

1920s JAZZ AGE Fashion & Photographs

23 September 2016 – 15 January 2017

The Fashion and Textile Museum presents **JAZZ AGE: Fashion & Photographs**, a major exhibition of 1920s garments alongside portraits by James Abbe.



- **1920s JAZZ AGE: Fashion & Photographs** presents a glittering display of over 150 haute couture and ready-to-wear garments from 1919 to 1929.
- **Photographs by James Abbe (1883–1973)**, film excerpts and magazines highlight the role of graphic art and photography in promoting the 20s look
- **A Decade of Change** is documented through shifting hemlines, waistlines and accessories, from hats to hairbrushes, stockings to cigarette holders.
- **Four outfits from *The Great Gatsby* film (2013) by Catherine Martin with Miuccia Prada** highlight contemporary fascination with the decade

Women's clothing in the 1920s reflected dizzying social change on an unprecedented scale. From Paris and London to New York and Hollywood, the period following the Great War offered the modern woman a completely new style of dressing. With over 150 garments and accessories from a major private collection, this stunning selection of sportswear, printed day dresses, fringed flapper dresses, beaded evening wear, velvet capes, kimonos and silk pyjamas reveals the glamour, excess, frivolity and modernity of the decade.

The exhibition focuses not only on high-end couture but also on the ready-made. It offers a reassessment of the 1920s by showcasing the wide variety of clothing and accessories available to the modern woman, not just the drop-waisted flapper dress immediately associated with the era.

Throughout, the exhibition highlights the decade's changing silhouette including the straighter less exaggerated shape, promoted by haute couture designers such as Lucile and Paul Poiret since the pre-war years, the rising hemline and clothes designed to

allow free movement. By the 1920s, the waist and the bust had ceased to be the focus of modern fashion. Yet while designers had claimed to banish the corset it continued to be worn, albeit with a longer, more natural shape. Lingerie was designed to flatten and smooth the bust and a slimmer cylindrical silhouette became the accepted norm.

Alongside the exhibition, wall displays and cases reflect on key details and developments in fashion. The 1920s was a decade of dance, joie de vivre and new leisure activities. A sense of movement, defined by the rhythms and beats of jazz, was a leitmotif of the era. Women's clothes, particularly those for evening, were designed to move and shift. The swing of a beaded hem or a fringe, or an evening cape sliding off a shoulder was intrinsic to the look and feel of the garments.

A group of beaded dresses showcases rare and fragile garments with exquisite hand-crafted deco designs. The exhibition also explores accessories, from shoes to hats and fans to monocles, and the ways in which different groups of women, including fashion designers and suffragettes, chose to present themselves to the world.

Illustrations by Gordon Conway (1894-1956) are shown together with photographs by James Abbe (1883–1973), Cecil Beaton (1904 –80), Man Ray (1890–1976) and Baron de Meyer (1868–1946) to highlight the role of graphic art and photography in promoting the Jazz Age look. In addition, the exhibition reflects on how 1920s fashion has been interpreted by future generations. A particular highlight is the loan of the remarkable crystal gown worn by Carey Mulligan as Daisy in the recent Baz Luhrmann adaptation of *The Great Gatsby* (2013), which was designed by Catherine Martin with Prada.

James Abbe: Photographer of the Jazz Age

In the final room, a display of photographs by James Abbe (1883–1973), curated by renowned photo historian Terence Pepper with the James Abbe Archive, adds valuable context to the garments on display. ***James Abbe: Photographer of the Jazz Age*** presents a candid commentary on early 20th century celebrity. From Hollywood to the Folies Bergère, these iconic images from the world of entertainment present the stars of the stage and screen with perfect posture and knowing smiles. Featuring fashion studies of Gilda Gray, the Dolly Sisters and Louise Brooks among others, plus portraits taken in his studio and on location for key movies and theatre productions featuring Lillian Gish, Dorothy Gish and Fred and Adele Astaire.

Dennis Nothdruff, Curator of 1920s Jazz Age Fashion, said:

“In the 1920s women's fashion became a bellwether of the social and cultural changes that defined the decade. The dizzying array of choices, and not just the tubular drop-waist dress immediately associated with the era, allowed the modern woman unprecedented opportunities to express herself.”

Celia Joicey, Head of the Fashion and Textile Museum, said:

“It is no surprise that Jazz Age fashion is a key reference point for our students and visitors: the quality, characteristics and rich vocabulary of design forged in the decade set the standard for generations to come. We are delighted this exhibition will shed light on an outstanding private collection, as well as on the imagination and innovation that set the course of modern fashion history.”

