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NATIONAL COLLEGE OF ART & DESIGN

**FACULTY OF DESIGN
DEPARTMENT OF TEXTILES**

**THE GRAFTON ACADEMY OF DRESS DESIGNING
PAULINE CLOTWORTHY, A PIONEER IN THE IRISH
FASHION INDUSTRY FROM 1938**

**BY
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INTRODUCTION

I am writing my Thesis about the Grafton Academy of Dress Designing in Dublin, Ireland.

The reason I have chosen this subject is that there has been no formal documentation of either the history or philosophy of The Grafton Academy which was founded by my Grandmother, Pauline Clotworthy née Keller.

The Academy has been an important influence on the Irish Fashion Trade as well as on the Irish sense of fashion. It was the first School of its kind in Ireland and was established in 1938. It has contributed to the economy of the country in terms both of the domestic and export markets. The Academy enabled people to train and work at home without having to emigrate.

While Pauline Keller was in a privileged position in the early 1930's to go abroad and train, the school she established enabled others to remain in Ireland and receive a special training in the field of fashion.

I have researched the subject through both Pauline Clotworthy's personal accounts and Archive material such as Press clippings and photographs. All quotations come from her unpublished Memoirs or recent talks with Pauline unless otherwise stated.

In the first part I cover Pauline's childhood influence and early interest in the subject of fashion, her path of training, setting up the School and its early years

In the second part I tried to document and assess the contribution of the Grafton Academy through talking to several of its graduates who have been or still are important figures in the world of fashion both in Ireland and abroad. Their views and careers help to map the growth and development both of the Academy and of ideas of style and fashion in Ireland.

CHILDHOOD

As early as seven years of age, Pauline Clotworthy remembers her passion for clothes. Strangely enough it was her father, not her mother, to whom she could relate in this regard. He was a good listener as they enjoyed walks together in Killiney, Dalkey and Sandycove. Perhaps the most favourite walk was along the East Dunlaoghaire Pier, close to the cross channel ferry. There were hundreds of yachts in the harbour, rows of deck chairs in the sun, and, at the bend in the pier, the bandstand with a police band playing. There were, of course, crowds of people, particularly in good weather and it seemed to her to be a parade of fashion, good and bad. This gave her an ample opportunity of analyzing outfits and inwardly criticising the wearer's choice. At home, she criticised her mother's choice of clothes both for herself and her mother. Her relatives and friends did not escape either, and she quickly had them all pigeon-holed as 'fashionable', 'middle-of-the-road', or just 'plain dowdy'. Her own clothes depressed her terribly, especially those that had to be 'let down' when she grew out of them. If the weather was too wet for walking, she resorted to drawing in order to depict the various outfits she thought up, so endless sheets of paper were filled with fashionable ladies who were usually portrayed as walking vigorously or pushing prams.

Attempts at realising her craft led her to making clothes for a large and rather sad looking teddy bear and she used to lie him on his back on the fabric and carefully cut around his ample seat and legs to make trousers. For his top half, she knitted pullovers as the cutting-out in cloth defeated her. She chose to make for the teddy bear rather than dolls as she has always had a great love of animals. As well as dressing her teddy she illustrated her own knitted designs with instructions for making up. This work she continued later in life. She was always drawing illustrations of outfits or creating new outfits for 'Partridge' an imaginary person. She would begin, 'Partridge is wearing' and then ensued a long and detailed description of her ensemble, starting with the hat and ending with the shoes. matched or contrasting colouring, toning shades, trims and accessories were all dealt with, but suddenly she would feel completely dissatisfied with the entire concept and would scrub the whole thing out by saying 'no, no.. Partridge is wearing' and promptly commence the description of a new collection of garments

from top to toe.

