

The Accessories Gallery Guide



Contents:

Shoes	page 2
Jewellery	page 4
Hats	page 6
Stockings	page 8
Drawer 1: Shoe buckles	page 8
Drawer 2: Paste shoe buckles	page 11
Drawer 3: Stocking purses	page 13
Drawer 4: Beaded bags & purses	page 15
Drawer 5: Bags	page 17
Drawer 6: Carried accessories	page 17
Drawer 7: Gloves	page 21
Drawer 8: Gloves	page 21
Drawer 9: Hair & hat accessories	page 22
Fans	page 25
Lace	page 26

Shoes

1. One of a pair of red leather shoes, c.1770 - 1785

Morocco leather with wedge-type heels and straps or latches for a buckle fastening. They are lined with white kid leather and have a natural linen inner sole. This is an early example of leather being used for the uppers of women's fashionable shoes in England. It had previously been reserved for more practical footwear for both men and women, but from the 1780s it became more widely used in fashion.

MT.4830, Olive Matthews Collection

2. One of a pair of cream kid leather shoes, c.1790 - 1795

The Regency era saw radical shifts in fashion. As waistlines rose, shoes started to become more elongated and pointed. Heels still retained the wedge shape of the 1770s and 1780s, but were now much lower. The result was a more delicate shoe. This example has been cut at the centre front to reveal graduating pieces of yellow leather in a pattern similar to that found on bodices. This delicate style complemented the softer cotton muslin gowns of the period.

The shoes are made from cream to light brown kid leather. The wedged heel has been covered with yellow leather and red silk braid has been used to cover the upper edge and seams. A small red rosette decoration is found at the centre front and drawstrings have been threaded through the bound edge. The shoes are lined with natural linen.

The shoes are said to have been the property of Georgiana Russell, Duchess of Bedford.

MT.1924, Olive Matthews Collection

3. One of a pair of blue slippers, c.1835 - 1845

They are made from blue silk satin and have square toes. The top edges are bound with royal blue silk ribbon for narrow white draw tapes which adjust fit. The lining and inner sole are of royal blue silk taffeta.

Shoes of this sort were only for indoor use. Since they were so delicate, they tended to wear out very quickly, so women of means might own many pairs in a multitude of colours.

MT.1928, Olive Matthews Collection

4. One of a pair of pink kid leather shoes, c.1865 - 1875

This sweet and feminine pair of kid leather shoes has square toes with rounded edges. The shoe is neatened with pink ribbon and the vamp is decorated with a set of three graduated 'bows' with gilt metal buckles at their centre. A small leather-covered 39mm heel is a new and fashionable addition to women's shoes at this date. The sole is of brown leather.

MT.1933, Olive Matthews Collection

5. One of a pair of black satin evening shoes, c.1925 - 1935

Round-toed evening shoes with one bar strap, a medium high vamp and a diamante buckle to fasten the strap. It has a 78mm high Louis heel of incised black lacquer set with scrolling lines and 2 diamante cherubs in diamond geometric patterns to the lower heel. The quarters have shaped cut-outs and ribbed silk braid edging to the top edge and straps. They are lined with fawn cotton drill and cream leather with cream leather cloth insole and the maker's name: 'A.G. Meek - Made in Norwich for Cardiff, Newport, Swansea, Bristol, Size 4'.

M.1998.5, Olive Matthews Collection

6. One of a pair of navy blue leather shoes, c.1941 - 1952

They are made from navy blue leather and have round toes. The Cuban heels are 53mm high and are covered with navy blue leather. There is a navy blue suede tab or bow attached to the vamp. They are lined with grey leather.

The shoes are marked with a CC41 Utility mark. The Utility Scheme began in 1941 when Britain was at war and continued until 1952. The government sought to minimise waste and control quality and pricing in the clothing industry. Utility clothing was practical but also included decorative features such as the bow on these shoes.

M.1997.01, Olive Matthews Collection

7. One of a pair of gold leather evening shoes, c. 1956 - 1963

These evening shoes are made from gold leather and have 84mm high stiletto heels and pointed toes. They have gold leather bows on the vamp for extra decoration. The shoes have brown leather soles and black leather lining.

High 'stiletto' heels had been worn by some since the late 19th century, but shoe designer Roger Vivier is credited with introducing the steel rod inside the heel in the 1950s. This made such shoes less likely to break. Stilettos were extremely fashionable during the 1950s and early '60s and they have undergone many revivals since.

M.1991.48, Olive Matthews Collection

8. One of a pair of women's slip-on shoes by Terry de Havilland, c.1973

These slip-on platform shoes are made from green and grey snakeskin. They have 130mm high heels and 28mm high platform soles.

Terry de Havilland is a designer and maker of high-fashion shoes. His iconic designs for both men and women were worn by celebrities of the 1970s such as David

Bowie, Bianca Jagger and Marianne Faithfull and the shoes were made by hand in de Havilland's workshop in London. He has since produced many further lines and continues to design sell shoes to this day.

M.2004.04, Olive Matthews Collection

9. One of a pair of leather shoes by Red or Dead, c.1995 - 2000

These ladies shoes have square-shaped toes and are made from khaki-coloured leather and imitation snakeskin. There is an elasticated strap over the instep. The heels are square shaped and angle sharply inwards.

Red or Dead was created by Wayne and Gerardine Hemmingway in the 1980s. It began as a fashion stall in London's Camden Town and went from strength to strength during the 1980s and '90s. Footwear was always an important part of the brand, but they also branched out into other clothing. The brand was sold to Pentland Brands plc in 1998, but continues to trade. Most recently Red or Dead has produced a range of shoes for retail in Schuh.

M.2016.28, Olive Matthews Collection

10. One of a pair of silk satin shoes by Lanvin, 2007

These ladies shoes are made from leather and covered with fuchsia pink silk satin. They have block shaped high heels, platform soles and peep toes. They are lined with black leather and a gold label reads 'Hiver 2007'.

The house of Lanvin was founded by Jeanne Lanvin in 1889. She trained as a milliner, then began to make children's clothes. She went on to make garments for women also. By the 1920s the fashion house thriving. It survived the Second World War and after the death of its founder in 1946 the company continued to trade. It is still operating today and is said to be the oldest Paris fashion house still in existence.

M.2013.89, Olive Matthews Collection

Jewellery

1. Cameo, c.1800 - 1840

Rectangular shell cameo with curved edges, depicting a seated woman in classical dress holding a cherub, set in a gold mount.

MT.4455, Olive Matthews Collection

2. Etruscan style brooch, c.1860

Gilt metal brooch in the Etruscan style with a central mauve agate cameo, depicting a classical head, with a gilt metal surround with borders of beading and radiating points. A glass bezel is found at the back, lined with beige ribbed silk.

MT.4456, Olive Matthews Collection

3. Etruscan style earrings, c.1860

Pair of round, gilt metal earrings in the Etruscan style, with a central cameo of a classical head on crimson agate surrounded by gilt beaded borders and a border of radiating points.

MT.4517, Olive Matthews Collection

4. Cameo brooch, c.1840 - 1860

Oval brown agate cameo brooch, depicting a woman in 16th century style dress. It is set in a gold mount and signed C. Tassinari.

MT.4457, Olive Matthews Collection

5. Berlin Ironwork necklace, c.1805 - 1815

Necklace of black wire mesh with gold metal mounts at either end, with a central pressed glass oval featuring a classical draped nude - Venus reclining. Probably



German and fashionable at a time when people were encouraged to swap their gold for iron to support the country during the Napoleonic wars.

