

A  
CATALOGUE  
• — OF — •  
**WORKS**  
APPEARING  
IN THE INSTALLATION  
• — OF — •  
THE CONCISE DICTIONARY OF DRESS  
• — AT — •  
**BLYTHE**  
**HOUSE**  
LONDON  
28 APRIL TO 27 JUNE 2010

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ARMoured

COMFORTABLE

CONFORMIST

CREASED

ESSENTIAL

FASHIONABLE

LOOSE

MEASURED

PLAIN

PRETENTIOUS

TIGHT

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Catalogue entries for each definition installed at Blythe House provide the location of the works, as well as reference information and illustrations. Original preliminary sketches are by Judith Clark, and all photography by Norbert Schoerner, unless otherwise stated.



ARMoured



**Pages:** 22 to 28  
**Location:** Rooftop sentinel (Blythe House exterior)  
**Work installed:** *Breeze*, made by Simon Ings, 2010, resin cast, designed and commissioned by Judith Clark.



**Reference:** *The Act Directs*, fashion plate by Niklaus von Heideloff (1761–1832), from *Gallery of Fashion*, vol. IV (London: Heideloff at Gallery of Fashion, 1797), hand-coloured print on paper, 30.5 x 24 cm, Victoria and Albert Museum no. L.256-1943 (RC R 14) © V&A Images/Victoria and Albert Museum, London.

COMFORTABLE



**Pages:** 30 to 35  
**Location:** Fourth floor furniture store, rolling racks (Blythe House room FF15)  
**Work installed:** Madame Poirer's night gown, by Paul Poirer (1879–1944), 1910, white linen, courtesy Martin Kamer.



**Reference:** Photograph of a cabinet housing historical vestments and copes installed on the 'Bridge' Galleries surrounding the main entrance and dome at the Victoria and Albert Museum, from the *Photographic Guardbooks*, unknown photographer, 1920, museum negative 49414 © V&A Images/Victoria and Albert Museum, London.



CONFORMIST



**Pages:** 36 to 41  
**Location:** Fourth floor furniture store, rolling racks (Blythe House room FF15)  
**Work installed:** *Windrush*, made by Rosie Taylor-Davies, 2010, silk embroidered on calico toile dress, giclée print, pencil and watercolour on paper, 200 x 290 cm, designed and commissioned by Judith Clark. The William Morris dress was drawn by hand in HB pencil on calico mounted into a 61 cm wooden embroidery slate frame, then painted with Setasilk fabric paint and Seidenmalerei Javana silk paint. The larger motifs in the foreground were then traced onto silk metal organza that had been backed with powerwoven Dupion silk fabric and applied to the calico. Further embellishment of the design was worked in coloured stranded silk thread and a variety of metal threads. The small leaves were worked in Pearl Cotton. The veins and stems were worked in Pearl Purl metal thread of varying colours and metal types including one that has a 2% gold content. Metal spangles were applied to the centres of some of the flowers and to the strap work. The three-dimensional leaves were worked in a separate ring frame in coloured stranded silk thread onto metal silk organza backed with powerwoven Dupion silk and then applied to the

main frame. The edges of the three-dimensional leaves were worked in 2% gold metal Pearl Purl. The metal threads were couched with waxed spun polyester thread. Copper metal thread was used to work further detail into the strap work. The embroidery took 354 hours.



**Reference:** 'Windrush' pattern by William Morris (1834–96), c.1883, pencil and watercolour, 131.5 x 99.6 cm, courtesy The William Morris Society at Kelmscott House.



CREASED



**Pages:** 42 to 49  
**Location:** Basement, coal bunker (Blythe House outbuildings)

**Works installed:** 1 Dress by Junya Watanabe for Comme des Garçons, Autumn/Winter 1999, fabric created by Toray to withstand extreme weather conditions (originally shown by Comme des Garçons under a constant shower of rain), private collection. 2 *Conservation Pillow*, made by Sam Collins, 2010, foam, canvas and linen, 300 x 280 x 100 cm, designed and commissioned by Judith Clark.



**Reference:** The new Textile Conservation Studio at the Victoria and Albert Museum, by V&A Photographic Studio © V&A Images/Victoria and Albert Museum, London.



