



We hope that in 2022 we will once again be able to conduct the judging in person and showcase student's work to Society members as part of a study day.

## Notes for guidance – Patterns for Performance Award 2022

- The competition is for a design based on a **male** character for a performance – dance, theatre opera or film.
- The starting point for the design should be a Janet Arnold period pattern from one of her *Patterns of Fashion* books or a Norah Waugh pattern from *The Cut of Men's Clothes*.
- 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.

The current situation with Covid19 has made access to museums and archives very difficult and this will be considered in the judging. Please refer to the book list below for possible alternative sources.

- 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. (We suggest creating a PowerPoint file to enable you to add text, which can then be saved as a PDF)
- The design should also have been made up as a toile in calico or another suitable, but inexpensive and neutral coloured fabric and photographed being worn by an actor or model. Please note that the weight and drape of the toile fabric should be as close as possible to requirements of the final design.
- Please include 2 or 3 sentences, not a full biography, on why your character has chosen to dress in the manner that they have.
- 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 or Norah Waugh 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.

### Friday 10<sup>th</sup> December 2021

Deadline for submitting Application form to  
[STUDENTAWARDS@COSTUMESOCIETY.ORG.UK](mailto:STUDENTAWARDS@COSTUMESOCIETY.ORG.UK)

### Friday 28<sup>th</sup> January 2022

Deadline for submitting PDF and photos with the completed image release form to  
[STUDENTAWARDS@COSTUMESOCIETY.ORG.UK](mailto:STUDENTAWARDS@COSTUMESOCIETY.ORG.UK)

A shortlist of three 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 3 minutes and saved as an MP4 please). It is important to demonstrate the quality of movement intended for the character wearing the garments.

The finalists will be invited to submit their finished garments and accompanying film (see below) for judging in July 2022 as part of a Costume Society study day. (Dates, format and location to be confirmed)

We also ask the three finalists to make a short 3 -minute film (MP4) showing their finished costume and discussing the process of designing and making it. Why was the Janet Arnold or Norah Waugh pattern chosen? What were the problems encountered when using it? What has worked best in the making? What was the most difficult and how were these problems resolved?

The films will be used as part of the final judging. They will also be uploaded to the Costume society YouTube site for viewing by the members.

### **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 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.

Further resources:

The Norah Waugh archive is held at UAL Central Saint Martins

<https://www.arts.ac.uk/colleges/central-saint-martins/about-csm/museum-and-study-collection>

Searchable online catalogue: <https://collections.arts.ac.uk/>

## Suggested bibliography

Cut and Construction of Historical Dress

Janet Arnold, *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

Norah Waugh, *The cut of men's clothes: 1600-1914*, London, 1964/94

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

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

Melanie Braun et al, *Seventeenth-Century Men's Dress Patterns, 1600-1630*, London: V&A & Thames & Hudson, 2016

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