FOR FURTHER INFORMATION ABOUT THE EXHIBITION PLEASE CONTACT:

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Notes to editors

1. '1920s Jazz Age: Fashion & Photographs' is organised by The Fashion and Textile Museum and runs from 23 September 2016 until 15 January 2017. It is accompanied by the display 'James Abbe: Photographer of the Jazz Age'.
2. The Fashion and Textile Museum is at 83 Bermondsey Street, London SE1 3XF. For further information about FTM and its activities visit www.ftmlondon.org
3. Museum opening times: Tuesday–Saturday, 11am–6pm; Sunday, 11am–5pm; Late night Thursday until 8pm; Last admission 45 minutes before closure. Ticket prices: £9.90 adults*, £7.70* concessions, £6 students and free entry for under 12s (*including Gift Aid).
4. The book *1920s JAZZ AGE FASHION* (ISBN 978-1-910787-28-1) is published on 23 September to accompany the exhibition, with essays by Martin Pel, Terence Pepper, Dennis Nothdruff and the Fashion and Textile Museum. Published by Unicorn Press, RRP £25.
5. **About Fashion and Textile Museum:**
The Fashion and Textile Museum is the only museum in the UK solely dedicated to showcasing developments in contemporary fashion, as well as providing inspiration, support and training for those working in the industry. Founded by iconic British designer Zandra Rhodes in 2003, the museum is part of Newham College London – one of Europe's largest further education colleges.

About Cleo and Mark Butterfield

Cleo and Mark Butterfield have one of the widest ranging and largest privately owned fashion collections in the UK. The collection includes thousands of garments from Victorian Gothic to early 21st century designer deconstruction, and individual collections of important British, European & Japanese designers. They started collecting in the late 1960s and, since 1999 they have specialised in hiring inspirational pieces to the fashion, film & television industries.

About James Abbe

James Abbe (1883-1973) was one of the leading American celebrity photographers of the 1920s and is best known for his iconic portraits of stars of the cinema and stage. Shortly after moving to New York in 1917 James Abbe quickly established an international reputation as a stage and film photographer with his photographs being published in *Vanity Fair*, *Vogue*, and *Ladies Home Journal*. Abbe visited Hollywood in 1920 and 1922 where he took portraits of Mary Pickford and Charlie Chaplin and also directed a film for Mack Sennett. After working for seven months on location in Italy on the Ronald Colman – Lillian Gish film, *The White Sister* (1923), Abbe made his base in Paris. Here he photographed French stage and revue stars, introducing them to a world-wide audience through his picture syndication. During the 1920s Abbe made regular trips to England to photograph the theatre and film-making activity. In the late 1920s Abbe returned increasingly to photo-journalism. www.jamesabbearchive.com

About Mary Evans Picture Library:

Mary Evans Picture Library began life in 1964, and its core philosophy has remained unchanged for over 40 years: to make available and accessible all the wonderful images created for people to enjoy over the centuries which were originally published in books, on posters, in advertisements, or as prints. Our images cover a broad range of topics and subject areas which, although coming under the umbrella classification of history, in fact extend far beyond most people's perception of historical pictures. Today, Mary Evans Picture Library has more than half a million images online, which it licences for commercial use in books, newspapers, magazines, adverts, web sites and all manner of other media.

Talks and event programme highlights

1920s Jazz Age: Fashion & Photographs' is accompanied by a programme of over 50 talks, tours and workshops. For full listings see online and the 'What's On' brochure. Highlights include:



1920s Jazz Age Fashion Collector's Talk Friday 23 September/ 1pm with Mark & Cleo Butterfield & Terence Pepper. Explore the stories behind their collections, their changing tastes and the passion with which they have fought to restore and preserve the past for future generations. Learn about the pieces selected for the exhibition, and where to start your own collection. **Price £10**

1920s Charleston Dance Class Tuesday 25 October / with Nikki Santilli
Hear how the Charleston dance craze swept across America in the 1920s, while you learn a few classic moves. Aimed at adults and children alike, this half-term holiday class is the perfect opportunity to how the clothes were designed to shift and shimmy. **Price £20 adults / £15 children** (under 18).

THURSDAY LATES from 6–8pm

The Long Weekend: Life in the 1920s English Country House Thursday 6 October /6–8pm Step into the fascinating surroundings of the 1920s Country House with expert guide Adrian Tinniswood.

British Dress Design of the Jazz Age Thursday 13 October / 6–8pm with Michael Pick
Accompanied by rare photographs of Society fashions from the 1920s, Michael Pick documents how the Royal family embraced the changing hemlines and silhouettes of the late Jazz Age.

1920s Hair & Beauty: AN AIR OF ABANDON Thursday 20 October / 6–8pm with Caroline Cox and Maggie Norden, exploring the style of the era and its relationship with modernism.

Icons of the Jazz Age: The Dolly Sisters Thursday 10 November / 6–8pm with Gary Chapman
The delectable dancing Dollies – Hungarian born identical twins Jenny and Rosie – were stars of café society on both sides of the Atlantic in the 1920s. Through their talent, celebrity and lavish loves they became models for the 'New Woman' of the liberated 1920s. But lurking behind the glamour, fame, millionaires, love and sisterly devotion is another tale of rivalry, duplicity and tragedy.

