. There are some parts, such as brims and earflaps, which were probably worked on two needles. The main construction method is stocking stitch.

Even close examination of the caps makes it difficult to determine for sure to what extent the caps' external and internal edges were cast off or cut. As far as this study was able to ascertain, most (61 per cent) of the caps have some cut edges and this is true of all the linings' circumferences. A third have at least one cast off edge (30 per cent). The felting/fulling process ensured that the stitches did not unravel.

The majority (71 per cent) caps have some part of their construction which is double layered. However, this was largely determined by the style of the cap: coif caps are all single-layered, while split-brimmed and half-brimmed styles tend to be double-layered – usually at the brims, although some caps have double-layered crowns. None of the linings are double layered.

More than half of the split-brimmed and half-brimmed caps (78 per cent) have some sort of extra lining or facing to their brims (that is, other than a separate circular crown lining). It is noteworthy that a few of these have been conserved with the facing on the outside of the hat. Examination of the 46 extant items in these categories suggests that these facings should be turned inside and so at to be invisible when the cap is worn.

Nearly all of the caps are shades of brown today but show evidence to a greater or lesser extent of having been black or red originally. All the linings appear to have been red. A red cap is depicted in *A village festival* (Breughel, 1600, The Royal Collection).

Several caps have the suggestion of a tuft at the crown centre. Not all the centres are intact, although a good number are very well preserved. One has a serpentine row of stitches at the centre crown. The caps may have been knitted from the crown out towards the brim or from the outer edge of the brim towards the crown (Maeder, 1980, 227) or both methods of knitting may have been employed. There are ridges of stitches inside (and in some cases on the outside) on a good number of the caps where the knitting is turned to create the second surface of a brim, earflap or other feature.

Recommendations for further research

Some consideration must be given to where these caps are in their journey through time. There have been suggestions that some of the finds were from a cappers (or other) shop

and that the caps were new awaiting sale. However, most do show evidence of having been worn and some of having been almost, if not completely, worn out. Were they discarded in something close to their current state? They are perhaps too similar in their current appearance for this to be the case. Caps might be discarded at different states of deterioration, suggesting the extant caps would have a less homogenous appearance. Were they awaiting repair at some cap version of the cobblers, a second-hand clothes shop or even a pawnbrokers? Some of them seem rather too intact for that. A later stage of this research project will look into these issues.

Knitting represents only one stage of the construction of these caps. There is further work to be done on the fulling and/or felting processes used to create the velvety pile which remains on some of the caps. Where two surfaces have been preserved close together (such as between two brims), a plush pile is observable. A bright red cap at Bern Historisches Museum was described as being of red velvet in its original catalogue entry before conservation in the 1970s: "This is a reasonable mistake, because in the process of manufacture the wool was teasled and clipped" (Maeder, 1980, 227).

Did the caps lose their pile through wear or during the time they lay undiscovered in the mud? The preserved pile between the brims could suggest either. It is likely that the bald state of the yarn today represents the degradation of the pile over the centuries. A modern reconstruction must therefore be based on the materials, dimensions and styles of the originals plus a finish which currently can only be glimpsed in their most hidden parts.

Conclusion

There is a surprising and welcome wealth of material available for the study of typical caps worn by ordinary men in the 16th century. They offer sufficient data for typical features to be identified and a profile for appropriate typical caps to be reproduced with confidence.

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Crowning glory - hats for King and court from Lock and Co. - Alexandra Kim, Historic Royal Palaces, London

Hanging above a smart shop frontage on St James's Street in London is a black and white sign which proudly bears the name, trade and age of the business; 'Lock & Co Hatters founded in 1676'. For over 300 years this shop has supplied hats to royalty, the court and men about town. In the early 19th century the bishop Samuel Wilberforce clearly illustrated the high regard in which Lock's was held by its customers. Writing to the Bishop of Lincoln about matters of dress he concluded, 'But I forgot to implore you to go to the right man for hats. Do get yours where my dear father got his – viz. at Lock's in St James's Street'[(1)]. Such an endorsement was echoed by the loyalty of many other Lock customers who valued not only the quality of the product but also the level of service which accompanied it. This paper will briefly look at the establishment of the business and some of the reasons for its success before considering the examples of Lock's hats in the Royal Ceremonial Dress Collection which emphasise the importance of the business's connection to the world of the court.

As Lock's sign declared the business was established in 1676, at a time when the business of shopping in London was changing rapidly. Until the middle of the century the City of London was the important commercial centre for all goods from food stuffs to clothes. A map of London, first produced in 1690, clearly shows St Paul's Cathedral and the Tower of London, two of the key buildings in the City of London. Between them lay streets like Cheapside, which in the early 17th century was home to goldsmiths and silk mercers, and Paternoster Row, another street associated with mercers and lacemen. Between them, spanning the Thames, was London Bridge with its collection of precariously balanced buildings housing a range of hosiers, haberdashers, milliners and hatters. There was also the Royal Exchange, built in 1565, with its fine luxury shops. The devastation caused by the Fire of London in 1666 transformed shopping for luxury goods, not only by forcing tradesmen to seek alternative accommodation (such as the New Exchange along the Strand or Covent Garden) but also by encouraging people of quality and wealth to move ever westwards. And where potential customers moved so tradesmen followed to serve them.

One such area to the west of the City surrounded the Palace of St James's. Built by Henry VIII, this red brick palace was used by Anne Boylen, Mary I and Elizabeth I. In the 17th century both Charles II and his brother were born and baptized in St James's and when Charles was restored to the throne in 1660 he allotted St James's to James. St James's Park to the west began its reputation as an arena for people of fashion to promenade and gossip. In the same year as James took up residence at the Palace the road running north towards Pickadily and Portugal Street, was paved and formally named St James's Street. Over the coming years a rash of houses was built and leased in the area. St James's Square contained elegant mansions for wealthy city merchants while the street was lined with more modest buildings which were a mixture of shops and dwellings. In 1676, on the west side of the street, a hatter from Bishopgate in the City of London leased five houses and set up his

shopin one. The hatter's name was Robert Davis. A few years later, on the opposite side of the street, one Mr Lock leased seven houses, living in one and renting the others.
Davis's move to St James's was undoubtedly prompted by the potential market which the world of the Palace and wealthy customers in the surrounding houses offered him. A fire at Whitehall Palace meant that over the next century St James's Palace became an increasingly important focus for court activity. All monarchs until William IV were regularly in residence at the palace and even when Victoria broke this link, court ceremonies like the Drawing Room continued to be held at St James's. Suitable attire for such occasions required the right hat to complete an outfit and none was better placed to fulfill this need than the hatters of St James's.

The position of the Davis business was strengthened in the mid 18th century when the grandson of George James Lock was apprenticed to the shop, living and working with the family. Much of his apprenticeship however would have been spent south of the Thames in Bermondsey where the felt makers resided. It was these men who carried out the unpleasant and messy business of preparing the fur needed for the fashionable beaver hat and making the hoods which formed the basis of the hats. In a genteel area like St James's the only processes to be carried out were those of trimming and finishing.

Soon after completing his apprenticeship James Lock married his master's daughter and when Charles Davis died without a son it was his daughter and son-in-law who inherited the business. The couple moved the shop across the road to no. 6 St James's Street, on the same side as the fashionable wine merchant Berry Bros. at No. 3.

As Dorothy Davis stressed in her classic *A History of Shopping*, in the 18th century a customer relied heavily on the shop keeper's knowledge and skill and so personal service was critical to the successful transaction of business(2). James Lock seems to have understood this clearly, building up the business into one of the best known hatters with, as we have seen, a reputation for producing quality and service. He was not without rivals however; trade cards and bill headings, like many in the John Johnson collection of ephemera in Oxford's Bodleian Library, illustrate during the 18th century and 19th century that St James's, Pall Mall, and Bond Street were home to many hatters, as well as other tradesmen supplying the court.