As far as drawing and fashion were concerned, she was ambitious and in order to get the feeling of having some of her ideas accepted in the world at large she printed, laboriously at a very early age, a weekly magazine called for reasons now forgotten, *The H.P.C. Weekly*. This publication carried advertisements which she also composed and drew, of Oxo, Soap and Cosmetics and of course her inevitable fashion designs in full colour. The pages were attached with paper clips that she found in her father's office and the magazine was distributed to all members of the family who were duly exhorted to read it. Later in life she was to continue this by writing articles and doing fashion illustrations for both *The Irish Times* and a column in *Woman's Way*. (Appendix 1)

These were the ideas that consumed Pauline's mind from as far back as she can remember and led eventually to the founding of The Grafton Academy Of Dress Designing in Dublin in 1938, a school where other people could realise their own particular dreams.

TRAINING

In Pauline's teens she took classes with the 'Dreadnought' system for home dress makers held at the Presbyterian Association in Dublin. It seemed to be exactly what she required. However the classes seemed very austere and imposing and the average age of the students about seventy. She later attended the Metropolitan School of Art in Kildare Street, Dublin from 1931 to 1933. This later became the National College of Art. There was no official fashion drawing class here. However, there were drawing classes and there was a new and exciting atmosphere with people from different walks of life. (figs. 1. - 4.).

In the first year the course was taught by Miss Reynolds. They drew plaster casts of huge Greek figures like 'the discus thrower' and other casts of hands, heads and feet. They also painted natural forms, which meant flowers, and stuffed birds and animals which were borrowed from the Natural History Museum next door.

In the second year of this course she attended life drawing classes taught by the artist Mr. Sean Keating. This was the first opportunity for the students to draw a life model. This study was a new and enjoyable experience but was not exactly what Pauline wanted.

'Mr. Keating had told me more than once, not to make the life class studies into fashion drawings'. (fig. 5.).

Another part of the course consisted of Methods of Teaching. Ironically, she failed this examination although she later became both a popular and successful pioneer with a school of her own.

Her mother, Ethel Thompson, had also attended the art college and had taken an art teachers certificate there in her day and no doubt wanted Pauline to do the same.

When her mother had attended the school she travelled from Co. Wexford every day, cycling to the station and then taking the train to Dublin. This travelling was the only option, as living in an apartment would have been totally unacceptable in 1895 for a young woman. (When researching this date I found the words 'On His



Fig 1 Photo of Art College Fancy Dress Ball held at Kildare Street, 1932

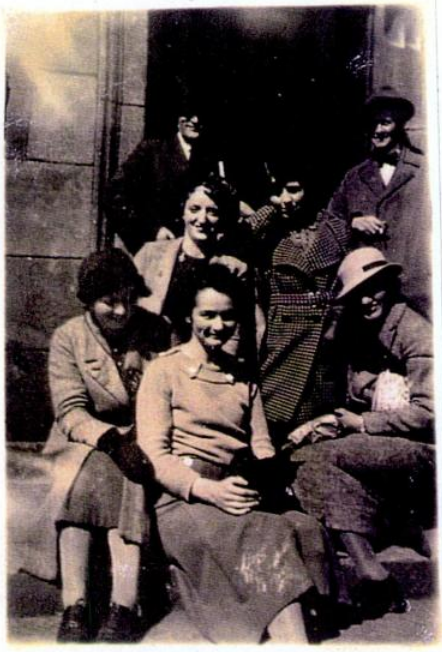


Fig 2 Photo of Friends sitting on steps of Art College taken by Pauline



Fig 3 Mr Keating and Life Model



Fig 4 Pauline and best friend from college, Lucy Robinson (President Mary Robinson's mother in law) outside the gates of Trinity College Dublin, 1933



Fig 5 Drawing of Pauline Keller executed in Sean Keating's Life Class, 1933

Majesty's Service' stamped on the envelope of her certificate). Her mother's background in the College of Art meant that it was acceptable for Pauline to go there, but it was probably intended to discourage her from a career in fashion. If not attending the Art College she would have been expected to study at Trinity, like her step-sister who had been one of the first women to take a degree in law.

Pauline points out how there were no career guidance teachers during these times and it was difficult for students and families to find information on colleges and courses available. There were not as many opportunities on offer as there are today and it was a long struggle to find the correct path of training.

