



Notes for guidance – Patterns for Performance Award

- The competition is for a design based on a character for a performance – dance, theatre or opera.
- The starting point for the design should be a Janet Arnold period pattern from one of her *Patterns of Fashion* books.
- Wherever possible the student should have viewed an original garment of a similar style as the patterns are difficult to interpret. Students should also consult further scholarship such as the work being undertaken by Jenny Tiramani and Susan North.
- The designs and final garment must extend, expand, and develop the theatricality of the garment relative to the character chosen.
- If you are working from a specific text, it may be helpful to choose a peripheral character for the design, as this will allow you to develop the design further.
- You are asked to submit a PDF document which includes the costume design, and supporting research. The design should also have been made up as a toile of calico or another suitable, but inexpensive and neutral coloured fabric and photographed being worn by an actor or model. (We suggest creating a Power point file to enable you to add text, which can then be saved as a PDF)
- Please include 2 or 3 sentences, not a full biography, on why your character has chosen to dress in the manner that they have.

Friday 14th December 2018

Deadline for submitting Application form – see web site for email address.

Friday 1st February 2019.

Deadline for submitting PDF and photos to the costume Society – see web site for email address.

The judges will be looking for a design that is, in their opinion, appropriate for the character chosen, while at the same time retaining a sense of period style from the original Janet Arnold pattern. They will be looking at the style and movement achieved in the garment, as shown in the photos, and how this develops the sense of the character in the period chosen.

A shortlist of finalists will be compiled from these entries. Shortlisted entries will be offered the opportunity to develop their toile into a fully realised costume.

This costume should be made from similar materials, dyed and decorated to match the submitted design.

The finished costume should be filmed in high resolution being worn by an actor or model (max time 1 minute). It is important to demonstrate the quality of movement intended for the character wearing the garments.

The selected finalists will be invited to submit their finished garments and accompanying film for judging on **Saturday 6th July 2019** in Birmingham, as part of the Costume Society conference.

You will be expected to bring the garment, a stand for display, and an A4 portfolio containing information about: the pattern chosen, original garments examined, the chosen play and character designed for.

Viewing original garments from Janet Arnold, *Patterns of Fashion*.

Sadly, many of the garments featured in Janet Arnold's book are now too fragile to be handled, and we encourage students to find similar garments of the same date to view.

The Fashion Museum Bath is pleased to welcome students wishing to study the 'Janet Arnold' garments. However, please do plan ahead as it can take up to 6 weeks to get an appointment in the Fashion Museum Study Facilities. It is worth noting too that if the garment that you request to view is featured in one of the Museum's exhibitions during your visit then you will be able to see it in the exhibition, but you will not be able to study the object close up. Please note too that the Museum is not able to send detailed photographs of a piece; students need to visit in person.

The Victoria and Albert Museum, has suggested the following alternatives, as the Janet Arnold garments are too fragile to be viewed:

Patterns of Fashion 1: c.1660-1860

All available, [T.702-1913](#) has been suggested as an alternative to T.783-1913 (page 67, c.1852-6 dress)

Patterns of Fashion 2: c.1860-1940

T.69-1937 (page 38) is on display in gallery 40, alt. [T.254 to B-1928](#)

T.22-1960 (page 56) is on display in gallery 40, alt [T.24-1960](#), [T.23&A-1960](#)

T.34-1960 (page 62) is too fragile, cannot be viewed, [T.33-1960](#) is closest alternative but also vulnerable

T.69-1966 (page 66) is vulnerable, can be viewed as reference in drawer but recommend alt [T.152&A-1960](#), which may be useful for the construction of the modesty panel.

T.214-1953 (page 70, c.1923-5) is vulnerable, can be viewed as reference in drawer.

T.48-1965 (page 86, 1940) will be on loan until October 2018, alt. [T.36-1964](#)

Patterns of Fashion 3: c. 1560-1620 and Patterns of Fashion 4: c.1540 – 1660

None of our items from these books should be viewed, they are very fragile and we wish to minimise handling. The Seventeenth century Men's and Women's Dress Patterns books are a good alternative resource for patterns.

The Museum of London can no longer accommodate request from students to view the Janet Arnold garments as they are too fragile. However, photographs of the objects can be viewed at: <https://collections.museumoflondon.org.uk/online/group/21610.html>

Platt Hall, Manchester can no longer accommodate visits from students as the garments are too fragile and the collection is currently being moved to another location.

NOTE: It is also worth checking with your local museum, as many hold collections of historic garments.

Suggested bibliography

Cut and Construction of Historical Dress

- Janet Arnold, *Patterns of Fashion 1: Englishwomen's dresses c.1660 -1860*, London: Macmillan, 1964/1972
 ____, *Patterns of Fashion 2: Englishwomen's dresses c.1860-1940*, London: Macmillan, 1966/1972
 ____, *Patterns of Fashion 3: the cut and construction of clothes for men and women 1560-1620*, London: Macmillan, 1985/1987
 Janet Arnold, Jenny Tiramani & Santina M Levey, *Patterns of Fashion 4: the cut and construction of linen shirts, smocks, neckwear, headwear and accessories for men and women c.1540-1660*, London: Macmillan, 2008

The following books may assist in the interpretation of the Janet Arnold patterns:

- Melanie Braun et al, *Seventeenth-Century Men's Dress Patterns, 1600-1630*, London: V&A & Thames & Hudson, 2016
- Susan North & Jenny Tiramani, eds. *Seventeenth-Century Women's Dress Patterns, Book 1*, London: V&A, 2011
 ____, *Seventeenth-Century Women's Dress Patterns, Book 2*, London: V&A, 2012
- Caroline Johnson, *The Queen's Servants: Gentlewomen's Dress at the Accession of Henry VIII*, Guildford: Fat Goose Press, 2011
- Caroline Johnson, *The King's Servants: Men's Dress at the accession of Henry VIII*, Guildford: Fat Goose Press, 2009
- Ninya Mikhaila & Jane Malcolm-Davies, *The Tudor Tailor*, London: Batsford, 2006
- Ninya Mikhaila & Jane Malcolm-Davies, *The Tudor Tailor*, London: Batsford, 2006
- Linda Baumgarten & John Watson, *Costume Close-up: Clothing Construction and Pattern 1750-1790*, Colonial Williamsburg & Quite Specific Media, 1999
- Nancy Bradfield, *Costume in Detail 1730-1930*, London 1968/81
- Norah Waugh, *Corsets and Crinolines*, London, 1954/1972
 ____, *The cut of men's clothes: 1600-1914*, London, 1964/94
 ____, *The cut of women's clothes 1600-1930*, London, 1968/87