Royal patronage was the apogee for any businessman and an example of one early 19th century card in the John Johnson Collection proudly announces that Mr Taylor has the patronage of the Queen, the Princess of Wales and the Duchess of York. Taylor, as the card says, originally worked for Mr Dolman of St James's Street, one of Lock's biggest rivals who arrived in 1779. Lock's itself was patronized by many members of George III's family including the Dukes of York, Gloucester, Sussex and Cambridge though not the Prince of Wales.

For Lock's business beyond the court the location of St James's with its wealthy residents was similarly useful. In the late 17th century and 18th century men of fashion congregated in the coffee shops which later developed into men's clubs like White's at 37-38 St James's. In 1779 at the funeral of the celebrated actor, David Garrick, all ten of the pall bearers, including the Duke of Devonshire and Earl Spencer were customers of Lock's(3). Although

the Prince of Wales and his friend Beau Brummel chose not to patronize Lock's for many wealthy men the business provided smart and stylish headwear. Along with other fashionable hatters Lock's introduced the new style of top hat in the early 19th century which superseded the round and cocked hats of the 18th century. Lock's was also quick to try and fulfill a customer's every need. When approached by William Coke, later Earl of Leicester, for a hard hat suitable for his gamekeepers, Lock's succeeded in getting a Thomas Bowler in Southwark to produce a hat with a rounded and very hard crown that would not be easily knocked off and or damaged by low hanging branches. This hat, more commonly known as a bowler, demonstrates not only Lock's good business sense in answering his customer's request (for many other customers were impressed enough with Lock's new hat to purchase a 'coke') but also the habit of naming hats after valued and respected customers(4).

As well as providing hats for members of the royal family and aristocracy many hatters of St James's had a considerable trade in livery hats. Indeed customers would often spend far more on livery hats for their servants than on hats for themselves. Supplying hats to the military also provided a very welcome source of trade. In 1851 for example General Campbell sent 11 cases of caps valued at £300 to the Crimea(5). In the same war General Grosvenor ran up a bill of nearly £400 for caps with plumes and feathers. In 1809 Lock's even supplied hats for 29 Imperial Fire Office firemen, complete with gold bands.

But to return to the world of court and Lock's role in supplying hats for the royal family and nobility. In the Royal Ceremonial Dress Collection (RCDC) at Kensington we have three hats made by Lock and Co. The first is a beaver bicorne, edged with Russia braid, finished with a loop of plaited braid; its lining still bears a Lock & Co. label. The hat entered the collection as a gift along with other clothing associated with the Cornwallis family. It is believed that these may have been worn by the 5th Earl Cornwallis. The clothing, suits of brown cloth with steel buttons, bag wigs and shoes, would certainly have been appropriate court wear for the 5th Earl, James, who was born in 1778. Having attended Eton and Cambridge he sat as an MP for the seat of Eye. His father, the Bishop of Lichfield died in 1824 and in 1825 he began to substantially enlarge his wife's family home of Linton Place, in Kent. Although it has not been possible to examine the existing Lock ledgers from this time to see if Cornwallis's name is mentioned he must have had plenty of occasions for the wearing of such a hat and his uncle William was friends with Lord Nelson, a known wearer of Lock hats. James as a wealthy landowner with a need to make appearances at court would have been an ideal Lock customer.

Something of the appearance the Earl might have had if wearing his brown cloth suit and carrying his hat is given by an Ackerman's 1809 view of a St James's Drawing Room. Although here the ladies' court dresses still retain their incongruous hoops the men's suits have lost the finery, if not the elegance, of the previous century. Most carry their bicornes or chapeau bras beneath their arms Thus it is possible to imagine the middle aged Earl attending a Drawing Room in the 1820s in his sober outfit, finished by the finest Lock's beaver hat.

A second hat in the Royal Ceremonial Dress Collection demonstrates another strand of business for Lock's. This silk plush hat, of a delicate size, has the Lock's label stamped on the

lining and a small blue net trim, as well as the black hat band. The hat has a strong provenance associating it with Queen Victoria. Handed down through her husband's family it was given as a gift by Queen Mary to one of her ladies in waiting and passed into the Gage family. For many years the hat was worn by the women of the family as a riding hat, which is when it probably gained its blue net trim. But the size of the hat certainly is appropriate for a woman's riding hat of the 1830s and at this time silk plush was beginning to be used more widely, after its introduction at the end of the 18th century.

The young Victoria enjoyed riding and although pregnancies and widowhood curtailed her riding after marrying Albert she is known to have greatly valued her rides with her first Prime Minister, Lord Melbourne. Indeed Francis Grant painted Victoria and Melbourne riding at Windsor with Victoria wearing a hat very similar to the one in the collection and many popular prints published at the time of Victoria's accession show her again riding with a stylish habit and silk hat with train[(6)].

There is no documented evidence to demonstrate that Lock's provided hats for Victoria. In her extensive study of Victoria's clothes Kay Staniland stresses that there are many of Victoria's suppliers of whom we know nothing as the official accounts are so brief[(7)]. As already suggested however businesses were not slow to promote their royal patronage and it perhaps seems strange that Lock's would not make the most of such a royal connection. Although they were first and foremost a men's hatters the records show that they supplied women with a variety of hats, including riding hats and even the hiring of masquerade hats. Furthermore Prince Albert was a customer and in 1845 asked Lock's to make the prototype of a military hat with ventilation, which he hoped would be adopted by the War Office (it wasn't and they got Lock to make their own version[(8)]. The lack of such evidence could be explained by Lock's making the hat as a gift to the new queen in the hope she might offer her custom, a practice common among businesses.

The third hat's owner had stronger association to Lock's. Bought at the sale of effects of the Duke and Duchess of Windsor in 1997[(9)] it is a black silk top hat, which forms part of a morning suit worn by the Duke in 1934 while still Prince of Wales. Not only was the hat very clearly worn by the Duke – it has a Windsor cataloguing number inside – he was also a well known customer of Lock's as we shall see.

It is interesting for the RCDC that we have such a formal piece of attire for the Duke for he was well known for his relaxed attitude to dress, one which often brought him into conflict with his father. In a 1932 lithograph of the Duke when Prince of Wales, Edmond Xavier Kapp[(10)]captures his supreme elegance and the lightness with which he wore his clothes. The Duke tried to relax the outfit further for Ascot, wearing a grey top hat. All the time he had to work against his father whose attitude to clothes differed entirely. George V saw them as a symbol of moral dignity and was adamant that correctness should be maintained at all times; for example he wrote to complain to the Prince on seeing pictures of Edward touring New Zealand in a turn down collar[(11)].

George's attitude to headwear was equally ferocious. He felt it was inappropriate for his son to be seen on official engagements wearing a bowler; an obvious sign that the Prince was not paying due respect to those he visited. But for the Prince, he wore it instead of a

top hat, precisely because it introduced an informality which helped 'public relations'. The Prince said that he would quite happily see the top hat used only for court occasions, weddings and funerals, a view which mirrored something of a statement made by Lord Gower some years before who had suggested that the top hat was full of snobbery which should be abandoned. Indeed, Edward seems to have been right for he had a common touch that his father never mastered and his wearing of a bowler for royal visits seemed particularly popular in the north of England when he visited the working men of factories, docks and mines.

But there were always occasions which demanded formal attire and so it was to Lock's that the Prince came for top hats as well as bowlers, shooting caps and others. He continued to do so after his abdication when he became the Duke of Windsor and like many others his head shape produced by the Lock's mechanical head measurer, the conformateur, to 1/6 of the real size is on display for current customers to see. Indeed the Duke's attachment to the shop is nicely summed up in his opening to *A Family Album*, published in 1960, a small book which charts his fascination with clothes, 'not long ago in Lock's the famous hatters of St James's Street I ran into a man whose face I recognized and with whom I exchanged a few words about fox hunting days. But for the life of me I could not remember his name, and I had to ask the man in the shop who was fitting my hat'[(12)]. The Duke knew that he could fully rely on Lock's not only to supply him with a hat but also the discreet service so valued by his forebears.