MT.4401, Olive Matthews Collection

6. Brooch, c.1850

A hollow silver electro-plated brooch featuring the head of Bacchus - god of wine - in relief.

M.1998.47, Olive Matthews Collection

7. Cameo brooch, c.1850 - 1860

Shell cameo brooch of a woman in classical dress with a small dog, set in a gold mount engraved with floral decoration, with a ring at the top for a chain.

MT.4454, Olive Matthews Collection

8. Necklace, c.1900 - 1940

A short string of faceted disc-shaped amber beads, graduated towards the centre. threaded onto red cotton, knotted between each bead. The necklace is finished with a gilt metal clasp

MT.4410, Olive Matthews Collection

9. Tie pin, c.1860 - 1870

A tie pin of coral in the shape of a talisman motif with a fly and a branch wired to the gilt metal pin.

Coral was particularly popular during the 1860s. It could be carved into flowers, twigs, leaves, fruit and even tiny hands bearing jeweled rings. Much carved coral jewellery was made in Italy at this time.

M.1998.30, Olive Matthews Collection

10. Necklace, c.1830 - 1860

Child's coral bead necklace with gilt metal fastening.

Coral was believed by the Romans to have protective qualities, and this belief was translated into Christian societies where the long tradition of giving children coral continued into the 19th century.

MT.4415, Olive Matthews Collection

11. Earrings, c.1850 - 1870

Pair of coral earrings, consisting of tear-shaped drops with gold tips and spiral lines. Loops for ear wires are seen, but the wires themselves are missing.

MT.4435a+b, Olive Matthews Collection

12. Earrings, c.1850 - 1870

Pair of circular polished coral earrings with gilt metal clasps - not for pierced ears.

MT.4431a+b, Olive Matthews Collection

13. Bangle, c.1850

This bangle is in the form of a Greek Key pattern in riveted cut steel beads mounted on base metal. It has a spring clasp.

MT.4396, Olive Matthews Collection

14. Bracelet, c.1840 - 1860

Beadwork bracelet of fine beads depicting a cornucopia motif. It is backed with natural coloured linen with a gilt metal clasp.

Beadwork was a popular hobby during the mid 19th century. Many small gifts such as purses, bags, bookmarks and items of jewellery were made.

MT.4394, Olive Matthews Collection

15. Pair of earrings, c.1920 - 1940

Pair of small oval earrings of imitation jade set in silver.

MT.4425a+b, Olive Matthews Collection

16. Necklace, c.1920 - 1940

Gilt metal chain necklace set with a cabouchon cut imitation jade stone at the centre, flanked by two ovals of the same linked to its corners by lengths of chain.

MT.4406, Olive Matthews Collection

17. Earrings, c.1880 - 1900

Pair of oval nut or fruit stone earrings featuring Chinese landscape and figural scenes. Possibly souvenirs brought back from China.

MT.4426 a+b, Olive Matthews Collection

18. Pair of bracelets, c. 1880 - 1900

Pair of carved nut or fruit stone oval bead bracelets depicting Chinese scenes with two oval beads hanging from each

bracelet. Possibly souvenirs brought back from China.

MT.4433a+b, Olive Matthews Collection

MT.4398a+b, Olive Matthews Collection

19. Necklace, c.1880 - 1900

Carved nut or fruit stone bead necklace depicting various scenes including Chinese figures and a central stone carved in the shape of a boat. The beads are strung onto gold thread with a turned metal clasp with a small glass bead. Possibly a souvenir brought back from China.

MT.4405, Olive Matthews Collection

20. Brooch, c.1870 - 1900

Silver metal scarab brooch consisting of 5 beetle cases set in metal with a simple flower head centre.

Depictions of scarab beetles were extremely common in Ancient Egyptian art and were used as talismans for both the living and the dead. They also had religious significance, being associated with the Sun God Ra who rolled across the heavens every day. The dung beetle - of the scarab family - rolls a ball of dung which was seen to echo this process.

Following various discoveries of ancient Egyptian artefacts, modern versions of scarab jewellery - often incorporating real scarab beetles which have an iridescent sheen - were popular during the late nineteenth century.

M.1998.44, Olive Matthews Collection

21. Earrings, c.1920 - 1930

Pair of brass hoops with cut out circles at the upper edge, enameled with a radiating coloured pattern.

These earrings are inspired by Ancient Egyptian art. King Tutankhamun's tomb was discovered in 1922 and this set off a craze for all things Egyptian.

Hats

1. Blue silk calash, c.1825 - 1835

Royal blue lightweight silk calash or drawn bonnet. The front section is stiffened with seven lightweight canes threaded through casings over the crown. The silk is gathered to control the fullness and there is a ribbon tie to adjust the size.

The calash was first fashionable during the 1770s and '80s, but then fell out of favour during the Regency period, only to return to fashion during the 1820s and '30s. They were named after the hood of a lightweight carriage which was called a 'calèche'. Their function was to protect fashionable high hairstyles and headdresses from damage when out in public.

MT.1975, Olive Matthews Collection

2. Straw bonnet, c.1835 - 1840

It is made from plaited straw and horsehair in various woven patterns, and lined with pink silk with a pink silk neck flounce. It is

possibly of French origin.

This type of bonnet was also called a 'Poke' bonnet. This term refers to the open brim which projects forward over the face. During the late 1830s and 1840s the brim was often quite large; effectively blinkering the wearer.

Olive Matthews Collection

3. White cotton cap, c.1830 - 1850

It is made from fine white cotton lawn and features a triple lace frill at the front edge and a single frill around the neck. Four bands of cording are present and it has a round embroidered crown of whitework embroidery, possibly Ayrshire work.

Domestic caps of this kind were worn indoors by women from around 1500 to the late 19th century. They could also form another layer between the hair and the bonnet when out of doors.

MT.1301, Olive Matthews Collection

4. Black bonnet, c.1883 - 1888

It is made from black machine lace which has been mounted on a cotton and gauze base. It is trimmed with black glass beads which frame the face and black ostrich feathers have been added to the crown, along with ribbon bows. The front edge has been stiffened with cane and it has wide black ribbon ties.

This bonnet is likely to have been worn for half mourning. Unlike deep mourning, some feather and bead trimming was allowed. Wives were expected to remain in deep mourning for a year after their husbands had died, followed by a year of half mourning when black was generally still worn as well as a small amount of decoration as seen here. Some widows remained in this half mourning state of dress for the rest of their lives.

MT.2112, Olive Matthews Collection

5. Bonnet, c.1870 - 1878

It is a small oval shape and is made from coarse cotton net and covered with velvet. It is further trimmed with machine lace and imitation flowers of silk.

Such bonnets were worn at a diagonal line over the back of the head. This revealed the curled front hair and was held in place with hat pins which were secured in the knotted hair on the crown.

MT.1080, Olive Matthews Collection

6. Cloche hat, c.1921 - 1927

It is made from blue felt and is decorated with a flower of blue and grey net.

The cloche hat was fashionable for much of the 1920s. It was always of a bell shape and was worn low over the eyes. The look was very streamlined and helmet-like, in keeping with the Art Deco style. Trimmings were usually confined to one side of the head.

Olive Matthews Collection

7. White velvet beret by Jacoll, c.1930 - 1940

It is made from long-pile silk velvet and lined with cream rayon. The upper side is edged in black velvet with a bow detail at the rear. Further decoration is found in the form of four diamante clusters; two pairs on either side of the centre front.

J. Collett started making ladies hats in 1917 and was based in Charterhouse Square in London. By the 1920s they were making them under the 'Jacoll' brand. The business was boosted when they won the contract to make millions of uniform caps for the allies during World War Two. The firm expanded for a time after the war, but fell into liquidation in 1974.