However, in 1935 Pauline went on to study at the Browns Paris School of Fashion in Bond Street, London. This was a twelve week course in fashion drawing in water colour and specialising in representation of fabric and textures. (figs 6 - 8), (Appendix 2)

On returning to Dublin she applied for a job in Arnotts with Mr. Ronald Nesbitt the Director. During the 1930's some Department Stores had their own label. Pauline wanted to design for the Arnott's Label. He advised her to go back to London and learn how to cut the patterns of her designs.

I interviewed Leonora Curry in Jurys Hotel on 17th January, 1996. She is a central figure in the Irish Dress Trade as consultant to An Bord Trachtála and was one of Pauline's teachers at the British Institute. She was quite excited when she heard about Mr. Nesbitt's response, as she felt it made it clear that people in the trade in the 1930's were very aware of this gap in the available skills. (It is interesting to note that in October 1995 for her work with the Irish fashion Trade, Leonora Curry was presented with an honorary award from the N.C.A.D).

In response to Mr. Nesbitt's advice, Pauline found the British Institute of Dress Design, 210 Picadilly, London and spent two and a half years there from 1936 to 1938.

'As well as observing fashion, I became very interested in observing methods of teaching which varied so much in the school. The male teachers were relentless in making you work things out for yourself. One woman always graciously helped you out and one, Leonora Curry, prided herself in cutting a dress in the smallest amount of fabric humanly possible and in bias cutting.'



Fig 6 - 8 Fashion Illustrations by Pauline Keller, an exercise in rendering of fabrics at the Browns Paris School of Fashion, London, 1935





exercise in
painting & line

Leonora recalls the years that Pauline was a student at the British Institute as being 'a vintage era' with such fellow students as Hardy Amies who later became the Queen's Couturier, Ronald Pattterson also a successful English Couturier, Liesl Lana from Vienna (fig.9.) and the famous London-based designer Michael Donnellan of Carlos Place who came originally from Co. Roscommon.

It was here at the British Institute of Dress Design that Pauline then decided to start her own school of fashion in Dublin as there was nothing of its kind in Ireland. Her school therefore became the first school of fashion in the country.

During her final year 1938 of the British Institute of Dress Design she approached the Principal, Philip Richards and head teacher, Bill Arling Ide. (fig.10.).

'I asked him if he would allow me to base a course on his, and if he could advise me. To my amazement, he was quite pleased and gave me a great deal of help and books of his general notes and plenty of advice.'



Fig 9 Photo of Liesl Lana, Leonora Curry and Pauline Clotworthy,
presentation reception for Leonora at Jury's Hotel, 1995



Fig 10 Photo of Bill Arling Ide, Pauline's teacher at the British Institute of Dress Design, London, who gave her valuable advice in setting up her School, 1938

SETTING UP THE SCHOOL

During her British Institute training Pauline stayed in the Orchard Hotel, Portman Street, Marble Arch, W.1 and from here she planned and wrote her first brochure for the Dublin school outlining the proposed course structure and prices.

Written on hotel notepaper, she sent this back to her father in Dublin for approval. (Appendix 3).

In starting up the school she was looking for a different way of life and wanted the challenge of teaching and managing a school and business. She did not have formal business skills, but her father was a Solicitor and both her brother and step-sister went into the legal profession.

Her passion was to teach the practical and technical aspect of pattern cutting and combine it with drawing and dress designing. I asked her whether she would have liked to have had her own design label. She told me it was an idea at one stage. However, it was really the teaching she wanted to do and she wanted to deal with a variety of people.

The reasons for setting up the school were not out of financial necessity as this was not a priority. During this time, it was not the 'done thing' to discuss money matters within the family and Pauline found it hard to judge the family's wealth and status. However, she knew her family were relatively wealthy but Pauline was always encouraged to be independent financially.

The next thing in setting up the school was to find premises in Dublin. Each holiday time she looked for something suitable, eventually finding the 1st floor of number 6 St. Stephen's Green which is now Habitat. It was above the prestigious Wine Merchants and Grocery 'Smiths On The Green', hence the name of Habitat's current Restaurant.

The room was sunny with high windows and looked out over the front gates of Saint Stephen's Green. Opening off this large front room was a small dark room joined by a narrow passage which had a Victorian bathroom and separate toilet off it.