So why was Lock's so successful? In business terms it has suffered many ups and downs; inexperienced and inefficient managers and difficult trade situations. Undoubtedly its location, close to the world of court and fashionable gentlemen was key to its early establishment as a reputable business of good service and quality hats. This photograph shows Mr Benning, one of Lock's hatters in the 19th century. The fact that the appearance of Lock's today looks almost identical to its presentation in this photograph suggests an additional factor for its continued success. While it continues to cater for the times (in the last 15 years for example it has added a ladies milliners department and was fully supportive of the move to widen the wearing of grey top hats) it is its sense of timelessness which keeps customers returning. The staff and owners of the shop may have changed many times over its 300 years but the name above the shop has remained the same since the mid 18th century. In a world of constant rebranding and aggressive advertising the quiet, calm timelessness of Lock's is in itself a refreshing change.

1. *Mr. Lock of St. James's Street: His Continuing Life and Changing Times*, Frank Whitbourn (London: Heinemann, 1971) p.80
2. *A history of shopping*, Dorothy Davis (London: Routledge & Kegan Paul, 1966) p.182
3. Whitbourn, p.61
4. Whitbourn, p.122
5. Whitbourn, p.109
6. Grant's painting, *Queen Victoria Riding Out*, (1838-1839) is part of the Royal Collection
7. *In Royal Fashion: the clothes of Princess Charlotte of Wales and Queen Victoria, 1796 – 1901*, Kay Staniland, (London:Museum of London, 1997), p.130
8. Whitbourn, p.113
9. *The Public and Private Collections of the Duke and Duchess of Windsor*, Sotheby's Auction Catalogue, 1997
10. This lithograph is in the National Portrait Gallery

11. *Edward VIII*, Frances Donaldson, (London: Weidenfeld and Nicolson,c.1986) p.90
12. *A Family Album*, Duke of Windsor, (London: Cassell, 1960) p.1

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An Introduction to the Hat Industries of the British Isles – Veronica Main, Curator of Costume and Textiles, Wardown Park Museum, Luton

Felt hats

Records show that in 1180 a Guild of Feltmakers was established in London. The Worshipful Company of Feltmakers, which survives as a current London Livery Company, was granted its Royal Charter 1604. The range of the Charter was increased by Charles 11 in 1667 and Livery status granted in 1733. As the name suggests the Company was involved with a range of feltmaking activities and had close associations with the Companies of Cappers and Hurers and for a time with the Haberdashers.

London appears to have been a centre of felt hat production by the 1400s but there would have been other centres throughout the country that have been less well documented. In the mid 1700s manufacture began to spread to Manchester with an agreement between the owner of a large hat works in Southwark and a Manchester hatter. By 1761 other London companies had set up businesses in Manchester, seeking the benefits of lower production costs.

From the early 1800s felt hat production was established and thriving in Manchester, Oldham, Rochdale, Hyde, Denton and Stockport, Atherstone in Warwickshire, where the industry was established in the late 1600s, Winterbourne and Oldland Common near Bristol. Norwich was another production centre said to have been founded in the mid 1500s by French and Flemish immigrants.

The two largest centres of production in the 1800s were Denton, where wool felts hoods and finished hats were made, and Stockport where fur felt hoods and finished hats were made. Wool felt hoods and hats were made at Atherstone.
Christies (now trading as Patey hats) was perhaps the most famous of the Stockport companies and it is accurate to say that the majority of hats produced in the Northwest of England were men's. It is important to remember that some woman's hats were also made.

Luton began to process felt hoods, purchased from the Northwest and from Atherstone, into hats in the 1870s. Two Luton companies were manufacturing wool felt hoods and them processing them into hats by the 1920s. Women's hats formed the bulk of Luton's production but companies within the town also produced men and children's hats. By the 1930s felt hat production played a major role in the town's trade.

Silk hats

Men's silk hats (top hats) became popular in the 1850s, their popularity as men's fashion wear creating a major depression in the felt hat trade, which lead to the lost of many companies in the Northwest. Whilst some silk hats were made in the felt centres of North West England the main centre of production was in London. The felt industry had to wait

until the 1870s for a revival of success brought about by the return to popularity of felt hats. The silk hat industry was almost entirely concentrated on the production of men's hats.

Straw hats

Straw hat production is recorded in Bedfordshire in the 1630s and as with felt hats there were undoubtedly other smaller centres of production throughout the country. In 1689 the Feltmakers submitted a bill to Parliament enforcing the wearing of woollen hats at certain times of year which brought about a petition in opposition to this bill which claimed that nearly 14,000 people owed their living to the making of straw hats. The straw hat makers won the argument and the bill was overturned.

In 1719 a petition again the import of chip plait and hats was sent to Parliament and as with the earlier petition the plaiting villages were listed. They extended from Dunstable and Luton to Watford, St Albans, Hitchin and Leighton Buzzard.

Dunstable was an established centre of straw hat production by the early 1700s some hundred years before Luton formalised its manufacturing trade. St Albans, like Luton, is noted for its straw plaiters in the 1600s and like Luton formalises its manufacturing trade by the early 1800s. Dunstable became known for its high quality ladies and children's hats, St Albans for it production of men's hats (boaters) and children's hats, whilst Luton manufacturers were happy to supply all aspects of the trade, working as small family firms located in houses, medium size companies and large factories employing dozens of workers.

By the early 1840s straw plaiting was an occupation throughout England and Wales. Whilst the concentration of industry was in Bedfordshire, Hertfordshire and Buckinghamshire, the work spread to Essex, Somerset, Cornwall which had almost as many plaiters as Essex and Lancashire. Census records for Yorkshire, Northumberland, Devon and Middlesex also reveal surprisingly high numbers of plaiters. Straw plaiting was also a trade in Ireland. None of these areas had a nearby manufacturing centre to take their product therefore, with the exception of Essex, they remained localised industry. By the mid 1800s the majority of plaiters were found in Bedfordshire and Hertfordshire close to the industrialised production centres where hats were made in factories, both large and small.

In Scotland the company, Muirs of Greenock a hat manufacturing company, opened in the early 1800s obtaining their supplies of straw plait from the Orkney and Shetland Islands. Straw plaiting for the hat trade was introduced into the Orkneys and Shetlands in the early 1800s. In Lerwick 50 girls were working at straw plait, earning 1d a yard. They could earn between 10d and 1/6 a day. In the Orkneys the industry was on a much larger scale. There, by the 1840s, over 2,000 girls were working as plaiters, with the greatest concentration in Kirkwall. At its height, about 7,000 people worked in the industry, both plaiting and bonnet sewing, as well as growing and preparing the straw.

This industry was not without its achievements. In 1823 Muirs were presented with the Ceres Medal of the Society of Arts for a hat of rye straw plait made in the Orkneys. At the Great Exhibition of 1851 Muirs exhibited examples of plaits and bonnets made from rye straw grown in the Orkneys, while John Rendall of Stromness received a medal for samples of Tuscan plait *'suitable for bonnets'. 'Specimens of 11 straws, fine Tuscans, and of 15*

straws, coarse Tuscans. Grown and dressed in Orkney, and plaited by the female inhabitants'. Charles Still from Kirkwall was another exhibitor at the Great Exhibition, with a display of straw plait for making bonnets.

However, fashions change, the duty on foreign plaits and hats was reduced and new manufacturing technology was introduced into the Luton, Dunstable and St Albans hat industries. As manufacturing competition increased, straw plaiting and bonnet sewing gradually declined in the Orkneys and Shetlands. When Muirs opened a branch in Luton, the island industry diminished rapidly. It first died out in the Shetlands then disappeared entirely from the Orkneys by the 1870s. The main reason for the failure of straw plaiting and hat making in the islands was simply that they were too far away from the market to continue.

Whilst there were well known centres of production it is important to understand that hats were part of everyday fashion and as such were in considerable demand. Therefore during the 1800s hat production could be found in various parts of the country, so check your local trade directories and census records to see if you have a hidden industry.