M.2012.01, Olive Matthews Collection

8. Navy blue felt hat, c.1953

This striking hat is made from navy blue

velour felt and is trimmed with three pheasant feathers which have been dyed green and blue with red tips. The hat has been modelled so that it is slanted slightly to one side. It is intended to be worn with the point of the hat above one eye to give a stylish appearance.

Smaller hats with trimmings of this kind had first become fashionable during the 1930s. Such hats have a slightly light-hearted
M.1991.81, Olive Matthews Collection

9. Woman's white bonnet, c.1962

It is made from white nylon net and covered with white cotton petals. These have perforated edges and are sewn onto the net with large stitches. Two fine nylon net sashes allow the bonnet to be tied under the chin.

M.2002.16, Olive Matthews Collection

10. White brocade headpiece, c.1963

This 'Alice-band' style headpiece was designed to be worn with a wedding gown. It is made from crimplene and features a rose and leaves. The wedding gown also included the same motif at the back of the bodice.

The wedding took place in August 1963 at St. James's Church, Piccadilly, London.

M.1993.88, Olive Matthews Collection

Stockings

1. Pair of stockings, 1725 - 1750

They are of salmon pink silk and have been frame-knitted. They have cream silk gore clocks with decoration which has been stitched by hand on top of the foundation colour. This features flowers and crowns in a design which is typical for the period.

Frame knitting was one of the first mechanized elements of the textile industry and the frame knitting machine was

invented by William Lee in 1589. Various improvements were made and by the 18th century fine-quality knitted silk items were being produced.

It is not known whether these stockings were worn by a man or a woman. Men's and women's stockings were alike in style. They were tied in place with ribbon garters just above the knee.

M.2015.079a+b, Olive Matthews Collection

Drawer 1: Shoe buckles

Shoe buckles were extremely fashionable during the 18th century. They varied in size, reaching their largest in the 1770s, when Sheridan's Lord Foppington in his play *A Trip to Scarborough* stated that though previously the buckle had been used to keep shoes in place, "the case is now quite reversed, and the shoe is no earthly use, but to keep on the buckle".

Shoe buckles were worn by both men and women, and their popularity is shown by the quality and variety of buckles which survive in collections such as this one. England was particularly famed for its production of shoe buckles, most of which were manufactured in the Midlands. Livelihoods depended on it, and when the fashion started to wane, the buckle manufacturers petitioned King George III to maintain the fashion.

Shoe buckles are divided into two parts – the ring and the chape. The ring, the outer frame of the buckle, is the decorative part designed to be visible when the buckle was worn. The chape is the inside, and consists of separate parts – the bridge or pin, the roll and the tongue. The roll holds the under latchet of the shoe by two lugs (the latchets are the straps which cross over the top of the foot). The tongue, which is shaped like a small fork, pierces the upper shoe strap and rests on the buckle ring. This held the shoe tightly on the foot, and held the buckle ring in place.



1. Pair of arched rectangular shoe buckles, c.1790 - 1820

Cut steel rim and black leather centres. They are backed with blued steel, have a spring chape, and are housed within a domed red leather box which is lined with blue velvet.

Steel buckles were highly fashionable during the late 18th century. Cut steel had a very crisp fresh look which could not be achieved with silver. This is why some of the silver buckles shown have decoration which attempts to imitate cut steel.

MT.3163, Olive Matthews Collection

2. Pair of arched square shoe buckles, c.1786 - 1790

Silver with cut steel style borders either side of a twisted silver gilt central line. They are stamped on the side with a George III duty mark 'O 6' and the maker's mark 'W.E.' for William Eley. The steel spring chapes are marked 'LEFT' and 'RIGHT' for right and left foot and 'WE 1306 RK'.

Partly as a response to the decline in the English buckle trade, buckle manufacturers began to take out patents for their designs from the 1780s. One of the most important was the spring clip which was invented by William Eley and patented in 1784. By

pressing a button on the outer frame, the inner chape would spring back, enabling the wearer to put the buckle on his shoe easily before clipping the ring back into position.

MT.3121, Olive Matthews Collection

3. Pair of arched rectangular shoe buckles, c.1800 - 1838

Narrow brass rim with black patent leather centres and blued steel backing. They have steel chapes which are marked 'R' and 'L' for right and left foot.

MT.1833, Olive Matthews Collection

4. Pair of arched oval shoe buckles, c.1740 - 1770

Silver with scallop shell and leaf motifs. They have steel pitchfork chapes and are hallmarked on the back with the maker's mark, 'G.S.', possibly for George Smith.

MT.3115, Olive Matthews Collection

5. Rectangular shoe buckle, c.1740 - 1756

Silver gilt with shell and scroll patterned thin outer rim. It has a steel chape with a pitchfork tongue, and is hallmarked with the maker's mark 'II'. Likely to have been made in London.

The design of this buckle shows Baroque or early Rococo influences.

MT.3158, Olive Matthews Collection

6. Pair of rectangular shoe buckles, c.1784 - 1800

Vauxhall glass chips applied to black japanned steel mounts. They have a steel spring chape.

These are likely to be mourning buckles. Japanning is achieved by covering metal with a thin layer of varnish.

MT.1832, Olive Matthews Collection

7. Pair of octagonal shoe buckles, c.1770 - 1800

Pewter with two etched borders joined by a riveted inner row of evenly spaced pointed gilt brass studs. They have steel chapes.

MT.3124, Olive Matthews Collection

8. Pair of square shoe buckles, c.1792

Silver with beaded borders which have a looped effect wavy line around them. They have steel spring chapes marked '1909', and stamped '9' on the side. There is a hallmark with a duty mark for George III and the maker's mark 'R.E', possibly Robert Eaton.

Some of the marks on the chapes of these buckles indicate that they were pawned.

MT.3120, Olive Matthews Collection

9. Pair of arched circular shoe buckles, c.1740 - 1770

Silver worked to imitate cut steel, with large gem-like roundels and a central flower motif at either side. They have a plain silver inner border with a rope twist edging and a double chape. 'A' is stamped on the chape, with '13' stamped on the side.

MT.1767, Olive Matthews Collection

10. Pair of oval shoe buckles, c.1790 - 1800

Cast silver with a pierced design of urns, ram's heads and swags. They have silver anchor chapes and are stamped on the back with a crown over 'XXXS'.

The design of these buckles is Neo-Classical, and fits with the simple fashions of the time which were much influenced by Ancient Greece.

MT.1760, Olive Matthews Collection

11. Pair of arched oval shoe buckles, c.1790 - 1800

Soft paste porcelain with hand painted design. 'S' and 'M' have been hand painted on the back at either end. One has a steel chape with a pitchfork tongue.

The letters added to the backs of these buckles are likely to be the initials of their owner.

MT.1819, Olive Matthews Collection

12. Pair of rectangular shoe buckles, c.1750 - 1770

Silver cast with scrolling foliage, stamped with the maker's mark, 'A&T'. It has a double steel chape with a pitchfork tongue.

MT.1769, Olive Matthews Collection

13. One of a pair of arched rectangular shoe buckles, c.1790

Silver cut steel style interlocking loops with a central silver bead in each loop. It is stamped on the side with 'S.C.' for Samuel Cooke, London. The chape is of blued steel.

MT.3113, Olive Matthews Collection

14. Pair of arched square shoe buckles, c.1772 - 1800

Black papier maché with raised moulded design of urns and weeping willows. They

have metal chapes with the maker's mark 'Hands patent no.99 91' for Samuel Hands.