ESSENTIAL



**Pages:** 51 to 57  
**Location:** Third floor mezzanine, sculpture store (Blythe House room MT6)

**Works installed:** clockwise from far left: 1 Photograph of *Lot's Wife*, by William Hamo Thornycroft (1850–1925), 1877–78, marble, h. 193 cm, on loan to the V&A sculpture collection from Leighton House, by Judith Clark, 2010. 2 Photograph of *Pandora*, by John Gibson (1790–1866), c. 1860, marble, h. 173 cm, given by Mrs Penn, Victoria and Albert Museum no. A-3-1922, by Judith Clark, 2010. 3 Photocopy of *Una and the Wood Nymphs after W E Frost, ARA*, by Caldesi & Montecchi (active 1850s), 1857–58, Victoria and Albert Museum no. 34:436. 4 Necklace pendant with Wedgwood jasperware, 1884, by K T Jewel, 2008. 5 *Vionnet* postage stamp, made by Alice Smith, 2010, designed and commissioned by Judith Clark. 6–7 Plaster cast relief of water nymphs and putti from the *Fontaine des Innocents*, by Jean Goujon (c.1510–65), sculpted 1547–49, cast 1882 (Paris), plaster of Paris, 229 x 61.5 cm, Victoria and Albert Museum no. REPRO.1882-5. 8–9, *International Window Display*, ed. Walter Herdeg (London: Cassell, 1951) pp. 51 and 226. 10 *Style in Costume*, by James Laver (London: Oxford University Press, 1949). 11 *The Concise History of Costume and Fashion*, by James Laver (London: Macmillan, 1980). 12 Photograph of *Monument to Emily Georgiana, Countess of Winchilsea*, by Lawrence Macdonald (1799–1866), signed and dated 1850, marble, 89.9 x 55.9 x 135.6 cm, Victoria and Albert Museum no. A.188-1969, by Judith Clark, 2010. 13 Panel 5 of the *Mnemosyne Atlas*, by Aby Warburg, from *Aby Warburg and The Image in Motion*, by Philippe-Alain Michaud, et al. (New York: Zone Books, 2004), p.11. 14 Stone carving of Sofia Kokosalaki 2006 dress, made by Simon Ings, 2010, Lapenne stone, 70 x 40 cm, designed and commissioned by Judith Clark.



**Reference:** *Mnemosyne Atlas*, by Aby Warburg (1866–1929), 1924–29, courtesy The Warburg Institute (illustrated overleaf).



FASHIONABLE



**Pages:** 58 to 65  
**Location:** Third floor, textile store cabinet (Blythe House room T6)  
**Works installed:** 1 Feather wig, made by Judith Clark, 2010. 2 Paper wig, made by Judith Clark, 2010. 3 Beaded wig in the style of a 1930s hairstyle, made by Rosie Taylor-Davies, 2010, synthetic Nymo thread, plastic sequins, two cut sol gel satin 2 mm beads, cotton sheeting, polyester felt, wool felt, 100% spun polyester thread, antique beads, plastic coated pearls, glass beads, designed and commissioned by Judith Clark. 4 1971 hair, made by Justin Smith Esquire, 2010, designed and commissioned by Judith Clark. 5 Silver wire cocktail wig, maker unknown, late 1920s, courtesy Sheila Cook textiles (illustrated right). 6 Collar, designed by Walter van Bierendonck, 2003. 7 Knitted hood, after Cecil Beaton, made by Julia Billbäck, 2010, 100% acrylic, designed and commissioned by Judith Clark. 8 Chrome head, by Proportion, 2010.

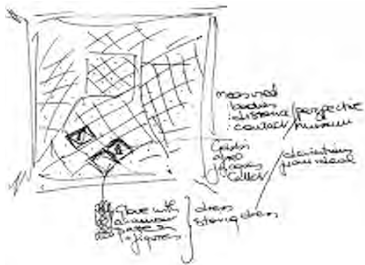


LOOSE



**Pages:** 66 to 72  
**Location:** Ground floor mezzanine, sword store (Blythe House room MG5)  
**Works installed:** 1 Sword-hilt, cut steel by Matthew Boulton, set with Jasperware plaques by Josiah Wedgwood and Sons Ltd, c. 1790, hilt 16.5 cm, blade 83 x 10 x 8 cm, Victoria and Albert Museum no. 1735-1888. 2 Buckle, one of a pair, cut steel, possibly by Matthew Boulton, mounted with Jasperware plaques by Josiah Wedgwood and Sons Ltd, 1776-1820, steel, jasperware, 8.6 x 7.9 x 3 cm, Pfungst Reavil Bequest, Victoria and Albert Museum no. M.2-1969 (illustrated right, © V&A Images/Victoria and Albert Museum, London).