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'Hats. A Celebration of the Hat': An exhibition at York City Art Gallery (September 2010-January 2011) - Mary M Brooks

In 2010, an unusual special exhibition of hats opened at York Art Gallery, one of a number of museum and galleries in York Museum Trust. Normally, York Art Gallery displays fine art and decorative arts, particularly ceramics, while social history material, including the Trust's dress and textile collection, is usually displayed at York Castle Museum on the other side of the city. 'Hats', however, displayed headwear from the museum's collection in the art gallery, affording an opportunity for a different approach to examining the social meaning of hats over four hundred years..

Hats have a special resonance in York. The York Cap of Maintenance(1) is one of the city's proudest possessions, a mark of royal approval from 1393 when the right to the Cap was first granted. The Cap is incorporated in the City's coat of arms, showing an earlier configuration of the cap with a peak. The 1580 Cap of Maintenance is displayed in the Mansion House, the ceremonial residence of the Lord Mayor. It is used on special occasions, such as the 1996 commemoration of the granting of City's royal charter. The races, too, are a great showcase for hats, especially on ladies' day, and there are number of bespoke milliners in the city. These continue a tradition evident in the eighteenth century when a number of female milliners, often daughters of merchants in related trades, were admitted to the freedom of the city(2) and in the twentieth century though businesses such as the Misses Pinders on Micklegate (Fig 1). The importance of hats is also evident in the one surviving pledge book from George Fettes' pawnbroker's shop in Lady Peckett's Yard. Recording transactions between July 1777 and December 1778, the pledge book shows that, even over this relatively short period, the citizens of York and the surrounding countryside pawned 366 hats including 96 bonnets, 283 caps, 17 dressed caps as well as one hat band and 5 hat boxes.(3) Hats were a negotiable and tradable commodity exchangeable for cash as well as being bought and worn for protection and fashionable allure.

Fig 1 Misses E & -L Pinder, 44 Micklegate, York. Reproduced with permission York Museums Trust (York Castle Museum)

Exhibition Concept

However rich the history of hats in York, the curator Jenny Alexander had a different vision for this exhibition. Her aim was to explore the interaction between hats represented in painting and sculpture and surviving examples, looking at the way hats have been depicted in art, exploring what a hat indicate about different individuals status, gender, occupation and personality alongside an examination of the etiquette of hat wearing. The introductory panel summed it up as: 'exploring how and why people wore different types of headgear'. Visitors were encouraged to explore how the actual hats compared – or contrasted – with representations of hat. Striking quotes on hats on walls and the base of the catwalk added a dash of humour and encouraged reflection. A small interactive area encouraged visitors, especially children, to try a variety of hats loaned by York Theatre Royal, draw hats and answer quizzes.

Hats: representation and reality

It was not intended to' match' hats to paintings so the focus on the social and symbolic role of the hat was critical in integrating the exhibition. Indeed, this would not have been possible given the range of the collection which has a wide range of head wear from the nineteenth and twentieth centuries but also some notable 'gaps', such as big picture hats, and, as ever, with more women's and children's hats and caps than those of men. In some cases, it would have been highly unlikely for the costume collection at the museum to contain a high-crowned seventeenth century beaver hat comparable to that depicted in the painting of Catherine Davenant (anonymous, 1664) in the gallery's collection.

However, quite striking pairings could be achieved, as with this neat ribbon cloche hat and E. Harding's watercolour of two twenties girls, one in a tight-fitting cloche, which was used to promote the exhibition (Fig 2a & b). Topographical images from the gallery's collection related well to hats with a local resonance such as the numerous Quaker bonnets preserved in the museum's collection which reflect the strong presence of the Society of Friends in York. Henry Barlow Carter's watercolour *Bootham and Bootham Bar from Marygate* (1840) depicts two women wearing similar coal-scuttle type bonnets.

Fig 2a *Two Women* E. Harding (1920s). Reproduced with permission York Museums Trust (YorkArt Gallery)

Fig 2b Cloche 'A Marten Hat Made in England' (1928-1930). Reproduced with permission York Museums Trust (York Castle Museum)

Although Barbara Hepworth's *Surgeon Waiting* (1948) does not actually show a surgeon wearing a cap, it evokes the atmosphere in which they were worn. This is one of a series of staff in hospital operating theatres which Hepworth was invited to make in the late 1940s. She drew in the actual theatre using a sterilized notebook and pen, Hepworth then worked up these sketches into finished pieces. *Surgeon Waiting* was 'paired' with a modern surgeon's cap made in Hudddersfield which was probably intended to be disposable.

Jacques-Émile Blanche's 1908-1909 painting of *Knightsbridge from Sloane Street (Fine December Morning*) vividly demonstrates the importance of hats as indicators of gender, occupation and class and these themes were explored in the variety of men's hats selected for display. The unworn York City Police helmet, made by Christys, came from a later period but showed continuity in style and colour. Representations of top hats were counterpointed by two opera hats, the earlier example made by Gibus, the 'Inventor of the Opera Hat' who asserted their superior status – and by implication that of the wearer – through their stag logo and by naming the hat 'Monarchy'.

A sturdy modern opera hat, made by Austen Reed, was displayed closed to show visitors the transformation possible through the ingenious folding mechanism. The large number of bowler hats in the museum collection, dating from different periods and all subtly varying in style, enabled a slightly surreal framing of Laurence Burt's *Monument* (1969), a jaunty sculpture of a bowler-hatted man, evoking Magritte's paintings of bowler hats as well as Chaplin and Laurel and Hardy (Fig. 3).

Fig 3 *Monument* Laurence Burt (1969). Reproduced with permission York Museums Trust (York Art Gallery)

H. Gresle's watercolour of a female Master of the Hounds (*The M.F.H.,* date unknown) plays on the interrelationship of masculine and feminine, epitomised by the fine net veil on an actual glossy top hat made for a female rider. Other men's hats displayed included a flat cap by Dunn, a Glengarry and a Civilian Air Raid Warden's metal helmet. This has a clever system of cords running through holes pierced in the metal to ensure it sat as comfortably as possible on the head, very necessary considering its weight.

The beret sported by Bill Ismay also represented male sartorial choices. A well-known collector, connoisseur and writer on studio ceramics, Ismay was a familiar figure at exhibitions of pottery for nearly fifty years. Short, rounded and bearded, he always wore his black beret pulled well down on his head. He started to collect studio pottery in the 1950s, creating a significant collection of several thousand pots by over five hundred potters including Bernard Leach, Lucie Rie, Hans Cooper and Shoji Hamada.[(4)] His beret was displayed with his magnifying glass, both effectively conjuring up the presence of the man whose collection is a significant part of the Gallery's ceramic holdings.

Display and mounting strategy

The display space was a large single room, divided by a raised catwalk on which the majority of the hats were displayed (Fig 4). Open display was considered possible as the gallery is air conditioned to national standards and regularly monitored with an attendant constantly present. Light levels were kept low (50 lux) and were UV filtered.