MT.3161, Olive Matthews Collection

These are mourning buckles. This is indicated by the colour and also the design of urns and weeping willows – popular symbols for mourning during this period. Hands' patent was designed to facilitate the fixing of the chape to the shoe.

MT.1899, Olive Matthews Collection

Drawer 2: Paste shoe buckles

Improved domestic lighting during the 18th century, and the creation of the brilliant cut – which sparkles well in candle light – meant that faceted gems became very fashionable. Diamonds were highly prized, and as new sources were discovered in Brazil, they were more abundant in the jewellery and accessories of the time. Since diamonds were not within everyone's reach, there was an increased demand for paste jewellery – imitation stones of glass. As well as being a fraction of the price, paste allowed people to have 'jewels' of whatever shape or size they wanted. There was also less concern about the possibility of theft.

Shoe buckles were so fashionable that, inevitably, they were adorned with real or imitation jewels. This trend began in the 1740s and continued until the late 1780s.

1. Pair of arched rectangular shoe buckles, c.1770 - 1790

Set with one row of clear rectangular pastes, the chape is made from steel.

MT.3106, Olive Matthews Collection

2. Pair of oval shoe buckles, c.1770 - 1790

Set with two rows of interlocking wedge-shaped pastes, with stamped gold inner bezel and blued steel chape. They are housed within a black leather case which is lined with royal blue satin.

3. One of a pair of arched rectangular shoe buckles with rounded corners, c.1780 - 1800

Set with rectangular pastes in a Greek Key style pattern interspersed with blue cut glass stones set in gold bezels. The chape is of blued steel.

MT.3090, Olive Matthews Collection

4. Pair of arched rectangular shoe buckles, c.1780 - 1790

Set with a row of vertical clear rectangular pastes at the edges, with gold bezels and two rows of horizontal rectangular pastes in centre top and bottom. These are separated with a stamped gold bezel. The buckles have steel chapes with a 'pitchfork' tongue.

MT.3101, Olive Matthews Collection

5. Arched oval shoe buckle, c.1780 - 1790

Set with two rows of clear pastes with flowers at centre top and bottom, and in each loop. There is a steel chape with a pitchfork tongue.

MT.3091, Olive Matthews Collection

6. Pair of arched rectangular shoe buckles, c.1780 - 1790

Set with one row of large clear rectangular pastes. They have copper inner and outer bezels, and steel chapes.

MT.1755, Olive Matthews Collection

7. Pair of slightly arched rectangular shoe buckles c.1770 - 1800

Set with pale amber coloured pastes. They have a steel chape with a pitchfork tongue.

MT.3098, Olive Matthews Collection



8. Arched rectangular shoe buckle with rounded corners, c.1790 - 1820

Set with an outer row of clear round pastes and an inner row of larger amber coloured pastes, and flower heads of clear pastes with amber centres. It is stamped with the maker's mark 'PR' for Patrick Robertson, Edinburgh.

MT.1898, Olive Matthews Collection

9. Pair of arched oval shoe buckles, c.1700 - 1760

Set with a row of clear rose cut pastes with flowers at the centre top and bottom. The chapes are of steel with pitchfork tongues.

MT.3087, Olive Matthews Collection

10. Arched rectangular shoe buckle with curved sides, c.1780

Set with a single row of clear graduated pastes with a gold inner bezel. This buckle has been converted to a brooch, probably

during the 19th century.

MT.1880, Olive Matthews Collection

11. Rectangular shoe buckle with rounded edges, c.1780

Set with clear pastes of different sizes and shapes with flower heads at the centre, top and bottom. It has a steel chape and a stamped gold inner bezel.

MT.3102, Olive Matthews Collection

12. Pair of arched rectangular shoe buckles, c.1780 - 1790

Set with one row of pastes with smaller stones at each corner and a central flower head at the centre top and bottom. It has an inner bezel of stamped gold.

MT.3097, Olive Matthews Collection

13. Oval shoe buckle of silver, c.1800

Set with two sizes of clear round pastes and four evenly spaced larger pastes. The buckle has non-British hallmarks on the back : '935', a silver standard with a star and a cartwheel mark. The chape is made from silver with a pitchfork tongue.

MT.1774, Olive Matthews Collection

14. Pair of arched rectangular silver shoe buckles, c.1770 - 1790

Set with two rows of round clear pastes divided by a gilt copper rope twist band. They have steel chapes.

MT.1786, Olive Matthews Collection

15. Rectangular shoe buckle of silver, c.1800

Set with a single row of rectangular clear pastes, the chape is made from silver, and has a pitchfork tongue.

MT.1788, Olive Matthews Collection

16. Rectangular shoe buckle with rounded corners, c.1780-1800

Set with outer rows of clear pastes surrounding a feathered gold inner band, with four evenly spaced clear paste flower heads. The silver chape has one blank mark and the other 'DOE' – possibly a maker's mark.

MT.3093, Olive Matthews Collection

**Drawer 3:
Stocking purses**

Stocking purses, or miser purses as they were also called, emerged during the late 18th century. The design was derived from double-ended wallets often carried by countrymen or beggars from the Medieval period onwards. They consist of a long tube of fabric, closed at both ends, with a horizontal slit in the middle. Coins were pushed through the slit, and allowed to fall to either end. Two rings were fitted around the centre, and slid down to gather the fabric and secure the contents. The purse could then be picked up and carried by the middle section or tucked into a belt. Stocking purses reached the height of their popularity during 19th century. This was partly fuelled by the fashion for home crafts which took hold during this period. It is likely that a proportion of the purses shown here were made by amateur needle-women. They show the various techniques that were employed, including knitting, crochet and netting. The beadwork would have been done by using a purse mould or by incorporating the beads into the stitching. The beads are of glass.

1. Stocking purse, white beads on green and pink background, c.1840 - 1855

Beaded net with carved ivory terminals and ring keeps.

MT.1452, Olive Matthews Collection

2. Stocking purse, red, black and pale yellow stripes, c.1850 - 1860

Knitted with plain ball terminals and plain brass keeps, one ball and one terminal being silver-plated.

MT.1534, Olive Matthews Collection

3. Stocking purse, green and pink beadwork, c.1840 - 1855

Worked in green, pink and cut steel beads in geometric and floral designs. Two silver-plated acorn terminals and one steel ring keep.

MT.1464, Olive Matthews Collection

4. Stocking purse, silver and pink striped, c.1840 - 1850

Crocheted net with cut steel bead tassels at each end and two floral open-work ring keeps.

MT.1459, Olive Matthews Collection

5. Stocking purse, blue, gold and cream stripes, c.1830 - 1850

Netted silk with gilt metal acorn terminals and two ring keeps.

MT.1462, Olive Matthews Collection

6. Stocking purse, beadwork floral design on pearl ground, c.1840 - 1855

Cornucopia design and "Souvenir" worked in gold at each end. Finished with a turquoise beadwork-covered pendant at each end and one gilt metal ring keep.

MT.1458, Olive Matthews Collection



MT.1442, Olive Matthews Collection

7. Stocking purse, royal blue, c.1845 - 1860

Knitted and worked with cut steel beads in a shamrock leaf pattern with cut steel bead tassels at each end and two cut steel ring keeps.

MT.1567, Olive Matthews Collection

11. Stocking purse, green with beading, c.1840 - 1860

Green wool worked with green, white and gold beads in a wheat ear and flower pattern. Gilt metal ring keep.

MT.2326, Olive Matthews Collection

8. Stocking purse, green, c.1800 - 1825

Netted with two gilt metal terminals and ring keeps. Green was the traditional colour for love, and this purse may have been netted by a young lady for her admirer.

