



The Costume Society's Patterns of Fashion and Patterns for Performance 2024 Award Winners announced

On Saturday 6th July, the Costume Society announced the Patterns of Fashion and Patterns for Performance 2024 award winners at the Society's Annual General Meeting held at the Fashion and Textiles Museum.

The Patterns of Fashion Award honours the work of dress historian Janet Arnold (1932-1998), a founder member of the Society, through the recreation of historical extant garments that feature in her seminal book series. The award promotes Arnold's methodological approach to historical dress research and now also includes Norah Waugh's key publications. The Patterns for Performance award enables students to design and make a theatrical costume for a character in a performance using one of Arnold's or Waugh's original patterns as a starting point. The awards are an important part of the Costume Society's output that promotes the high standard of craft and artistry within costume.

Three finalists were selected for each Award and the students exhibited their costumes and research at the museum for judges and Society members to view. The entries for Patterns of Fashion were judged by Carol Lingwood, a freelance costume production manager, costume supervisor and assistant designer who works across theatre, film and events. Carol was Head of Costume at the National Theatre for over twenty years.

The entries for Patterns for Performance were judged by the multi-award-winning costume designer, Susannah Buxton whose work includes *Poldark* (series 2), *Burton and Taylor*, *Downton Abbey* (series 1 and 2) and *Mr. Wroe's Virgins*. Susannah also founded the Costume Symposium, which provides the next generation of costume practitioners with networking opportunities.

This year, the standard of entries was incredibly high, with the successful finalists studying at Wimbledon College of Arts, University of Salford and Carnegie Mellon University.

Patterns of Fashion 2024 Winner: Danielle Dulchinos [@danielle_dulchinos](#) recreated the 'Closed Gown & Petticoat in Green Silk' c. 1780-90 from the new volume *Patterns of Fashion 6*. The gown is an exquisite replica of the original made in a pale pink figured silk and completely hand sewn. The level of detail is incredible and Danielle even cut down her modern, wider fabric to replicate the original width of the eighteenth-century fabric and also included "all the piecing that was noted in the pattern". The embroidery, she says, "was an extremely time consuming part of this project, with each 4" section taking over two hours to complete". Danielle approached the project with a modern maker's mindset, but only understood the original maker's mindset as she worked through the construction of the gown, demonstrating how much can be learned from reconstruction of historic dress. Danielle said of the event on 6th July; "It was really wonderful to get to spend the day sharing my work and passion for costume history with the judges and Costume Society members (and getting to see the Biba exhibit as well was icing on the cake!). I also loved being able to meet the other finalists, share our experiences making each of our garments, and see everyone's projects up close-- everyone did such beautiful work!".

Patterns for Performance 2024 Winner: Alli Hepper [@costumebyalli](#) designed and created a costume for the character Dol Common from *The Alchemist* by Ben Jonson. In her process work, Alli explained that research 'into the historical travelling circus Commedia dell'arte, the context and politics of the early 17th Century, and into the roles and appearances of the characters in this time period' informed her design process. Alli used the pattern for '1603 Stitched Bodies in Fustian on the Funeral Effigy of Elizabeth I' in *Patterns of Fashion 5* along with research into farthingales from *Patterns of Fashion 3* to create her garment. She also undertook experiments in dyeing and printing to achieve the fabrics required for her design. Alli applied to the competition because she hoped to gain a better understanding of historical dress, fabrics and techniques through her application of the *Patterns of Fashion* books to her own practice. The costume on the body not only portrayed a historical aesthetic, but importantly the character, Dol Common.

Pattern of Fashion 2024 Highly Commended: Abigail Johnstone [@abiliancostume](#) recreated the 'Promenade Dress in Shot Silk and Warm Brown Alpaca' c.1868-69 from *Patterns of Fashion 2*. The dress features 57 buttons, 9 bows and metres of fringe and braid. Viewing extant garments in museum collections formed an invaluable part of Abigail's research, particularly the Olive Matthews Collection at [@chertseymuseum](#), "in which I could handle similar promenade



dresses and really understand the making processes”. The similarity to interior design at the time really inspired her and she said that “you can really see its inspiration in this dress with its dramatic draping, silk fringe and structural design”. Abigail said of the competition: “Having followed the PoF awards for a few years, I loved the celebration of well crafted historically accurate garments. When it came to my third year of study I knew I had to participate myself. I was excited by the prospect of investigatory sewing and this new method of understanding history through the way in which clothes were made.