Fig 4. View of the 'Hats' exhibition. Photograph © M M Brooks

A sense of surreal wit informed the decision to display Stephen Jones's *Anna P* top hat on the bust of a Victorian lady. This hat is the only loan piece in the exhibition and made a dramatic start to the show.[5] The dramatic catwalk gave visual coherence to the hats which might otherwise have appeared isolated and also kept them high enough to be out of reach all but the tallest visitors. More fragile pieces, such as delicate open-child's work straw bonnet and a silk drawn bonnet were displayed on mounts in small free-standing cases which also enabled children or visitors using wheel chairs to examine some hats close-up. It was decided early on that the hats should not be shown on heads but should seem to 'float' on their mounts. For this reason, Perspex™ stands were chosen with pierced circular tops which were customised to support each hat individually using polyester batting and cream or black cotton stockinette or jersey. The bowler hats were displayed using Perspex™ 'peg' mounts which were padded out so the hats seemed to float but were also isolated from the white painted backdrop. The open work straw was a particular display challenge. After various experiments, a Melinex™ support was made to support the bonnet while retaining its visual transparency of the bonnet.[6]

<u>Conclusion</u>

Visitor figures were good with many school groups. Informal visitor feedback was positive Observing visitors in the gallery suggests they are moving from paintings to hats and back again, and discussing the hats and paintings, often bringing in memories of their own experience of wearing hats at significant moments in their own lives. The local paper was particularly enthusiastic, noting 'Do not rush around this exhibition: the accompanying notes are as important as the exhibits and add to the already considerable pleasure of the millinery...Savour this exhibition and you surely will feel inclined to share Martha Sliter's sentiment that "a hat is a flag, a shield, a bit of armour, and the badge of femininity… a piece of magic is a hat'.[7]

With thanks to:
Jenny Alexander Assistant Curator, York Art Gallery; Gwendolen Whittaker Keeper of History York Castle Museum; Josie Sheppard, former Keeper of Textiles & Dress, York Castle Museum; The Monument Trust; T & A Precision Plastics, Leeds

Mary M Brooks PhD MA DMS DipTexCons FIIC ARC , has a post-graduate Diploma in Textile Conservation, from the Textile Conservation Centre. Following an internship at the Abegg-Stiftung, Berne, Switzerland, she worked at the Fine Arts Museums of San Francisco and York Castle Museum. Here, she curated two special exhibitions, including 'Stop the Rot' with Simon Cane. This won the first International Institute of Conservation (IIC) Keck Award for promoting public awareness of conservation. She then returned to the Textile Conservation Centre as Head of Studies & Research, becoming Reader during the TCC's period at the University of Southampton where she was Programme Leader for the MA Museums & Galleries. She also contributed to several themes within the AHRC Research Centre for Textile Conservation and Textile Studies

including radiography. Areas of special interest include modern materials, especially regenerated protein fibres, seventeenth century embroideries, object-based learning in and out of museums and the contribution that object-based research and conservation approaches can make to the wider interpretation and presentation of cultural artefacts. She is now working as an independent consultant for museums and universities, specialising in museology and conservation projects including surveys and exhibitions, training and education and research.

1. A Cap of Maintenance is a ceremonial crimson velvet cap edged with ermine. It is one of the insignia of the British sovereign and is carried before the monarch during coronations and at the State Opening of Parliament. It is also carried before the Lord Mayor of the City of London and Lords Mayors of other cities including York. The York Cap of Maintenance dates to the creation of the office of Lord Mayor of York in the fourteenth century by King Richard II who is said to have presented the City with the first cap. New caps were purchased in 1445 and 1580 but the cap now used was presented to the City in 1915 by George V. The 1580 cap survives and was treated by Sheila Landi, previously Head of Textile Conservation at the Victoria & Albert Museum, when it was returned to its original round form rather than the peaked form depicted on the York coat of arms. See: Landi, S. 1986. The York Cap of Maintenance. *The Conservator*, 10, 25-30.
2. These included : Mercy Morton, milliner, daughter of Joh. Morton, haberdasher of hats; Elizabeth Layton, milliner; Elizabeth Huggans, milliner; Gertrude Rhodes, milliner, daughter of Charles Rhodes, goldsmith; Eliz. Rothery, milliner; Ann Morton, milliner, daughter of John Morton, haberdasher; Eliz. Reynoldson, milliner, daughter of George Reynoldson, upholsterer; Jane Priestley, milliner, daughter of Jaques Priestley, merchant. 'Admissions to the Freedom of York: 16-32 George II (1742-59)', Register of the Freemen of the City of York: Vol. 2: 1559-1759 (1900), pp. 262-289

3. Backhouse, A. 2003. *The Worm Eaten Waistcoat*. York: A. R. Backhouse. The 11,000 entries record the name and abode of the owner of goods, a description of goods, the money advanced and the date on which the goods were redeemed. Clothing was frequently pledged including checked aprons (344), cotton gowns (330), coats (191), shirts (155), silk handkerchiefs (142), washing gowns (127), waistcoats (118), linen gowns (115), red or scarlet cloaks (106), leather breeches (102) and coats or waistcoats (101).

4. Obituary, W. A. Ismay Emmanuel Cooper *The Independent*, Wednesday 7 February 2001

5. Featuring a union flag design, it was previously displayed in the 2009 exhibition *Hats: an Anthology,* at the Victoria & Albert Museum, London
6. Previously conserved by Jane McKinlay

7. Hutchinson, C. Hats, A Celebration Of The Hat. *The Press,* 25 September 2010

Identifying and dating straw hats using the chronology of materials – Veronica Main, Curator of Costume and Textiles, Wardown Park Museum, Luton

The argument

It is my contention that dating hats purely by shape is not a reliable method. The hat shape is often held in place with millinery wire therefore any movement of the wire can significantly alter the shape. Poor storage can also lead to misshaping. Much information for dating is collected from fashion plates and Ladies journals which show fashion trends rather than the reality of what was being worn in larger society where hats were re-trimmed (re-decorated), modified, handed down, and worn year after year. As with other aspects of costume, personal fashion and finance was the ultimate decider of the wearer's style and fashions styles came, went and were reintroduced.

My research focuses on women's straw hats since these form a large percentage of hats surviving from the 1800s and early 20th century. By studying the hats and hat industry documents it is apparent and there is a chronology for the introduction of materials, products and to a lesser extent techniques. By understanding this evolution it is possible to combine the information provided by the hat's shape and fashion style with the information about materials to obtain a much more reliable dating. This methodology is particular important when trying to date a simple hat shape with a flat, large brim and rounded crown since this style appears throughout the last 250 years and is most prone to incorrect dating.

The original presentation, and this synopsis can only deal with the most easily identified, and most commonly found products, since the ingenuity of hat materials producers ensured a constant stream of novelty, variety and invention for straw hats.

The Luton Collection

Wardown Park Museum is home to a huge collection representing the principle hat industries of Great Britain and Europe. The collection includes about 800 hats, men's women's, children's, occupational, 2,500 samples of plaits, braids and woven hoods made in the UK and around the world. It also includes an unparalleled library of trade journals and collection of archive material and ephemera. Its breadth makes it the leading worldwide collection.

Terminology

To identify objects within our collections we have adopted the following basic definitions:
Plait – a product made by hand
Braid – a product made by machine
Hood – a woven form that can be shaped to a style
Hat and bonnet are used interchangeably

In terms of the hat industry - what is straw?

Historically straw has always included a wide range of materials, and within today's industry this is equally true. These are some of the materials used in the straw hat industry.

Wood chip
Paper
Palmetto and other palm leaves, stems
Tropical vines such as raffia
Bamboo
Bast
Hemp
Ramie

Horsehair
Water grasses such as rush, sedge
Grass
Cereal crop straws – wheat, rye, oats, barley, rice
Cellulose/Viscose or Rayon, artificial silk, cellophane
Sinamay

Materials

These are some of the principal materials used in the European hat manufacturing industry from the 1700s, and some are still in production today. This list in not exclusive, the ingenuity of manufacturers ensured constant introductions of new products, offering hat manufacturers novelty, and the ability to respond to, and to create new fashions.

Chip   Wood chip was one of the basic materials used in the 1700s. The thinly planed strips of debarked willow or poplar were either plaited into a long length which was then stitched into the hat shape, or woven, using a simple twill pattern, into a flat sheet called a willow square, which was then shaped.
Chip hats were frequently covered with silk disguising what was underneath.
During the mid 1800s chip hats became poplar as wedding bonnets largely due to the fact that wood chip can easily be painted white, and white bonnets were fashionable at this time. Chip continues in use into the 20th century, mainly as a length of plait sewn to shape.

Paper   Paper appears in fashion for period during the 1800s when the paper was moulded to the hat shape and embossed with a pattern to simulate a plaited or woven construction. The Luton collection includes a 1700s hat of plaited paper; plaited in a long length and stitched together. Paper is still in use today in the form of hand-woven hoods which are pressed, or blocked into the final shape.