MT.1545, Olive Matthews Collection

12. Stocking purse, striped with paisley design, c.1830 - 1850

Crocheted and worked coloured and cut steel beads. Finished with two cut steel bead tassels and two cut steel ring keeps.

MT.1564, Olive Matthews Collection

9. Miniature stocking purse, dark brown, c.1840 - 1850

Crocheted silk with transverse stripes in variegated thread, gilt terminals and two gilt open-work ring keeps.

MT.1548, Olive Matthews Collection

13. Stocking purse, pink with clear beads, c.1845 - 1860

Netted silk threaded with clear beads. There is a clear bead net fringe at each end and two beaded pink silk-covered ring keeps.

MT.1466, Olive Matthews Collection

10. Stocking purse, cream silk, c.1845 - 1860

Netted silk with agate terminals and gilt metal ring keeps.

14. Stocking purse, blue and white stripes, c.1840 - 1855

Worked in blue and white stripes and a scatter pattern of gilt beads. There is one

gilt metal keep.

MT.1549, Olive Matthews Collection

15. Stocking purse, purple, c.1845 - 1865

Crocheted and worked with steel beads, tassels and steel ring keeps.

MT.2321, Olive Matthews Collection

16. Stocking purse, green and brown, c.1840 - 1850

Netted with one ivory ring keep and two green and white enamelled gilt metal terminals.

MT.1535, Olive Matthews Collection

**Drawer 4:
Beaded bags & purses**

Beadwork has a long history. Items have been found in the tombs of ancient Egyptian mummies dating from the 9th century BC. In England, beads were used from the Medieval period, when large quantities were imported. Initially they embellished embroidery, but by the 17th century, designs were created entirely from beads. The 18th century saw a downturn in the fashion for beadwork, but this picked up again in the 19th century, when both amateurs and professionals created intricate beadwork designs for a wide variety of accessories. Bags were very popular, and Olive Matthews collected a large number of them. She loved them for the detail and skill involved in their creation.

Beadwork can be done in several different ways. Beads can be sewn in place one-by-one or incorporated into crochet and knitting by threading the beads on as the stitches are created. Moulds may also be used. These have two rows of holes at the top for the first threads to be secured. These then form the basis for the framework of the item before the beads are added. Once the shape has been completed, the item is detached from the mould.

1. Framed beadwork purse decorated with a central floral motif, c.1920 - 1930

Square steel frame with carrying chain. It is beaded with a design of roses and scrolls, and lined with white kid leather and cotton. Possibly this purse was re-made from an earlier one dating from the 1850s.

MT.2814, Olive Matthews Collection

2. Brown beaded drawstring bag, c.1820 - 1850

Central band of chaplets and cornucopias on a white ground edged in yellow.

MT.1555, Olive Matthews Collection

3. Cream and pink beadwork bag with drawstring, c.1830 - 1840

Knitted beadwork with clear beads and a central floral spray attached to a pink crocheted neck. The tapering base is finished with a pink wooden bead and clear beaded tassels.

MT.1562, Olive Matthews Collection

4. Beadwork purse with frame, c.1820 - 1850

Worked with bands of red and pink roses and blue flowers on a white ground with a green beadwork covered bead at the base. The frame is of gilt metal, and the purse is lined with cotton.

MT.1488, Olive Matthews Collection

5. Drawstring evening bag, beadwork in blue and cream with Greek Key pattern, c.1840 - 1850

Decorated with large cream silk tassels, and finished with a cream and turquoise beaded fringe at the lower edge.

MT.1508, Olive Matthews Collection

6. Beadwork purse with orange, blue and pink floral sprays, c.1830 - 1850



Silver frame decorated with a chevron pattern. The lower part of the purse is worked in paisley pattern and finished with a yellow beadwork covered bead at the base. It is lined with black silk.

MT.1473, Olive Matthews Collection

MT.1495, Olive Matthews Collection

7. Drawstring beaded bag with a floral design below a green band, c.1830 - 1850

Design of roses and pansies on a white background with yellow borders, and the lower part worked in paisley pattern. There is a yellow beadwork covered bead at the base. The bag is lined with black silk.

10. Beaded purse in red knitted silk, c.1830 - 1840

Red knitted silk decorated with white beadwork. The purse has a silver frame with a leaf motif, and the base is finished with a silver ball.

MT.2319, Olive Matthews Collection

MT.1496, Olive Matthews Collection

8. Drawstring beaded bag, rust coloured with a floral band, c.1820 - 1850

Yellow and blue flowers on a cream background, with paisley pattern at the base. The base and two top corners are finished with large yellow beadwork covered beads.

11. Drawstring beaded bag with floral design in pink, green and cream, c.1830 - 1855

Brass rings at the top of the bag are threaded with a chain. The bag is lined with silk.

MT.1541, Olive Matthews Collection

MT.1943, Olive Matthews Collection

9. Miniature beaded drawstring bag with blue and clear beads, c.1820 - 1860

The beads are worked in diamond shapes without a lining, and the top is gathered together with a blue silk ribbon.

12. Framed beadwork purse with a floral band in blue, pink and yellow, c.1840 - 1860

The frame is of gilt metal. The lower half is worked in a paisley pattern on a red background. The purse is lined with silk.

MT.1429, Olive Matthews Collection

13. Framed beadwork purse with a design of yellow, orange and brown leaves, c.1830 - 1840

The frame is of gilt metal, and the purse is lined with knitted cotton.

MT.1497, Olive Matthews Collection

Drawer 5: Bags

1. Yellow crochet drawstring bag, c.1680 - 1700

Red, green and silver thread flowers on a yellow background with a geometric design at the base. The drawstring has silver gilt thread tassels, and the bag is finished with red silk and further silver thread tassels.

MT.0075, Olive Matthews Collection

2. Reticule in cream and blue, c.1850 - 1870

Pleated silk and blue and white beadwork. The tassels are of cream silk chenille.

The definition of a reticule is a fabric bag, with carrying cords attached to either side at the top. They were first used in the late 18th century, when skirts became narrower, leaving no room for the pockets that had previously been tied underneath skirts. Initially they were called 'indispensables', and were used to carry smelling bottle, purse and other necessities. The French name, 'ridicule', which later evolved into 'reticule' was adopted soon after. As skirts became wider and more rigid from around 1825, pockets were again used. However, the advent of the crinoline in the mid 1850s meant that the skirt rested smoothly over the frame, once again leaving no room for pockets. The reticule came back into favour, until more substantial bags took centre stage.

MT.1509, Olive Matthews Collection

3. Drawstring 'Sweet' bag with red and cream design, c.1660 - 1695

It has three rows of red and cream flowers in rococo stitch on a tent stitch silver thread background. The lining and upper edge are of cream silk. The top edge is threaded with

a green and cream tasselled cord, and there are three evenly spaced tassels along the bottom.

References to 'sweet bags' date from the Elizabethan period. They appear to have been sachets containing scented herbs or essences warding off unpleasant smells. Other sources suggest the term was used for decorative purses containing scented sachets. The design of the bag shown is typical of such a purse.

MT.0074, Olive Matthews Collection

4. Cream silk bag embroidered with grey and purple leaves, c.1800

Two straight metal strips hold the mouth of the bag rigid. It is embroidered on both sides with coloured silks, metal thread and sequins.

This bag would have looked stunning against the white muslin dresses which were fashionable during the period when it was made.

MT.1537, Olive Matthews Collection

5. Black velvet pear-shaped bag, c.1910 - 1920

The frame is studded with paste stones. The lining is of flower-printed silk, and the bag contains a small envelope-shaped purse of the same fabric.