Patterns for Performance 2024 Highly Commended: Kaiqi Zhang

Kaiqi [@tammy.qio](#) designed and made a costume for the character of Mammon from Ben Jonson’s *The Alchemist*. She used several patterns from *Patterns of Fashion 3* and *Patterns of Fashion 4* as references for her designs. These were the c.1615-1620 Doublet, c.1615-1620 Breeches or Venetians, and c.1660-1680 Crimson Velvet Circular or Compass Cloak from *Patterns of Fashion 3* and a ruff pattern from *Patterns of Fashion 4*. The level of creativity and the colour palette selected was extraordinary. Kaiqi chose to enter the competition because it gave her “the opportunity to use traditional clothing patterns and be innovative, which is exciting”. Kaiqi explained that her costume was “based on traditional European men’s costumes from the 1600s, with some details based on Mammon’s character traits. For example, because he is a greedy and lustful person, I added the feeling of decay-like bubbles and used flowers to represent desire (but considering the final effect, I changed the flowers into small beads)”. Kaiqi said of the Award ceremony that “meeting with the judges gave me the opportunity to hear more different professional voices and suggestions, which made my future path clearer”.

Patterns of Fashion 2024 Runner Up: Amber Archer

Amber [@amarch.er](#) reconstructed the ‘1940 Dinner Dress’ by Schiaparelli published in *Patterns of Fashion 2*. This wool crepe dress is an iconic acquisition in the Victoria and Albert Museum collection and Amber viewed the dress, which is currently on display in the Fashion Gallery. She explained in her process work that she also conducted primary research at ‘the Guildhall ‘Treasures of Gold and Silver Wire’ exhibition and through visiting Brick Lane vintage shops to handle extant garments of similar age and material’. Amber described the process of creating the embroidered motif, originally made in gold thread and glass pearls, by using “a combination of the images provided in *Patterns of Fashion 2*, my own photos, and digital art software to create a scale pattern for the motif, marking out each individual bead and sequin to mimic the original as closely as possible”. The dress featured all the original couture finishes including overcast seams and topstitching. Amber chose the pattern because: “As someone with a particular interest in mid-twentieth century fashion, I would love to be able to specialise in costume-making for this era in my future professional practice. I would also like to continue exploring how modern technology can assist in recreating garments from the past”.

Patterns for Performance 2024 Runner Up: Olivia Gallamore

Olivia [@o.gallamore](#) created a costume for the character of Roxana in a ballet adaptation of Daniel Defoe’s 18th-century novel, *Roxana*. She used several patterns from *Patterns of Fashion 5* and *Patterns of Fashion 6*. These were the ‘Mantua Gown and Petticoat in Green Silk Brocaded with Gold’ from *Patterns of Fashion 6*, ‘Smooth Covered Court Stays in Embroidered Ivory Silk’ and ‘Yellow Linen Farthingale with Ropes of Bents’ from *Patterns of Fashion 5*. Since Olivia designed her costume for ballet, she had to make several adjustments including making the stays from a stretch fabric. The embroidery on the stays is completely hand worked and Olivia described her inspiration, in her process work, as ‘jewellery designs and portraits’ from the period. She used this to ‘develop a symmetrical pattern that will stand out once worked in with gold’. Olivia had not designed for dance before and said the competition was “a fantastic problem-solving opportunity as I had to consider things about movement and seam placement that I had never thought of in designing costumes for screen”. She entered the competition “as it provided a unique challenging experience” that took her out of her comfort zone and gave her an “opportunity to take an in depth look at historical costume making”.

Judges’ Comments:

Carol Lingwood said “It was a pleasure and a privilege to be asked to judge the Patterns of Fashion Awards this year, hosted by the Costume Society at the Fashion and Textile Museum. All three finalists demonstrated strong cutting, sewing and embellishment skills and choosing a winner was not easy. Congratulations to Danielle Dulchinos whose

completely hand crafted 1780-90's Closed Gown was exquisite and demonstrated her exceptional eye for detail in reproducing Janet Arnold's original pattern".

Susannah Buxton said "It was such a pleasure to be one of the judges at the Costume Society Awards this year. The standard of work was exceptionally high and it wasn't easy to choose the winner. However, Allie Hepper's inventive and striking costume for Dol Common in Ben Johnson's play *The Alchemist* totally fulfilled the brief. As well as a very good adaption of the Janet Arnold pattern, the costume came to life in the video she made, the actor taking on the seductive and wily role of the character in the play. This was helped hugely by Allie's dramatic use of colour and her adherence to the silhouettes of the early 18th Century".

For more information about both awards including past winners, please see: [The Patterns of Fashion Award - The Costume Society](#) and [The Patterns for Performance Awards - The Costume Society](#)

The Costume Society is a lively, friendly charity 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