Grasses   Fine grasses, and specially grown wheat straw was a characteristic of the Italian trade. The Italian industry was a major competitor to the UK industry, and to others in Europe, therefore attempts were made to copy their style of working during the 1800s by importing large quantities of what were known as 'bents'.

Cereal crop straws   Wheat was the most widely used cereal fibre and was the principle material of the British and Belgian industries. Chinese straw plait was, and still is, made from wheat straw. Rye straw was used in Switzerland to make the plaits. Japanese plaits made from the 1880s until the 1930s were made from barley straw.

Horsehair   In the 1830 real horsehair, collected from the tail of horses, were first used to make machine made braids and handmade bobbin lace which was decorated with straw. Horsehair had been used to make trimmings for the passementerie industry earlier than this date.

Hemp   During the 1800s hemp was widely used in the Swiss industry. Manila hemp (Musa Textilis) was introduced in 1825 and used to make a variety of products both hand and machine made throughout the 1800s. At the very end of the 1800s bowstring hemp was introduced and used to make Tagal braids. Production of this product quickly extended to Japan overwhelming the European manufacturers who could not compete with the lower import prices. Tagal dominated the European industries between the early 1900s and 1940s becoming particularly popular in the 1920s.

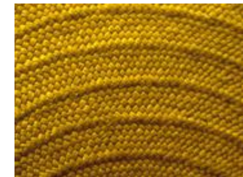
Man-made fibres   With the introduction of viscose in the late 1800s manufacturers in Switzerland and Germany began to introduce a range of products. Crinol or artificial horsehair was introduced in 1900. Visca or artificial straw, and Pontova or artificial bast followed quickly. Cellophane braids were introduced around 1910, but the most successful roduct which is still in production today, Pedaline, was not introduced until 1921. Other braids and tapes of ramie wrapped in cellophane are also produced in China and one company still produces these products in Switzerland.

Sinamay Introduced in the late1980s or early 1990s this loosely woven, lightweight fabric made of plant fibre from the abaca family, Musa Textilis. In fact the plant is the same Manila hemp introduced in a different form by the Swiss in 1825. Sinamay dominates the hat industry today and there are various woven patterns and qualities.

Products

The industry was dependent on the regular introduction of new products and this enables development of a chronology. It is not possible to cover all the products in this synopsis therefore only the principal products are listed. It is also necessary to realise that there were many variations to the basic product.

Italian Leghorn, introduced in the 1700s but popular at the end of the 1700s and beginning of the 1800s. The narrow plait is stitched together edge to edge.



Swiss rye straw plaits introduced at the beginning of the 1800s. Extremely narrow, shiny plaits such as Ring (top image) and Glanz Zaggli (bottom image). Later in the 1800s these were copied by the Italians and the Japanese.

Bordures or loom woven straw bands with straw as the weft and silk as the warp were made in Switzerland and Italy. Introduced in the 1820s (in Switzerland) and made from Italian straws then later made with Schnürli and a variety of other products. Various materials can be mixed within one length of bordure. Production spread to Italy in the 1840s.

Schnürli or rye straw threads introduced in the 1840s, or possibly a little earlier, by the Swiss. These are two-ply threads spun by hand using a simple machine. They can be worked as a textile fibre to make lace, crochet, passementerie trimmings and netted and knotted. Also made later in the 1800s in Italy, but the quality is inferior.

Rädligeflechte (wheel braid) introduced in the 1840s these can be very decorative and other products, such as 'Hanf Patent', which is the inserted ribbons shown in the image. The edging is made from rye straw Schnürli and the body of the braid from hemp Schnürli.

Horsehair bobbin lace, introduced in the 1840s. The horsehair, black and white, was made into a variety of lace pattern then decorated with straw. Horsehair was popular from its introduction until the 1860s and then went out of fashion, reappearing in the 1880s. From the 1830s horsehair was used to make a variety of machine-made braids, both flat and tubular.

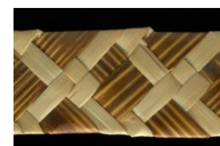
Ornaments. The Swiss industry produced a wide range of decorative trimmings to finish bonnets. These were introduced in the 1840s and popular until the 1860s.

Decorative products to make into hatswere made by the Swiss and the Italians, working for Swiss companies. The range and number of products is enormous changing season by season and varying between the companies.

Straw plaits were made in a variety of patterns and a range of colours and colour combinations. The most common plait found in the hat industry, from the beginning of the 1800s until today is the 7-end plait. This can be made with a flat edge, or with a raised (twist) edge. It was made as a whole straw plait, made from whole stems of straw, or from split straw.

Coloured plaits increased in popularity after the introduction of aniline dyes. The colour ways were used in the new range of patterned plaits which had been introduced in the 1850s.

Chinese plaits were introduced into Europe in the late 1860s. Japanese plaits were introduced in the 1880s. The image shows a Japanese plait made in 1910.



Machine-made braids, cellophane wrapped hemp; this sample was made in the 1930s

Conclusion

This paper has only discussed the products made into hats and has not covered the production and identification of straw hoods used in the hat industry.

By identifying the products used to make a hat it is possible to identify the earliest possible date for production. When used in conjunction with the information provided by the hat shape it will enable better dating. An additional benefit of understanding the materials used in the products, and their method of production will assist in conservation.

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The art of making successful reproduction hats – Jane Smith, Hatter

The Curator of Costume & Textiles at Luton Museum, Veronica Maine, asked me to give a talk on my work as a hatter at the 2010 DATS Conference.

I learned to make hats for the stage by working at the theatrical costumier L & H Nathan, in Drury Lane, the first in the London, founded in the 18th cent.ury, sadly no more. I also make for films, working closely with the costume designers to reproduce the hats for principals and crowd. My experience of 40 years has been a very enjoyable time and I still get excited working with so many original designers.

The variety of hats I am asked to make can include reproductions of the stovepipe hat worn by Isambard Kingdom Brunel, made for The Railway Museum, to the delicate bonnets made in fine stitched straw for the character of Jane Eyre. From large 18th century hats created for the Duchess of Devonshire in the film of 'The Duchess' to early Tudor headresses for 'The Other Boleyn Girl'.

I have just finished making Munchkin bonnets for 'The Wizard of Oz' being staged at the London Palladium and am now working on the musical of 'Shrek', making hats for the Pied Piper, Jack and the Beanstalk, and Pinocchio characters, opening in The Theatre Royal, Drury Lane in April. Two new bonnets have been created for Madame Tussaud, one each for Blackpool and Baker Street, and tocqs for Jurats for the Royal Courts of Justice, commissioned by Ede & Ravenscroft Ltd.

A film about Margaret Thatcher called 'The Iron Lady' is currently being made and I worked on the hats for Meryl Streep, who is playing the lead, also the hats for Romola Garai in the new serial on BBC2 'Crimson Petal and The White' being shown in mid March.

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Jane Smith started making hats for theatre and film in 1968, and works in felt, straw, buckram, plastic and fabric. She makes uniform caps and hats, naval bicornes, chapeau bras, top hats and many more. Always interested in the historical aspect of the shows and films she has worked on, she also teaches theatrical millinery to a wide variety of students at, Morley College, Kensington & Chelsea College, London College of Fashion, Rose Bruford, Wimbledon School of Art and Central School of Speech & Drama. www.janesmith.co.uk

News and Events

Potential dictionary/encyclopedia of accessories: Valerie Cumming has been invited to edit a one/two volume publication about accessories by Berg. There are many wonderfully illustrated books on bags and shoes, fewer on other, historically significant but less fashionable accessories. Currently there is no one sound publication in print which covers chronology, identification, production and technological innovations specifically concerned with the wide variety of held or worn accessories.
What I would welcome are comments on whether such a one/two volume/s publication would be useful; whether DATS members might like to contribute their expertise and what information is essential and in what form it would be useful e.g. dictionary style entries, essays, and so forth. Please contact me on valeriecumming@waitrose.com

Museums Association trust funds: Valerie Cumming sits on the Bullard and Callow trusts which support *small museums* with funds for conservation and associated dress and social history projects. More information can be found on the website: www.museumsassociation.org under the *about* section which leads to trusts and further details about applying.
Funds can be awarded to the same museum more than once and the two trusts often provide an element of funding towards a much larger sum.