M.1987.38, Olive Matthews Collection

6. Chainmail framed purse, c.1905 - 1910

The chrome plated frame is engraved "Miss Bavin, Goffwood, Walton-on-Thames". The purse is lined with fawn imitation suede.

M.1987.43, Olive Matthews Collection

Drawer 6: Carried accessories

1. Card case, c.1820 - 1840



Book shaped with pierced and fretted ivory front cover backed with pink paper. It has a plain ivory back, a red leather spine and blue silk lining.

Card cases were used throughout the 19th and early 20th centuries, and were made in a variety of different materials and designs. There were strict codes of conduct for social behaviour during this period, and books of the period expound on the etiquette of calling and leaving cards. They had to be printed in a specific way, and mourning cards were edged with a black band of a regulation width. Card cases allowed women and men to store a number of cards without damaging them.

MT.3253, Olive Matthews Collection

2. Propelling pencil, c.1825-1860

Silver with an amethyst stud. It is telescopic for ease of storage when being carried.

MT.1115, Olive Matthews Collection

3. Snuff box, 1899

Parcel gilt with scalloped edges and concave sides.

Snuff, a powerful stimulant, was popular during the 18th and 19th centuries. It was a form of powdered tobacco, which was

sniffed from the back of the hand.

MT.1159, Olive Matthews Collection

4. Toothpick case, c.1815

Tortoiseshell, the lid decorated in silver piqué. The inside is lined with cream silk, and the lid has a mirror inside.

Toothpicks were seen to be a necessity for gentlemen. They were housed in elaborate cases such as these and carried in a pocket. The mirror in the case enabled the user to pick his teeth discreetly and conveniently. Toothpicks were usually made of very plain gold, silver, ivory or bone.

MT.2448, Olive Matthews Collection

5. Toothpick case, c.1800 - 1830

Ivory with rounded corners. It has gold piqué decoration and a framed oblong tablet on the lid containing fine hair woven in a chevron pattern. The lining is of pale green velvet, and there is a mirror inside the lid.

It is quite common to find hairwork incorporated into toothpick cases. It is likely that they were given as keepsakes between close friends and lovers who would have incorporated their own hair for this purpose.



MT.2449, Olive Matthews Collection

6. Snuff box, 1897

Silver, the lid cast with a classical scene of a woman playing a harp with a man in a rural setting. It bears a Chester hallmark, and the maker's mark GN.

MT.3880, Olive Matthews Collection

7. Scent bottle, c.1830 - 1900

Clear glass, with a glass stopper and a copper screw-on top with a ring.

MT.3427, Olive Matthews Collection

8. Scent bottle, c.1850 - 1870

Turquoise coloured cut glass with a silver base, shoulders and hinged lid.

MT.3430, Olive Matthews Collection

9. Posy holder, c.1850 - 1900

Pinchbeck with fretted acorn, buckle and leaf sprig motifs. It has a short chain attached with a finger ring at the end.

Posy holders were carried at balls. They were not simply to accessorise the ball gown. They also countered the results of

poor personal hygiene in hot, crowded ballrooms. The finger ring allowed the posy to be looped onto a finger while dancing.

MT.0306, Olive Matthews Collection

10. Note book, c.1790 - 1840

Ivory leaves with a silver hinge and clasp. This note book would have been carried about the person. A pencil would have been used to write on it. The notes could then be rubbed off later and the leaves re-used. They could be carried at balls for noting down dance partners.

MT.3255, Olive Matthews Collection

11. Cuff link, c.1870 - 1900

Black glass with faceted edges.

MT.4507, Olive Matthews Collection

12. Cuff links, c.1870 - 1900

Paste, rose cut and set in silver with silver bar links.

MT.4506, Olive Matthews Collection

13. Cuff link, c.1870 - 1900

Circular semi-precious stone with silver

stud.

MT.4508, Olive Matthews Collection

14. Tweezers, c.1770 - 1800

Steel with tweezers at one end and an ear spoon at the other.

Ear spoons were used during the 18th and 19th centuries for cleaning wax from the ear. It is interesting to note that in the era before mass production, items we would now dispose of were cleaned and re-used.

MT.4554, Olive Matthews Collection

15. Tweezers, c.1870 - 1800

Steel with ear spoon at one end.

MT.4597a, Olive Matthews Collection

16. Tweezers, c.1870 - 1800

Steel with ear spoon at one end.

MT.4597b, Olive Matthews Collection

17. Vinaigrette, c.1830

Silver, cast in the shape of a pineapple with a hinged base, central opening and loop in the shape of pineapple leaves.

This item would originally have been hung on a chatelaine – a series of decorated hinged panels or chains, at the top of which is a hook that attaches to the wearer's waist. From this would hang a variety of useful things such as tweezers, folding scissors, and a vinaigrette.

Vinaigrettes contained small sponges soaked in aromatic vinegar. They could be lifted to the nose in the event of an unpleasant odour, or to revive someone who was feeling unwell.

MT.3595, Olive Matthews Collection

18. Card case, c.1840 - 1850

Mother-of-pearl in diamond shapes with

flowers engraved. The case is lined with velvet.

MT.2310, Olive Matthews Collection

19. Card case, c.1850

Tortoiseshell with mother-of-pearl side panels and lined with velvet.

MT.2314, Olive Matthews Collection

20. Patch box, c.1790 - 1830

Silver with chased decoration on lid.

Patches were used during the 17th, 18th and early 19th centuries to hide blemishes on the face. Smallpox often left unsightly scars that could be covered with black fabric patches which were glued in place.

MT.1182, Olive Matthews Collection

21. Toothpick case, 1780 - 1800

Tortoiseshell with a border of silver pique stars, floral sprig and stylised suns at each end. There is a central oval name tablet on the lid. It is lined with pink silk and also has a mirror inside the lid.

MT.2455, Olive Matthews Collection

22. Penknife, c.1850 - 1900

Steel blade within a bone casing.

MT.4548, Olive Matthews Collection

23. Miniature penknife, c.1850 - 1900

Steel blade with mother-of-pearl handle. It has brass fittings and a loop at the top.

MT.4479, Olive Matthews Collection

24. Snuff box, 1850 - 1870

Black lacquered papier maché with vertically fluted sides. It has a transfer-printed scene on the lid depicting a chateau courtyard.

MT.0313, Olive Matthews Collection

25. Note case, c.1840 - 1860

Decorated with petit-point embroidery.

MT.1944, Olive Matthews Collection

Drawer 7: Gloves

1. Pair of cream kid gloves, c.1700 - 1715

Kid leather embroidered with silver thread in floral design with pomegranates, dots and scrolls. They are lined with blue silk and trimmed with braid. They have short gauntlets extending from the wrist.

These gloves could have been worn by either a man or a woman. They mark a transitional stage between the earlier style of long gauntlet gloves and the shorter gloves found during the later 18th century.

MT.3166, Olive Matthews Collection

2. Pair of women's long cream kid gloves, c.1760

Kid leather with turn back cuffs. They are embroidered with yellow floss.

By the 18th century, gloves had become a key accessory for women. Since it was difficult to do practical work in gloves such as these, they served to indicate that the wearer was wealthy enough to dispense with manual labour of any kind. Etiquette demanded that women should wear gloves at all times when outdoors, and long ones such as these also protected the arms from the sun; tanned skin being associated with the lower classes.

M.1991.67, Olive Matthews Collection

3. Pair of black mittens, c.1835 - 1845

Machine knitted silk. They are decorated with tambour work embroidery. Black silk mittens such as these were usually worn with semi-formal evening dress. Mittens

allowed women to maintain the propriety of wearing a covering for the hands, but without the loss of sensation that gloves could bring.

