

Costume Society Awards
Patterns of Fashion and Patterns for Performance
Joanna Jarvis and Louise Chapman

We are very pleased that in spite of the continuing problems with Covid19 we were able to run the *Patterns of Fashion* and *Patterns for Performance* awards again this year. In fact, the students have told us that in many ways living in another lock down enabled them to focus more directly on creating their entries for the competition.

It was exciting to receive 19 entries for *Patterns of Fashion* and 23 for *Patterns for Performance*, which is an overall increase of 14 compared to last year. This included an entry from the State University of St Petersburg, and one student who entered both competitions. The spread of colleges and universities from which the students are coming is also expanding, including first-time entries from Royal Conservatoire of Scotland, Royal Welsh College of Music and Drama, and the University of Huddersfield. We hope to continue this gradual expansion next year.

Unfortunately, the New Year brought a new lockdown with students unable to access their studios and having to work from home, often with limited facilities, so in light of this development we extended the deadline by four weeks. The final results arrived and we chose a long list of six entries for each award to send to our second markers. This list was then reduced again to a final three:

Patterns of Fashion

Anja Huddart from Wimbledon College of Arts, UAL, made a Dinner dress c1830-6. (Winner)
Jasmine Roberts from Wimbledon College of Arts, UAL, made a Day dress 1863.
Marina Lisitsina from Saint Petersburg State University, made a Polonaise c1770-85 (

Patterns for Performance

Samantha Hobart from Wimbledon College of Arts, UAL, made a costume for Queen Elizabeth I in *The Virgin's Lover* by Philippa Gregory. (Winner)
Nia Kanellaki from The Arts University, Bournemouth, made a costume for Aphrodite in the *Mask of Orpheus* by Harrison Birtwhistle.
Anne Lienbacher from Wimbledon College of Arts, UAL, made a costume for Klytämnestra in *Elektra* by Richard Strauss.

Michele Clapton very kindly agreed to judge the final short list again, and we are very grateful to her for giving up her precious time. In light of the lockdown last year we asked the six finalists to add additional information to assist Michele, as we will have to conduct the judging remotely again. Commenting on a garment like this when you are unable to handle it is quite challenging, so seeing the costume moving in a film can provide an extra understanding of how it performs.

It has been exciting and gratifying to see the very high standard of entries this year. We have created a film about the awards to show the Society at a special presentation session as part of the on-line conference. The film was added to the society's YouTube channel to enable as many people as possible to watch it.

The awards night in July and the film proved to be very successful with the two winners Samantha Hobart and Anja Huddart winning the Patterns for Performance and Patterns of Fashion Award respectively. All finalists have been offered an opportunity to work alongside Michele Clapton in her workrooms which we are thrilled about.

We have launched the year of menswear awards which this year has offered an opportunity to open up the sources to include Norah Waugh and her significant text *The Cut of Menswear* to provide applicants with more choice and breadth in their selected menswear patterns. This has already seen enquiries from courses who haven't applied for a number of years and a flurry of interest. Judy Wilcox and Anna Buruma from Central Saint Martin's archive at University of the Arts London are supporting the introduction of Norah Waugh as they hold a collection of resources from Norah Waugh.

Michele has asked that in light of the year of menswear, and her large workload that she have a year off the judging but has very kindly offered to propose a menswear specialist to judge the awards for 2022. We are incredibly grateful for Michele's offer to propose a suitable judge and really look forward to working with them.

Louise Chapman – September. 2021