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Update on Textile Conservation in Glasgow

Following a successful fundraising campaign the new **Centre for Textile Conservation and Technical Art History** has been launched at Glasgow University in a dedicated and fully refurbished space. The money raised meant that all those students who required it have received bursary support, and a new international research network is about to be launched. If you would like to support the new Centre or to find out more about the fundraising effort please contact Nell Hoare via info@tccfoundation.org.uk

University of Glasgow - MLitt Dress and Textile Histories
This postgraduate degree explores the production, consumption, fashion, taste, gender, domestic, ecclesiastic and civic interiors, shops and shopping. Drawing upon the knowledge of interdisciplinary academic and curatorial experts the course will include both taught and research components building upon the Research Network in Textile Conservation, Dress and Textile History and Technical Art History. There will also be chances for in-depth study in a one of the offered specialist options. Students will learn aspects of the curation, interpretation and preservation of dress and textiles in museums, archives and historic interiors with opportunities for work placements. For more information: www.glasgow.ac.uk/pg/dresstextilehistories

MPhil Textile Conservation
Textile conservation is a multi-disciplinary field combining scientific analysis and a knowledge of textile history and techniques with the practical skills necessary to carry out conservation treatments. The two-year programme provides a comprehensive, career-entry professional education. It offers a fascinating combination of analytical, problem-solving and hands-on work as well as the chance to develop knowledge of our rich textile heritage and to contribute to its preservation and interpretation. Students carry out professional projects for museums and other clients and undertake a work placement in a museum or other institution. For more information: www.gla.ac.uk/pg/textileconservation

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Glasgow Museums

Burrell Tapestries Research Project

This exciting three-year project, supported by The Esmée Fairbairn Foundation and Museums Galleries Scotland, is currently underway at the Burrell Collection. The aim is to prepare a scholarly catalogue of over 200 medieval and early Renaissance European

tapestries collected by Sir William Burrell. Each tapestry has already been digitally photographed, detailed condition checks of each tapestry are well underway, and catalogue entries are in the process of being compiled by expert scholars in this specialized field of research. While the project is underway, only a few tapestries are on display in the galleries.

Textile Storage Project
Glasgow Museums' substantial collection of costume and textiles is stored currently in ten locations across four different venues. This project funded by Museums Galleries Scotland will unite the collection for the first time under one roof, in Glasgow Museums Resource Centre (GMRC). The first phase of funding is for a double height mobile storage system with integrated mezzanine. This will increase accessibly for staff, students and visitors. During this project it will be necessary to close access to areas of the collection to enquirers to allow for the decant, preventative conservation and upgrading of the storage of objects. During 2011 there will be no access to 20th-century women's wear and accessories, with the exception of fans.

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At Home with Heather Toomer on the Mendips on Fri. 22nd July 2011

Heather will be hosting 'open house' for the Costume Soc. on Thurs. 21st July and will have lots of lace and whitework out on display. It will still be out on Friday 22nd so if any DATS members want to come on Friday they will be welcome. For further details of what's on offer, see under 'Events' in the Cos. Soc. Website. Please contact Heather on 01761 241540 or heathertoomer@ukgateway.net if you are interested.

Current and Forthcoming Exhibitions

London

Victoria and Albert Museum, Cromwell Road, London SW7, www.vam.ac.uk
Yohji Yamamoto 12 March – 10 July 2011
The V&A presents the first UK solo exhibition celebrating the life and work of Yohji Yamamoto, one of the world's most influential and enigmatic fashion designers.
This installation-based retrospective, taking place 30 years after his Paris debut, features over 80 garments spanning Yamamoto's career.

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The British Museum, Great Russell Street, London WC1B 3DG www.britishmuseum.org

Traditional Jewellery and dress from the Balkans This small display of some seventy pieces of jewellery, together with complete costumes, highlights some of the riches of the British Museum's Balkan collections. Dress and jewellery across the Balkans played a major role in society, as indicators of identity and protection for the wearer. The objects, which date from the late 19th or early 20th century, come from the countries of the former Yugoslavia, Bulgaria, Albania and northern Greece. Room 2 until 11 Sept 2011

Adornment and identity - jewellery and costume from Oman
A unique display features a selection of 20th-century silver jewellery, weaponry and male and female dress from Oman. The display includes bracelets, anklets, necklaces, earrings, hair ornaments, kohl pots, and men's accessories. Also featured are colourful embroidered costumes, including children's outfits, from different regions of Oman. The Sultanate of Oman is a country with a history that stretches back to the third millennium BC. This display celebrates Oman's more recent heritage, focusing on objects of personal adornment and dress from the 1950s to the present day. Many of the objects were acquired recently by the British Museum. Room 2 until 11 Sept 2011

Southeast of England

Elmbridge Museum, Church Street, Weybridge, Surrey, KT13 8DE
www.elmbridge.gov.uk/museum,

Accessorise: A Story of Superficial Splendour – until 8th June 2011
Come into the Museum's closet and be seduced by the exquisite costume collection on display. See all manner of accessories – shoes, fans, hats, gloves, purses, watches, jewellery and parasols. Discover some of the embellishments fashionable men and women have prized across the centuries, and how styles have changed.

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Chertsey Museum, 33 Windsor Street, Chertsey, Surrey KT16 8AT,
www.chertseymuseum.org.uk

BRIDES REVISITED **-** until 27th August 2011
Featuring wedding dresses from the Olive Matthew Collection. Pieces date from the 18th century to the present day and include some truly stunning examples. Our beautiful 1780 wedding dress forms a wonderful centre piece and is displayed alongside some gorgeous dresses from the 19th and 20th century, amongst them two exceptionally well preserved 1800s bustle dresses. The 1920s and 30s are also well represented with high fashion pieces and items from the second half of the 20th century illustrate how romantic styles from the past have been given a 'modern twist'. Many of the dresses have associated photographs and accessories which help to tell the story of their wearers and bring the whole outfit to life.

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The Prince Regent Gallery, The Royal Pavilion, Brighton, BN1 1EE www.brighton-hove-rpml.org.uk

Dress for Excess: Fashion in Regency England 5 Feb 2011 to 5 Feb 2012

This major fashion exhibition celebrates the 200th anniversary of the Regency Act by looking at the life of George IV as prince, regent and king through fashions of the late Georgian period. Men's and women's costumes are displayed throughout the palace exploring themes from George's life and the stylistic influences of the period. A new exhibition space, the Prince Regent Gallery, is dedicated to George and also shows items of dress he wore, from a beautifully printed banyan of the 1770s to his huge breeches worn towards the end

of his life. The most spectacular item is George's extravagant coronation robe, on loan from Madame Tussauds, Merlin Entertainments Group and not seen in public for 30 years.
This is only the second time a fashion exhibition has been held in the former royal palace and it brings to life not only the Royal Pavilion's architecture but its rich collections of furniture, textiles and decorative arts. Admission payable Members Free

Southwest of England

Fashion Museum, Assembly Rooms, Bennett Street, Bath, BA1 2QH, www.fashionmuseum.co.uk

What will she wear? A special exhibition to celebrate the Royal weddings of 2011 from 14 Feb. 2011
Over 30 of the Fashion Museum's most exquisite cream, ivory and white wedding dresses will be on show. Many of the exhibits are over 100 years old, delicate silks with gossamer fine lace and embroidery, hand picked for the new display. The most up to date wedding dress in the exhibition is a white lace dress by Alexander McQueen worn in Summer 2010 and especially lent to the Fashion Museum for the display.

