



Our intention is that judging of the 2024 Awards will be in person and will showcase the student's work to Society members as part of a summer study day.

Notes for guidance – Patterns for Performance Award

- The competition is for a design based on a 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* and *Cut of Women's Clothes*.
- Wherever possible the students should have viewed an original garment of a similar style as the patterns can be challenging to interpret. Students should also consult further scholarship such as the work being undertaken by Jenny Tiramani. Access to museums and archives can be difficult with many major collections closed for moves and renovations. This will be considered in the judging. Please refer to the 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 Power point file to enable you to add text, which can then be saved as a PDF)
- The design should also be 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 a short explanation justifying any changes that have been made to the original pattern to support the backstory of the character and narration of the performance within the context of the script.
- 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 8th December 2023

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

Friday 26th January 2024

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

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, 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). It is important to demonstrate the quality of movement intended for the character wearing the garments.

The three selected finalists will be invited to submit their finished garments and accompanying film (see below) for judging in July 2024 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 books are now too fragile to be handled, and we encourage students to find similar garments of the same date to view.

Like Norah Waugh and Janet Arnold, you will have to find under-explored collection pieces to inform your work. It is worth checking with your local museum, as many hold collections of historic garments. Many Universities and Colleges also have useful collections of historic dress.

Collections that may be of use;

[John Bright Collection \(London\)](#)

<https://www.thejohnbrightcollection.co.uk/>

[Gawthorpe Hall \(Burnley\)](#)

<https://www.gawthorpetextiles.org.uk/>

[Worthing Museum \(Sussex\)](#)

<https://wtm.uk/collections/costume/>

[Olive Matthews Chertsey \(Surrey\)](#)

<https://chertseymuseum.org/Fashion>

[Nottingham Museums](#)

<https://nottinghammuseums.org.uk/category/collections/costume-textiles/>

[The Blandford Fashion Museum](#)

<https://blandfordfashionmuseum.co.uk/home/>

[Platt Hall](#)

<http://www.platthall.org/>

Performance Costume Collections:

[The Royal Opera House Costume Collection online](#)

<https://www.rohcollections.org.uk/collectioncostumes.aspx>

Suggested bibliography

Cut and Construction of Historical Dress

Janet Arnold, *Patterns of Fashion 1: The content, cut, construction and context of Englishwomen's dress c.1720-1860*, London: The School of Historical Dress, 2021

Janet Arnold, *Patterns of Fashion 2: The content, cut, construction and context of women's dress c.1860-1940*, London, The School of Historical Dress, 2022

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

Janet Arnold, Jenny Tiramani, Luca Costigliolo, Sebastien Passot, Armelle Lucas and Johannes Pietsch, *Patterns of Fashion 5: The content, cut, construction and context of bodies, stays, hoops and rumps c. 1595-1795*, London, The School of Historical Dress, 2019

Janet Arnold, Jenny Tiramani, Luca Costigliolo, Sebastien Passot, Armelle Lucas and Johannes Pietsch, *Patterns of Fashion 6: The content, cut, construction and context of European women's dress c.1695-1795*, London, The School of Historical Dress, 2022

Norah Waugh, *The cut of women's Clothes: 1600-1930*, London: Faber and Faber, 1994

Norah Waugh, *The cut of men's clothes: 1600-1914*, London: Faber and Faber, 1994

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

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

Linda Baumgarten & John Watson, *Costume Close-up: Clothing Construction and Pattern 1750-1790*, Colonial Williamsburg & Quite Specific Media, 1999

The following books/ productions may support the interpretation of a character for performance:

Deborah Nadoolman Landis, *Hollywood Costume*, London: V&A Publishing, 2012

Deborah Nadoolman Landis, *FilmCraft: Costume Design*, Octopus Publishing Group, 2012

Deirdre Clancy, *Designing Costume for Stage and Screen*, Batsford Ltd, 2014

Bettina John, *Costume Design for Performance*, The Crowood Press, 2021.

Aoife Monks, *Costume at the National Theatre*, National Theatre Publishing, 2019

Tom Verica et al, *Bridgerton*, 2020-2023, Netflix

Yorgo Lanthimos, *The Favourite*, 2018, Searchlight Pictures

Sofia Coppola, *Marie Antoinette*, 2006, Columbia Pictures

The following titles will provide background on the scholarly context for making, re-making and examining historic dress as research methodologies;

Alexandra Kim and Ingrid Mida, *The Dress Detective: A Practical Guide to Object Based Research in Fashion*, London, Bloomsbury Academic, 2015

Hilary Davidson, *The Embodied Turn: Making and Remaking Dress as an Academic Practice*, *Fashion Theory*, 23:3, 329-362, 2019

Hilary Davidson, *Reconstructing Jane Austen's Silk Pelisse, 1812-1814*, *Costume*, 49:2, 198-223, 2015

This article is open access and can be found here;

<https://www.eupublishing.com/doi/10.1179/0590887615Z.00000000076>

You should read widely about dress in the period that you are reconstructing, and we encourage you to use the wealth of material published in *Costume* the Journal of the Costume Society. The full archive of which can be accessed by society members here;

<https://costumesociety.org.uk/journal>