The rent was £60 per annum. Her father agreed to put the money up for this and also for the initial printing costs of the prospectus, headed paper and envelopes. (fig 11.)

The Solicitors who were vacating the rooms left a huge mahogany sideboard, a small desk, the kind with oilcloth in the centre, and two mahogany hall chairs. All for very little extra money. She then scoured second-hand furniture shops for old wooden tables and kitchen chairs and bought two second-hand treadle Singer sewing machines and a second-hand dress stand. She invested in a brass plate and two electrical bells for both the hall door in the street and the door to the rooms.

'All I could do then was to sit in the office and wait for something to happen'.

She spent the first few days arranging things.

I cannot find her first advertisements for the first course, however the first brochure stated that the Academy

'has been founded with the object of providing sound and practical training in Dressmaking and Millinery...

The training is suitable both for professional people and also for those who merely desire to achieve professional excellence in the making of their own clothes.'

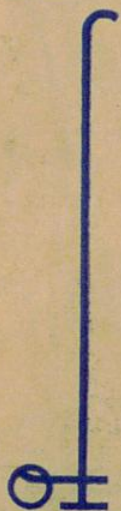
There was a distinct objective of making the course professional as a career but also it catered for people who liked to dress well, making their own clothes and to their own choice of design,

'in such a manner as to make your dress allowance go three times as far. Even if this is not of vast importance you will certainly appreciate the added satisfaction that comes from the personal achievement of an exquisite ideal. You will learn to do really beautiful practical work and produce with the utmost simplicity and economy.'

The prospectus also informed the reader of the

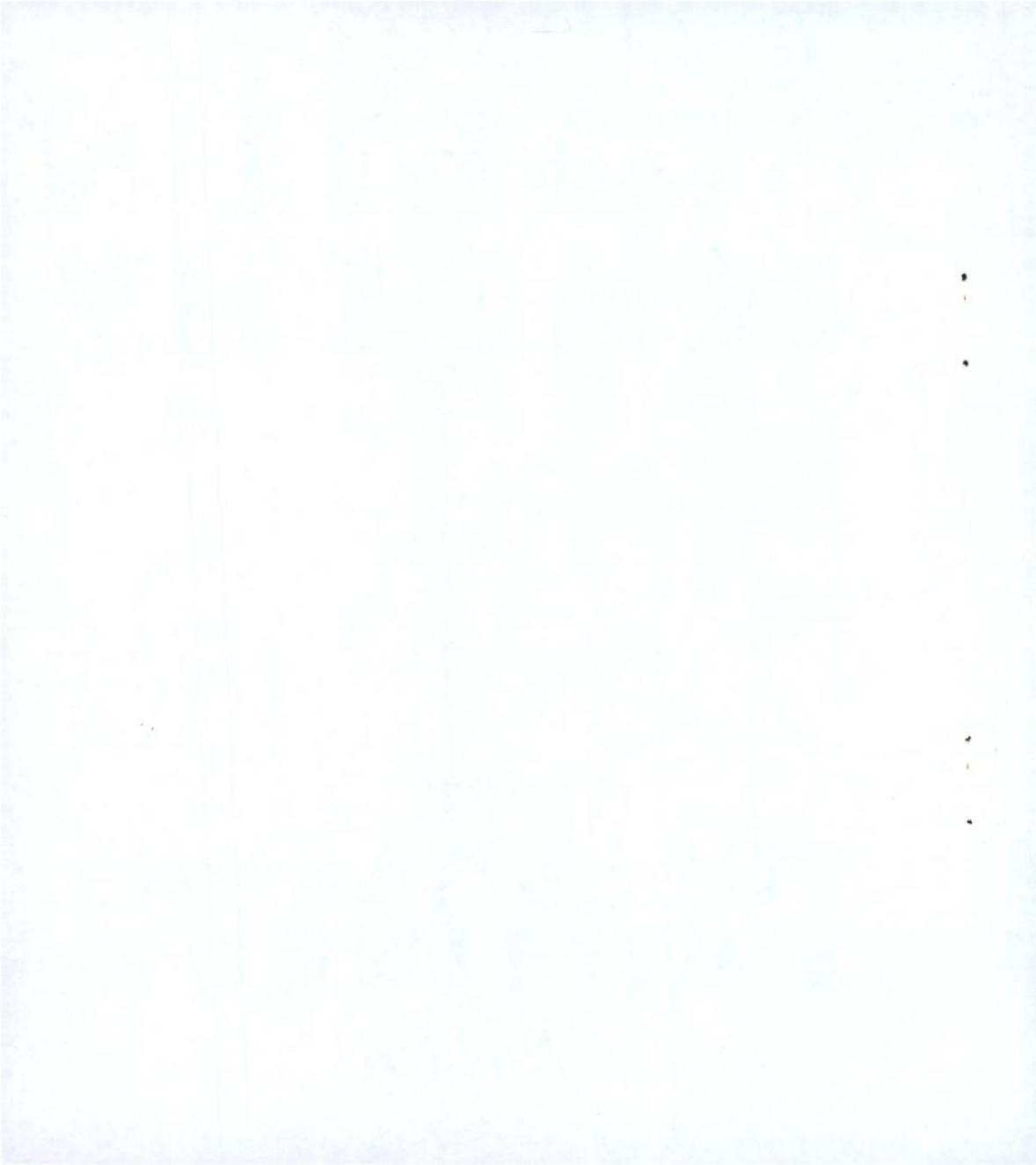
'course outline that everything is very personal and informal, and conducted in a happy and congenial social atmosphere.' (fig 11.).