Jazz Age Gin Tasting Thursday 17 November / 6–8pm
Be transported to the 1920s at this special viewing of **Jazz Age Fashion & Photographs**, with a tasting of the best gin on Bermondsey Street. **Price £35 single ticket / £60 double ticket** Adults over 18 only.

Fashion Shows in the Early 20th Century Thursday 8 December / 6–8pm with Professor Caroline Evans
Explore the history of the first fashion shows in America and France from the late 19th century to the end of the 1920s. **Price £15 / £12 students** includes a complimentary drink and exhibition entry

AFTERNOON EVENTS

Mrs Tinne's 1920s Wardrobe Wednesday 19 October / 2.30pm Pauline Rushton of National Museums Liverpool discusses a woman's obsession with clothes and how the history of how middle-class women shopped in the 1920s through the incredible collection of Mrs Tinne, the largest single collection of one woman's clothes owned by any museum in Britain. **Price £10 incl. afternoon tea**

Fashion Drawing Wednesday 16 November / 11:30am Learn fashion drawing skills from Museum curator Dennis Nothdruff and author of the bestselling book *How To Draw Like a Fashion Designer*.

FREE* ON FRIDAYS at 11.30am * **Free talks with exhibition entry**

Free* | **Art Deco Architecture in London** Friday 30 September

Free* | **JAMES ABBE Photographer of the Jazz Age** Friday 7 October / 11.30am with Terence Pepper

Free* | **Tales of Jazz Age Fashion** Friday 14 October / 11.30am with Dennis Nothdruff

Free* | **Fashion in the 1920s** Friday 4 November / 11.30am with Jayne Shrimpton

Free* | **Jazz Age Costume Design** Friday 11 November / 11.30am with Gary Chapman

Free* | **The Savoy Hotel in the Jazz Age** Friday 25 November / 11.30am with Susan Scott

WORKSHOPS include **Silk Painting, Fan Making, Jazz Age Dance, Couture Techniques, Pattern Cutting**

COMPUTER COURSES include **Photoshop for Repeat Pattern, Illustrator for Fashion and Textile Design, Advance Flats, Create Your Own Website, Adobe for Textile Designers**

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Press images

A selection of press images is illustrated below.



A Fashion Fantasy by Gordon Conway © Illustrated London News Ltd / Mary Evans.

Dolores, 1919, photographed by James Abbe. Courtesy Private Collection / © James Abbe Archive. Seen here in costume designed for Ziegfeld's *Midnight Frolic*, Dolores Wilkinon was the first supermodel. Discovered and groomed by Lady Duff-Gordon (Lucile) she was taken to New York where Florenz Ziegfeld recruited her for the *Follies*, in which she caused a sensation.

Dolly Sisters with Headdresses, 1923 by James Abbe. Courtesy Private Collection © James Abbe Archive. The toast of New York, London and Paris, the Hungarian-born Dolly Sisters (Yansci and Rosika, later anglicised to Jenny and Rosie) had first appeared in films before devising their elaborately costumed song and dance acts in their revue *Paris Sans Voiles*.



Louise Brooks wearing Jean Patou on the set of *Prix de beauté*, Paris, September 1929, Courtesy Private Collection/©James Abbe Archive. With her boyish hair-cut Brooks (1906-85) appeared in American films from 1925 cast as a routine flapper. Her cult reputation rests on the two outstanding performances she gave in Germany in the G.W. Pabst films *Pandora's Box*(1929) and .

Top and trousers, c.1925, cotton. A pyjama inspired two-piece reflecting the contemporary vogue for wearing pyjamas as lounge wear in, as well as outside, the confines of the boudoir. The stylised floral print reflects the popularity of chinoiserie. © Photo Tessa Hallman / Collection Cleo and Mark Butterfield

Dressing Gown, 1920, silk, kimono-style dressing gown with knotted fringe and oriental-inspired stylised floral motif. © Photo Tessa Hallman / Collection Cleo and Mark Butterfield



Gertrude Lawrence and Noel Coward in *London Calling!*, 1923, photographed by James Abbe. Courtesy James Abbe Archive/©James Abbe Archive. *London Calling!* Was on at the Duke of York's Theatre, London 1923.

Dolly Sisters, Paris, 1924, photographed by James Abbe. Courtesy Private Collection/©James Abbe Archive. Designed by Marthe Regnier, french actress and couturier; their dog collars were made of black and white leather with a double fringe of hair and a solid gold padlock. Launched in the Rye La Paix accompanied by twin Bulldogs wearing ropes of pearls.