MT.2872, Olive Matthews Collection

4. Pair of tartan mittens, c.1845 - 1855

Machine knitted silk with elastic attached to the lower edge of the glove. Queen Victoria's love of Scotland made tartan extremely fashionable during the mid 19th century. See also the tartan fan in the central case in this gallery.

M.1998.56, Olive Matthews Collection

Drawer 8: Gloves

1. Pair of grey gauntlet gloves, c.1925 - 1935

Leather with darker grey thumbs and inserted wings to give the gauntlet shape. Decorated with three points of grey and cream chain stitching.

The 16th and 17th century gauntlet style inspired a revival during the 1920s and 1930s.

MT.2017, Olive Matthews Collection

2. Pair of long white gloves with pink rosebuds, c.1950 - 1960

Sheer white nylon with imitation pearl buttons on the inside wrists.

M.1993.84, Olive Matthews Collection

3. Pair of long pink gloves, c.1950 - 1960

Nylon, gathered with elastic down the front and sides to give a ruched effect.

After the Second World War, gloves never

regained their previous status as essential accessories. Seen as dispensable luxury goods, they were slowly relegated to formal



occasions and particular times of the year.

M.1993.82, Olive Matthews Collection

Drawer 9: Hair & hat accessories (see p.24 for photo)

1. Haircomb, c.1870 - 1875

Tortoiseshell with a 3D heading carved in a spiral.

Tortoiseshell usually came from hawksbill or caret turtles. It was softened in boiling water before being moulded.

Haircombs were first fashionable during the classical revival of the early 19th century. When it became fashionable to wear the hair in a bun at the back, large haircombs were used to fix the bun to the main hair.

MT.2124, Olive Matthews Collection

2. Haircomb, c.1880 - 1900

Horn or celluloid haircomb, stained to imitate tortoiseshell, with a curved heading inlaid with gold in a piqué effect.

Celluloid, and early plastic, is a cellulose nitrate compound, developed around 1870 by American brothers James and Isaiah Hyatt. Piqué is achieved by engraving patterns which are then filled with tiny flakes of precious metal. This was an Italian and French speciality, although by the early 1870s, it was also produced in Birmingham.

MT.2261, Olive Matthews Collection

3. Haircomb, c.1900 - 1910

Bone, with the heading carved with tinted stems and honesty seed pods.

MT.2259, Olive Matthews Collection

4. Small haircomb, c.1850 - 1860

Horn, with a curved, hinged heading decorated with a pattern of interlocking diamond shapes in gilt.

MT.2260, Olive Matthews Collection

5. Haircomb, c.1850

Tortoiseshell or stained horn with a rectangular shaped mount carved with a radiating design.



MT.2122, Olive Matthews Collection

6. Hairpin, c.1850 - 1900

Horn, with a hinged cut steel butterfly heading. This hairpin is hinged so that the butterfly sits flat against the head when the pin is inserted into the hairstyle.

MT.2258, Olive Matthews Collection

7. Hatpin, c.1900 - 1920

Silver, set with two uncut opals.

MT.4503, Olive Matthews Collection

8. Haircomb, c.1850 - 1900

Stained horn with curved hinged mother-of-pearl heading ending in five curved points accentuated with two seed pearl stars alternating with five seed pearl balls.

MT.2257, Olive Matthews Collection

9. Hatpin, c.1870

Twisted silver and silver head engraved with scrolling foliage and set with faceted glass. Fashions for large or unstable hats

meant hatpins were necessary. These were poked through into elaborate hairstyles to prevent hats from straying.

MT.4505a, Olive Matthews Collection

10. Hatpin, c.1870

Twisted silver and silver head engraved with scrolling foliage and set with faceted glass.

MT.4505b, Olive Matthews Collection

11. Hatpin, c.1940 - 1950

Open vase shape, with a spray of white, blue, yellow and pink plastic and cloth flowers, red berries and green foliage above a gilt metal mount and pin.

MT.3415, Olive Matthews Collection

12. Hatpin, c.1900 - 1910

Silver thistle-shaped head with yellow glass.

CHYMS.0798, Runnymede Borough Collection

13. Hatpin, c.1909 - 1910



Flattened silver wire head curved into a circle with faceted green glass drops. Made by Charles Horner.

CHYMS.0803, Runnymede Borough Collection

14. Hatpin, c.1890 - 1910

Silver with twisted scroll design. Made by Charles Horner

CHYMS.0305.4, Runnymede Borough Collection

15. Head Scratcher, c.1770 - 1780

Ivory and carved in the shape of a hand.

By the 1770s, women's hairstyles had reached extraordinary heights (see the prints of 'Mademoiselle Clermont' and 'Mrs Fitz William' to your right). The hair was dressed over horsehair-stuffed cushions and wire supports. The creation of these elaborate "heads" was very time consuming and expensive. The hair was cut, pomaded, curled, frizzed and powdered, and it is no surprise that women left these hairstyles in place for some time afterwards. Anecdotes survive of hair being infested with vermin, and even if this did not happen, the head would have itched from the grease and successive layers of powder. A head scratcher would have been a very useful

accessory.

MT.4374, Olive Matthews Collection

16. Ribbon, c.1900 - 1950

Purple, yellow, white and green checked silk.

Ribbon trimmings for hats and caps were common during the 18th and 19th centuries. Ribbons were also used a great deal in hair. By the 19th century, the wide variety of designs available meant that it was possible to ring the changes with new trimmings – a cheap but effective way of updating an old style.

MT.2972, Olive Matthews Collection

17. Ribbon, c.1830 - 1900

Black grosgrain weave with a design of pink and blue flowers.

MT.1322, Olive Matthews Collection

18. Ribbon, c.1900 - 1950

Green satin woven with pink and blue roses and flowers.

MT.1966, Olive Matthews Collection

19. Ribbon, c.1850 - 1900

Dark red silk satin woven with a pattern of stylized leaves.

M.3808, Olive Matthews Collection

Fans

1. Lace fan, c. 1873

Bone sticks and guards. The leaf is of ribbed pink silk with Honiton lace appliqué featuring flower spray and butterfly motifs. The leaf has been stiffened with paper.

MT.1704, Olive Matthews Collection

2. Romantic fan, c. 1840 - 1860,

Pierced bone sticks with gilt inlay and mother-of-pearl guards. The paper leaf has been engraved and hand tinted with an 18th century style pastoral scene. The reverse features a central vignette of a girl and a fisherman.

MT.1728, Olive Matthews Collection

3. Gauze fan, c. 1885 - 1900

Wooden sticks and guards which have been painted black. The leaf is of black cotton gauze and it has been painted with gold and brown flower sprays and seed heads.

MT.1740, Olive Matthews Collection

4. Feather fan, c. 1880 - 1890

Ebonised wood sticks and guards. The leaf is of curled brown cock feathers. Further small feathers have been individually attached. A black silk cord and tassel hang from the metal loop.

MT.1701, Olive Matthews Collection

5. Fan with floral decoration, c. 1790 - 1800

Ivory sticks; pierced and carved on both sides. The paper leaf has been hand painted with flowers and exotic birds. The reverse features three bunches of flowers. This fan was made in China for the export market.

MT.1729, Olive Matthews Collection

6. Palmette type feather fan, c. 1840 - 1850

Bone sticks and guards. The leaf is of goose feathers which have been hand painted with blue and silver designs. This fan was made in China for the export market.

MT.2469, Olive Matthews Collection

7. Lovers fan, c. 1780

Ivory sticks and guards; carved, silvered and gilded. The leaf is of silk which has been hand painted and hand embroidered with a central vignette of lovers in a pastoral setting. Likely to be French in origin.