MEASURED



**Pages:** 73 to 79  
**Location:** Third floor mezzanine, tank cupboard, (Blythe House room MT5)  
**Works installed:** 1 Glove, maker unknown, c. 1800, France, kid leather; linen thread, printed with hand sewing, 22.5 x 9 cm and 22.5 x 8.5 cm, given by Mrs C J Wallace, Victoria and Albert Museum no. T.169&A-1922 (illustrated overleaf, © V&A Images /Victoria and Albert Museum, London). 2 Glazed porcelain figurine, hunchback dwarf musician playing the bagpipes, from the troupe Les Gobbis, maker unknown, 19th century, France, 9.5 x 4 cm, base 1 x 4.1 x 4.2 cm, bequest of Robert Eddison, accepted by HM Government in lieu of Inheritance Tax and allocated to the Victoria and Albert Museum, 1996, Museum no. S.1015-1996. 3 Glazed porcelain figurine, hunchback dwarf musician playing a hurdy gurdy, from the troupe Les Gobbis, maker unknown, 19th century, France, 9.5 x 4 cm, base 0.9 x 4.3 x 4 cm, bequest of Robert Eddison, accepted by HM Government in lieu of Inheritance Tax and allocated to the Victoria and Albert Museum, 1996, Museum no. S.1011-1996 (illustrated overleaf, © V&A Images/Victoria and Albert Museum, London).



**Reference:** Engraving, *Coup de bouton* caricature for the fashion for cut steel, artist unknown, 1777, published by W Humphrey of Gerrard Street, Soho; re-published in *The Journal of the Antique Metalware Society*, vol. 17, June 2009, Library of Congress no. LC-USZ62-52096.



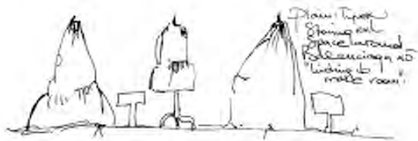




Reference: Print, *Interior of a Palace*, possibly an etching by Jacques Callot (1592–1635), 17th century, paper, ink, 26.4 x 33.7 cm (print size), Harry Beard Collection, Victoria and Albert Museum no. S1838-2009 © V&A Images /Victoria and Albert Museum, London.



PLAIN



Pages: 80 to 85  
Location: Third floor, textile store (Blythe House room T6)  
Work installed: *Balenciaga: A Retrospective*, made by Rosie Taylor-Davies, 2010, Tyvek, crinoline, Pelmet Vilene, cotton tape, card, bubble wrap, PVC tubing, designed and commissioned by Judith Clark.



Reference: Short evening dress (*robe du soir courte*), Cristóbal Balenciaga (1895–1972), Autumn/Winter 1958, Paris, black lace over black crêpe de Chine underdress with satin bows, Victoria and Albert Museum no. T334-1997 © V&A Images/Victoria and Albert Museum, London.



PRETENTIOUS



Pages: 86 to 96  
Location: Fourth floor furniture store, rolling racks (Blythe House room FF15)  
Works installed: 1 Cocktail dress, labelled Chanel c. 1922, crystal embroidered, yellow pan velvet, courtesy Martin Kamer. 2 Dancing dress, by Madeleine Vionnet, c. 1918, not labelled, black silk charmeuse tassel trim, courtesy Martin Kamer. 3 Goddess evening gown, labelled Grès, c. 1960, white silk chiffon; evening belt made for Madame Grès, possibly Lallane c. 1960, gold metal, courtesy Martin Kamer. 4 Cocktail dress with slip and belt, by Madeleine Vionnet, c. 1925, black silk over cher silk charmeuse, courtesy Martin Kamer. 5 Rose paper dress by Harry Gordon, 1968, paper (75% rayon, 25% nylon), screenprinted, courtesy Junnaa Wroblewski. 6 Evening cape made from 'Roses Grandes' fabric used by Paul Poiret, c. 1922, gold lamé on black silk, courtesy Martin Kamer. 7 Black Rose, by Charlie Le Mindu, 'Religion sex bullshit lucifer' collection, Autumn/Winter 2010, styrene plastic covered with black acrylic paint, with nylon ribbon in the base, courtesy Charlie Le Mindu. 8 Cocktail dress, by Lanvin, June 1926, published in *Art, Gout & Beauté* (Paris, 1926), not labelled, black silk taffeta, courtesy Martin Kamer. 9 *Making an Impression*, wax imprints of dresses, made by Simon Ings, 2010, wax, 290 x 546 cm, commissioned for this installation by Judith Clark.



Reference: Plaster mould for a wax relief of The Marquess of Stafford, by Catherine Andras (1775–1860), c. 1800, England, plaster of Paris, 17.5 cm, bequest of Rupert Gunnis, Victoria and Albert Museum no. A.118 to 123-1965 © V&A Images /Victoria and Albert Museum, London.



TIGHT



Pages: 102 to 107  
Location: Fourth floor, larder (Blythe House room FF45)  
Works installed: 1 Erotic photograph, photographer unknown, 1855, collection Uwe Schweid. 2 Victorian suit, maker unknown, c. 1865, private collection.