Norma Talmadge, 1922, photographed by James Abbe. Courtesy Private Collection/©James Abbe Archive. Publicity-portrait for the Frank Lloyd directed costume film *The Eternal Flame*. Talmadge (1893-1957) The eldest of three Brooklyn sisters driven to screen stardom by their determined mother. Talmadge, who married the producer Joseph Schenck, had her own New York film studio.

Cape, c.1922-3, tulle. Diaphanous evening cape with contrasting chenille trim. Dress, c.1922-3, metallic thread ribbon work. A sleeveless tubular dress made of metallic ribbon work featuring flower and circle motifs. The lower part of the dress and handkerchief hem are trimmed with cream silk 'horsehair' ribbon rosettes. © Photo Tessa Hallman / Collection Cleo and Mark Butterfield



Dress, c.1922-3, silk and tulle. The bouffant skirt consists of panels of tulle creating movement and fullness. The overskirt is decorated with gold and pink stylised embroidery. © Photo Tessa Hallman / Collection Cleo and Mark Butterfield

Dress, c.1925-8, pink beaded dress with feather scallop motif. There are handkerchief 'godets' on both sides of the skirt and a sequined fringed trim lends extra movement to the dress. © Photo Tessa Hallman / Collection Cleo and Mark Butterfield

Gilda Gray, 1925, photographed by James Abbe. Courtesy James Abbe Archive/©James Abbe Archive. Born Marianna Michalska in Poland, Gray(1901-59) found fame in cabaret and the revue stage, popularizing a dance called the "shimmy".



Bessie Love wearing Jean Patou, 1925, photographed by James Abbe. Courtesy James Abbe Archive/©James Abbe Archive. Love (nee Juanita Horton, 1898-1986) entered films in 1915 while still at Los Angeles High School. She was featured in Griffith's *Intolerance* (1916) and introduced the Charleston to the screen in *The King on Main Street* (1925).

Coat, c.1923-4, silk. Embroidered coat inspired by the vogue for Egyptian art and imagery following the discovery of Tutankhamun's tomb by Howard Carter in November 1922. © Photo Tessa Hallman / Collection Cleo and Mark Butterfield



Dress, c.1925-7, sequined and beaded. © Photo Tessa Hallman / Collection Cleo and Mark Butterfield
 Dress c.1925-8. Sequined dress with peacock feather motif and a graduated asymmetric hem.



Dress, c.1928-30, sequins, beads and chiffon. Sleeveless sequined and beaded dress with chiffon 'godets'. The rose motif is possibly inspired by the textile designs of Charles Rennie Mackintosh. © Photo Tessa Hallman / Collection Cleo and Mark Butterfield
 Andrée Spinnely in *La Club de Loufouges*, Paris, 1927, Courtesy James Abbe Archive/©James Abbe Archive.



Rudolph Valentino & Natasha Rambova, New York, 1922, photographed by James Abbe.

Fred and Adele Astaire for Gershwin's *Lady be Good*, London, 1926. All Courtesy James Abbe Archive/©James Abbe Archive. Fred Astaire (1899-1987) toured in vaudeville with his sister Adele (1898-1981) from the age of seven. They had major successes on Broadway in *The Passing Show* of 1918 and in London. After Adele's marriage in 1932 to Lord Charles Cavendish, Fred began a long dance partnership with Ginger Rogers in Hollywood musicals.

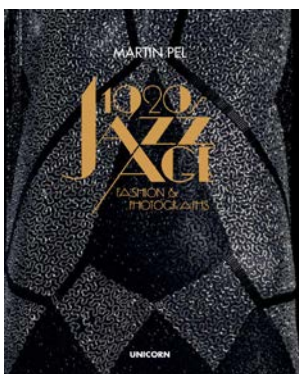
Maurice Chevalier and Yvonne Vallee, 1924, photographed by James Abbe. All Courtesy James Abbe Archive/©James Abbe Archive.



l to r: Dress, c.1925-7, sequined and beaded dress with scallop, leaf and flower motifs © Photo Tessa Hallman / Collection Cleo and Mark Butterfield

Dress design for the 2013 film *The Great Gatsby* by Catherine Martin and Prada. Prada made about 20 dresses for each of the ball scenes in *The Great Gatsby*. All were selected from past Prada collections and restyled slightly to feel more in keeping with the period.

Actress Carey Mulligan, who played Daisy Buchanan in the 2013 adaptation of F. Scott Fitzgerald's novel *The Great Gatsby*. The dress was inspired by Prada's beaded chandelier dress from her spring/summer 2010 collection.



The book *1920s JAZZ AGE FASHION & PHOTOGRAPHS* (ISBN 978-1-910787-28-1) is published on 23 September 2016 to accompany the exhibition, with essays by Martin Pel, Terence Pepper, Dennis Nothdruff and the Fashion and Textile Museum. Published by Unicorn Press, RRP £25

Available from the Fashion and Textile Museum and all good booksellers.