**Costume Society Press Release**

The Costume Society’s Patterns of Fashion and Patterns for Performance 2022 Award Winners announced

On Saturday 9th July, the Costume Society announced the Patterns of Fashion and Patterns for Performance 2022 award winners at the Society’s annual London event held at the London College of Fashion.

The Patterns of Fashion Award honours the work of the dress historian Janet Arnold (1932-1998), a founder member of the Society and Patterns for Performance awards encourages students to design a period garment for a character in a performance. Both Awards are an important part of the Costume Society’s output that promotes the high standard of craft and artistry that they produce.

This year both the Awards celebrated menswear in tune with the society’s year-long focus on menswear and were judged by freelance costume designer Alex Fordham. Three finalists were selected for each Award to show their work on the day.

**Patterns of Fashion 2022 Winner**: Milly Whitefield @milly.whitefield.costume chose to reproduce a pattern from Nora Waugh’s *Cut of Men’s Clothes*. To accurately reproduce this doublet, she undertook thorough research into existing pieces to see how they were constructed, in order to translate that into her own work. This 1625 -1630 doublet is a replica of one the V&A holds and it is completely hand sewn. Milly says that being a completely hand-sewn garment, covering the buttons and buttonholes was particularly challenging and time-consuming but the result turned out beautifully.

**Patterns for Performance 2022 Winner**: Caroline Husband @rollinginfabrics designed a waistcoat for the character of Herman from Tchaikovsky’s *The Queen of Spades*. For this, she wanted to create a historical look with a modern twist. She developed infinity pleats on the back to create an opening to the character's soul, for the audience to be a witness to his torments. Caroline says the process was both challenging and fascinating, as tailoring is quite new to her, however it allowed her to learn a lot in just a few weeks. Due to the costume being all white, she had to be extra careful with any stains and therefore worked with talc, just as she would for a wedding dress.

**Patterns of Fashion 2022 Runner Up**: Eleanor Soulsby @eleanorsoulsby chose an original waistcoat pattern from Nora Waugh’s *Cut of Men’s Clothes* and used her imagination to translate the pattern into a stunning design. A recreation of a 1790's Court Suit from the V&A. The coat is made of dyed calico and embroidered with stranded cotton and is hand embroidered and entirely constructed by hand. Eleanor used a wide range of techniques including traditional tailoring techniques, hand embroidery and modern technology such as Photoshop to help with both scaling up the embroidery design as well as creating the digital print for the waistcoat, the pattern of which was not included in Waugh’s book.

**Patterns of Fashion 2022 Runner Up:** Natasha Bowles @nb\_costume made a recreation of a 1615-1620 doublet in the collection at *The Hessische Landesmuseum Darmstadt*. Natasha dedicated herself to three weeks’ research before starting on any fabric or pattern. She started by annotating the pattern and finding relevant references and source materials from museums, referred to Janet Arnold's notes and even translated a book from German. The finalised Doublet piece is completely hand-sewn, which didn’t allow for any shortcuts or room to cut corners.

**Patterns for Performance 2022 Runner Up:** Bibi Forrer @bibiforrercostume. Even though a story set in ancient Egypt seemed like an unusual choice for Janet Arnold’s and Nora Waugh’s patterns, Bibi’s design for the character of Ramfis, High Priest in Aida created the perfect blend between a 17th century gown and her idea for the High Priest’s silhouette. Bibi enlarged every aspect of the original gown, whilst at the same time simplifying the shape, as she wanted to use it as a canvas for her screen print designs.

**Patterns for Performance 2022 Runner Up:** Amelia Pike @aameliasworld says that her designs tend to focus on historical references which she then marries to the narrative at hand. Evidenced here by her work for Richard Sheridan’s 1775 ‘*The Rivals a Comedy*’. Amelia says that The Patterns for Performance brief taught her how to create a historical structure that can then undergo reinvention for a contemporary production, while retaining the essence of the era's dress. This process has given her more confidence in creating a set of designs loyal to her style but symbolic of the period of time they belong to.

“It was extremely difficult to choose a winner for both Awards this year as the work was so excellent,” said Judge Alex Fordham.

“The Patterns of Fashion and Patterns for Performance Awards are just one of the ways the Costume Society engages new generations with the wonders of fashion history ensuring the skills and techniques of the past remain relevant for the future. Every year we are blown away with the quality of entries and are delighted to present these Awards to those students demonstrating the highest of standards in craft and creativity.” said the Costume Society’s Vice Chair, Professor Natascha Radclyffe-Thomas.

The award winners were announced during the society’s London study day event which also included two keynote speakers Dr. Llewella Chapman on ‘The James Bond Look: Marketing menswear through 007 in the 1960s’ and Dr. Michael McMillan on ‘Daddy Cool: Ageing black male bodies & embodied styles’.

For more information about both awards including past winners, please see: [The Patterns of Fashion Award - The Costume Society](https://costumesociety.org.uk/awards/the-patterns-of-fashion-award) and [The Patterns for Performance Awards - The Costume Society](https://costumesociety.org.uk/awards/the-patterns-for-performance-awards)

*The Costume Society is a lively, friendly organisation whose aim is to promote the study and preservation of historic and contemporary dress.*

**For press images or interviews with the finalists, please contact:** Babette Radclyffe-Thomas, News Editor at the Costume Society, newsletter@costumesociety.org.uk