MT.1708, Olive Matthews Collection

8. Fan with pastoral scene, c. 1750 - 1760

Ivory sticks and guards. They are fretted, carved and decorated with gilt foil ornament and paintings of people and animals. The paper leaf features a scene with a couple, a piper and a dog in an idyllic rural landscape. The reverse also features a landscape with a blue and pink floral border.

MT.2492, Olive Matthews Collection

9. Butterflies fan, Sticks and guards c. 1840-1850 Leaf c.1850 - 1860

The sticks and guards are of bone. They are carved, pierced and decorated with gold leaf. The leaf is of silk gauze. It has been painted and decorated with a butterfly motif and embellished with sequins. A cream silk ribbon has been added to the loop. This fan

has been radically altered from its original style. A new leaf has been added to the sticks and guards of an older fan.

MT.1735, Olive Matthews Collection

10. Fan and box, c. 1900

Carved bone sticks and guards. The leaf is of silk gauze, and it has been embroidered with a dragon motif (the fan is shown closed to reveal the carvings on the guard).

The box is of lacquered wood. Inside the lid a bird and flowers have been hand painted on bright blue silk.

MT.2491, Olive Matthews Collection

11. Brisé fan, c. 1810 - 1820

It is made from horn which has been pierced with a traditional herringbone pattern. It has been painted on both sides with garlands of flowers. Made in France.

A brisé fan is one consisting of sticks only which form a flat surface when open. It is held together at the top by a cord or ribbon which is threaded through pierced sections or stuck into place as here. Small brisé fans such as this one were very fashionable during the early years of the 19th century.

MT.1746, Olive Matthews Collection

12. Brisé fan, c. 1810 - 1820

It is made from bone which has been pierced in a neo-Gothic design and hand painted with swags of flowers. The ribbon has been threaded through the top of the fan to hold it together. Made in France.

MT.2476, Olive Matthews Collection

Lace

1. Collar of ecru *Point de Gaz* needle lace

c. 1900

It has bobbin lace at the neck edge and the ends and the lower edge are shaped by a border of leaves. There are also oval medallions with flower centres alternating with circles with snowflake centres.

Point de Gaz lace is a needlepoint lace that was first made in Brussels during the 19th century. It tends to feature floral patterns.

MT.0148, Olive Matthews Collection

2. Alençon needle lace, c.1760 - 1775

Alençon is a high quality French needle lace made in Normandy. This example has a footing of attached bobbin lace. The heading is shaped by flowers and scrolls with a picot edge and a variety of needle fillings.

MT.3935b, Olive Matthews Collection

3. Italian needle lace or Venetian *Rose Point*, c.1660 - 1680

Also known as *Gros Point* lace, this type of needle lace features a wool-padded cordonnet which gives it a wonderful three-dimensional character. The flowers have fillings of *Hollie point*, produced by leaving small holes in a variety of different patterns along rows of buttonhole stitch.

MT.0174, Olive Matthews Collection

4. Point d'Angleterre bobbin lace, c.1720 - 1730

This very fine Flemish bobbin lace has been worked with bunches of leaves, scrolls and cartouches with fillings, swags and quatrefoils, horns of plenty with ornamental moths and bunches of flowers. There is no 'reseau' or mesh background, which indicates that it is a relatively early example.

Point d'Angleterre pattern pieces were made separately and then linked by threads which looped along the back.

MT.0659, Olive Matthews Collection

5. Collar of Italian needle lace, c.1690s

This man's bib-fronted band collar is made from the very finest Venetian needle lace, sometimes known as *Point de Neige*. It features tiny layered floral patterns, said to resemble snow crystals. The flowers are joined by decorated linking threads or 'brides picotées', and some areas have 'Hollie point' fillings. There have been some nineteenth century repairs and alterations. The collar is missing its lace 'header' - a strip of plainer lace to provide a firm anchor for the linen band. This was probably removed when it became dirty or worn.

During the late 17th century band collars such as this one replaced the wide linen collars edged with lace that had previously been popular. With the fashion for long hair for men, band collars located at the front of the body made the costly lace far more visible. It is also worth noting that the lace designs were always done in mirror image for both bands, as seen here.

MT.0637, Olive Matthews Collection

6. Italian needle lace or Venetian Gros Point, c.1660 - 1680

This panel of Venetian *Gros Point* lace is edged with bobbin lace. The heavy scrolling flowers and leaves have padded cordonnets and a variety of fillings joined by 'brides picotées'.

MT.0632, Olive Matthews Collection

7. Collar of Italian needle lace or Point Plat, c.1675 - 1700, but modified to make a collar c.1900

It is worked in very fine linen thread in a pattern of scrolling flowers and leaves joined by linking threads or 'brides picotées'. The lace features honeycomb and *Hollie point*.

MT.0149, Olive Matthews Collection

8. Alençon needle lace, c.1760 - 1785

It has a footing of attached bobbin lace tape. The heading is shaped by a border of arabesques and leaves from which grow flowers with large petals. The background is scattered with smaller sprigs.

MT.0638, Olive Matthews Collection

9. Mechlin bobbin lace, c.1750 - 1770

This fine example of Flemish bobbin lace features areas of honeycomb filling, scattered sprigs and flower heads.

Mechlin lace is characterized by the presence of a silky 'cordonnet', or outlining thread, around the cloth designs. It was made all in one piece.

MT.0853, Olive Matthews Collection

10. Bedfordshire Maltese bobbin lace, c.1850

It features a pattern of clothwork ovals and elongated wheatears joined by linking threads or 'brides picotées'.

Bedfordshire lace-makers were capitalizing on the popularity of Maltese lace from around 1850. They included the characteristic wheatears (though often with square ends rather than pointed ones) but omitted the Maltese cross.

MT.0823, Olive Matthews Collection

11. Flounce of Point de Gaz needle lace, c.1860 - 1880

This deep flounce features deep swags and flower sprays with tiered petals.

MT.0201, Olive Matthews Collection

12. Geometric needle lace, c.1600 - 1625

Formed of two panels joined together, this early form of Italian geometric needle lace has its origins in cutwork; where embroidery was stitched onto a woven linen ground from which areas were cut away. A

development from this technique was a kind of embroidered insertion, sometimes called *reticella*. It required extensive removal of threads from the linen cloth to create a bare framework over which the design was worked. This type of early work is identified by its geometric patterns, which were a part of the insertion technique and limited the variety of patterns that could be produced. Although this example has no evidence of a woven ground, it still retains the geometric patterns.

MT.0616, Olive Matthews Collection

13. Lappet of Valenciennes bobbin lace, c.1730 - 1740

This beautiful example of bobbin lace features naturalistic flowers and a crown at the bottom. *Valenciennes* lace is a straight lace; made all in one piece rather than creating the pattern and ground separately and stitching them together. It was extremely time-consuming to make and as a result commanded high prices.

Lappets were attached to women's caps from the late 17th century into the 19th century and they could be left to hang down at the sides of the face or pinned up on top of the head according to fashion or personal preference.

MT.1748, Olive Matthews Collection

14. Lappet of Brussels *Point d'Angleterre* lace, mid 1740s

The design features flowers, shells and scrolls which are mounted on a *drochel* or hexagonal mesh ground which was characteristic of Brussels lace.

MT.1753, Olive Matthews Collection

15. Pelerine of Honiton bobbin lace, c.1837 - 1845

It is made from white machine-made net and decorated with applied Honiton lace motifs.

Pelerine is the name given to a short shoulder cape, often of fine white cotton, trimmed with embroidery and / or lace as seen here.

MT.1288, Olive Matthews Collection