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DEVONSHIRE COLLECTION OF PERIOD COSTUME, Totnes Costume Museum, Bogan House, 43 High Street, Totnes TQ9 5NP, www.devonmuseums.net

INNOVATIONS : DEVELOPMENTS IN FASHION AND TEXTILES
The exhibition aims to show the influence on dress of new inventions and discoveries such as the sewing machine, new dyes, photography and man-made fabrics.

The Museum will be open from 14 May to 30 September (inclusive); Tuesday to Friday: 11.00 am to 5.00 pm (last entry 4.30 pm). Guided parties can be arranged with the Curator (Julia Fox - tel. 01803 862857) outside of normal opening hours, up to the end of October.
Email: foxwoodlandstwo@btinternet.com

East of England

Town Hall Galleries and Christchurch Mansion, Ipswich, Suffolk,
www.colchestermuseums.org.uk

Frederick Ashton, The Ballet and Suffolk 19th May – 9th October
The Royal Ballet present the story of Sir Frederick Ashton, a gifted dancer and founder choreographer of The Royal Ballet. He created more than 100 ballets over a 60-year career. There is also an accompanying Ashton Trail leaflet, which highlights places associated with Ashton's life and work. Please note the exhibition is split between the Town Hall Galleries, Christchurch Mansion and DanceEast Jerwood DanceHouse, Ipswich. Free admission.
Town Hall Galleries, Ipswich Town Hall, Ipswich, Suffolk, IP1 1BH
Open: Tues – Sat 10am – 5pm
Christchurch Mansion, Soane Street, Ipswich, IP4 2BE Open: Tues – Sun 10am – 5pm
Please note that the 1st floor of Christchurch Mansion is not accessible to wheelchair users.

Midlands and Wales

Waddesdon Manor, near Aylesbury, Buckinghamshire, HP18 0JH **www.waddesdon.org.uk**

Court and fashionable dress 30 March-30 Oct 2011
There are three new costume displays at Waddesdon for the 2011 season. A selection of lace acquired by Baroness Edmond de Rothschild (1853-1935), shows 18th-century lappets, part of a fashionable woman's headdress. Baroness Edmond collected the exquisite French, Brussels and Venetian lace now at Waddesdon, along with the popular buttons, on long-term display. Also featured is a pair of uniforms, newly on loan from the Rothschild family, thought to have been worn by Baron James de Rothschild (1792-1868) and his son, Gustave (1829-1911), as Consuls-General of Austria. Finally, pairs of early 20th century gloves are displayed, exploring shopping for luxury goods, and on loan from the Worshipful Company of Glovers.

North of England

Lady Lever Art Gallery, Port Sunlight, Wirral**,** CH62 5E www.liverpoolmuseums.org.uk

The Finishing Touch: Women's accessories, 1830-1940 27 May - 11 Dec 2011
The Finishing Touch will show the wide variety of fashionable bags, shoes, hats, gloves, jewellery and fans available to women from the start of the Victorian era to the outbreak of the Second World War. On display will be a pair of Queen Victoria's shoes and the slippers made for Alexandra, Princess of Wales, along with a pair of jewelled heeled shoes from the 1920s and platform soles from the 1930s. A veiled wedding bonnet from the 1840s, dress caps and a widow's bonnet will illustrate the fashions in headwear of the earlier period, while the sophisticated cloche and straw hats of later years are also included. The exhibition will look at changing social customs and how they influenced the accessories that women wore.

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Gallery of Costume, Platt Hall, Manchester www.manchestergalleries.org.uk

Joyce Ridings, a retrospective 11 May – 3 September 2011
Joyce Ridings had designed in the fashion industry since graduating from Manchester Polytechnic in the late 1960s, and with her label Qui, and her iconic shop, she regularly produced strikingly imaginative collections. This show presents a flavour of her 40 years of creative but eminently wearable designs.

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Quilt Museum and Gallery, St Anthony's Hall, Peasholme Green, York, YO1 7PW
www.quiltmuseum.org.uk

7 May – 29 August 2011
Celebrations: Quilts made to mark special events in life
Made in Yorkshire: Work by selected textile artists from around the county

Scotland

Aberdeen Art Gallery and Museums, Provost Skene's House, Guestrow, Aberdeen, AB10 1AS www.aagm.co.uk

Aberdeen's Designer Wardrobe Until 7th May
This exhibition showcases designer outfits and accessories belonging to Aberdeen's most fashionable ladies. Garments by a number of designers, including Chanel, Missoni, Vivienne Westwood and Alexander McQueen, will be on display alongside items from the permanent collection including a pink silk beaded dress by local designer Bill Gibb.

Fairytale Weddings 21 May – 30 July
As the nation is gripped by Royal wedding fever this exhibition looks at how the dresses worn by 20th century Princesses influenced wedding fashions of the day. On show are dresses worn by local brides from the 1920s through to the early 1980s. Some are close copies of Royal gowns while others bear similarities to those worn by Royal brides to their Fairytale weddings.

Curator Victoria Ward will give a talk on The Wedding Dress, 12.30 – 1pm, Wednesday 8th June, at Provost Skene's House, Booking essential

Aberdeen Art Gallery

The Queen, the Painter, His Wife and her Wedding Dress From 9 April
Marking the occasion of the Royal Wedding, this small display unveils and interesting and little known fact about Aberdeen born painter William Dyce, and the part he played in designing the lace for Queen Victoria's wedding dress. The painter himself went on to marry in 1850 and only recently come to light is a portrait by Dyce of his wife wearing a lace dress, which may have been the dress she wore for her wedding. We take an in depth look at this newly restored portrait, presented by the Friends of Aberdeen Art Gallery & Museums in 2010 and explore the Victorian taste for lace.

National Museum of Costume, New Abbey, Dumfries, DG2 8HQ www.nms.ac.uk/costume

On 1 April, the National Museum of Costume opens its doors for the new season.

Land Girls and Lumber Jills During the Second World War, the Women's Land Army and Women's Timber Corps in Scotland played a vital role feeding the nation and providing timber. Personal testimonies, audio recollections and evocative period clothing bring their wartime experience vividly to life. Following a successful run at the National War Museum in Edinburgh, *Land Girls and Lumber Jills* has been newly enhanced with additional women's wartime clothing and memorabilia.

The museum is also making some changes to their permanent displays, including an exhibit about the young Charles Stewart, the gifted artist, illustrator and avid collector who gifted his collection to the museum and loaned National Museums Scotland his beautiful house in

which to display a century of style. The accessories room will have a new and vibrant display of costume jewellery, including items from the collection of Miss Crowford.

New and Forthcoming Books

Accessorize! 250 Objects of Fashion & Desire, Bianca du Mortier and Ninke Bloembert, (Yale University Press, April 2011)

Pomp and Poverty – A History of Silk in Ireland, Mairead Dunlevy, (Yale University Press, May 2011)

Underwear: Fashion in Detail, Eleri Lynn, (V&A Publications, Oct. 2010)

Day of the Peacock: Style for Men, 1963 – 73, Geoffrey Aquilina Ross, (V&A Publications, Feb. 2011)

British Textiles: 1700 to the Present, Wendy Hefford, Ngozi Ikoku, Valerie Mendes, Linda Parry and Natalie Rothstein (V&A Publications, November 2010)

Textiles and Dress of Gujarat**,** By Eiluned Edwards (V&A Publications, Feb. 2011)

Iranian Textiles, Jennifer Wearden & Patricia L Baker (V&A Publications, Sept. 2010)

Forties Fashion: From Siren Suits to the New Look, Jonathan Walford, (Thames and Hudson, Reprint April 2011)

How The Watch Was Worn: A Fashion for 500 Years, Genevieve Cummins, (Antique Collectors' Club, 2010)

Artists' Textiles in America and Britain, 1945 – 1976, Geoff Raynor, Richard Chamberlain and Annamarie Stapleton, (Antique Collectors' Club, 2010)