



It is our intention that the 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 of Fashion Award

- The competition is for a reconstruction, not an interpretation. The student should aim to reconstruct a garment from one of Janet Arnold's *Patterns of Fashion* books or Norah's Waugh's *Cut of Men's Clothes* and *Cut of Women's Clothes*, as far as possible to the pattern specifications – not to a contemporary figure or to a scaled down size.
- The garment will be judged on silhouette, line and period accuracy in construction, relative to the chosen pattern.
- 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 garments could be made in calico, or another suitable, but inexpensive and neutral coloured fabric. The judges will be looking at construction techniques, styling, silhouette, and period accuracy rather than colour and texture.
- Garments dated before the introduction of the sewing machine should be entirely hand sewn.
- The garment should be displayed on a stand with suitable period underpinning to achieve the correct silhouette, and photographed in high resolution for submission. The judges will take account of this display in their consideration of accuracy. It may be necessary to use a smaller stand that has been padded to achieve the correct proportions.
- Photographs should assist the judges by showing all relevant views, including the inside of the garment, and any detailed finishes highlighted by Janet Arnold's and Norah Waugh's primary research. Judges will be looking at how the garment sits on the stand in order to produce an accurate silhouette. At least one photo of the completed garment should be in high resolution (min 300 dpi) for use in Costume Society associated media.
- Please submit the photos as a single PDF document. We suggest creating a power point, which will allow you to add text for explanation, and a title slide with your name, the date, and details of your educational institution. Include slides showing the Janet Arnold or Norah Waugh pattern that you have chosen and your research for the garment. This can be saved as a PDF for emailing to us via the Costume society web site.

### Friday 8<sup>th</sup> December 2023

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

### Friday 26<sup>th</sup> January 2024

Deadline for submitting PDF via email to the Costume Society – see web site for email address. With the completed image release form.

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/>

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

Alexndra 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>