GRAFTON
ACADEMY



DRESSMAKING
& MILLINERY

Dublin



GRAFTON ACADEMY OF DRESSMAKING AND MILLINERY

Principal

Miss Pauline Keller, M.B.I.D.D.

(Diploma of British Institute of Dress Designers).

6, ST. STEPHENS GREEN, N. DUBLIN.

(5 doors from Grafton Street).

Phone DUBLIN 21854.

THE Academy has been founded with the object of providing sound and practical training in Dressmaking and Millinery.

The Training is suitable both for Professional people and also for those who merely desire to achieve professional excellence in the making of their own clothes.

You will learn to do really beautiful practical work, and produce, with the utmost simplicity and economy, Dresses, Suits, Hats and Lingerie, in such a manner as to make your dress-allowance go three times as far. Even if this is not of vast importance you will certainly appreciate the added satisfaction that comes from the personal achievement of an exquisite ideal.

The arrangements are very simple. Lessons may be taken in the Mornings or Afternoons (and also in the Evenings on Tuesday and Thursday), and you attend just as and when you find it convenient. You may take just a few lessons in one subject or a comprehensive course.

You may even take a few trial lessons to see how you progress before you decide on any definite plan.

Everything is very personal and informal, and conducted in a happy and congenial social atmosphere.



SYLLABUS

Every branch is taught including Designing, Fashion Drawing, Cutting, Fitting, Pattern-making, Grading, Cutting from the material, Draping and Modelling, Machining and Hand-sewing, etc., etc.

In Millinery professional training is given in the Creation and Execution of various types of Hats.

DIPLOMA EXAMINATIONS

The Academy conducts examinations for the Diploma of the British Institute of Dress Designers. Particulars of these may be obtained from the Principal.



FEES

Courses of any length may be arranged in any subject or combination of subjects.

The following is the general Fee basis :—

Fifty Lessons	...	...	...	£11	11	0
Twenty-five Lessons	...	...	...	6	0	0
Twelve Lessons	...	...	...	3	3	0
Special Popular Course in Millinery only						
Six Lessons	...	...	...	£1	12	6

SUBSCRIPTION TERMS

If desired Fees may be paid by a first subscription of 10s. 6d., and subsequent payments of 5s. per attendance. Under this arrangement no agreement of any kind is required and students may terminate their Course at any time.



HOURS OF ATTENDANCE

Lessons are given in the MORNING from 10 to 12.30. AFTERNOONS, 2 to 4.30. TUESDAY and THURSDAY EVENINGS from 7 to 9 ; other hours by arrangement.



TEXT-BOOK COURSE

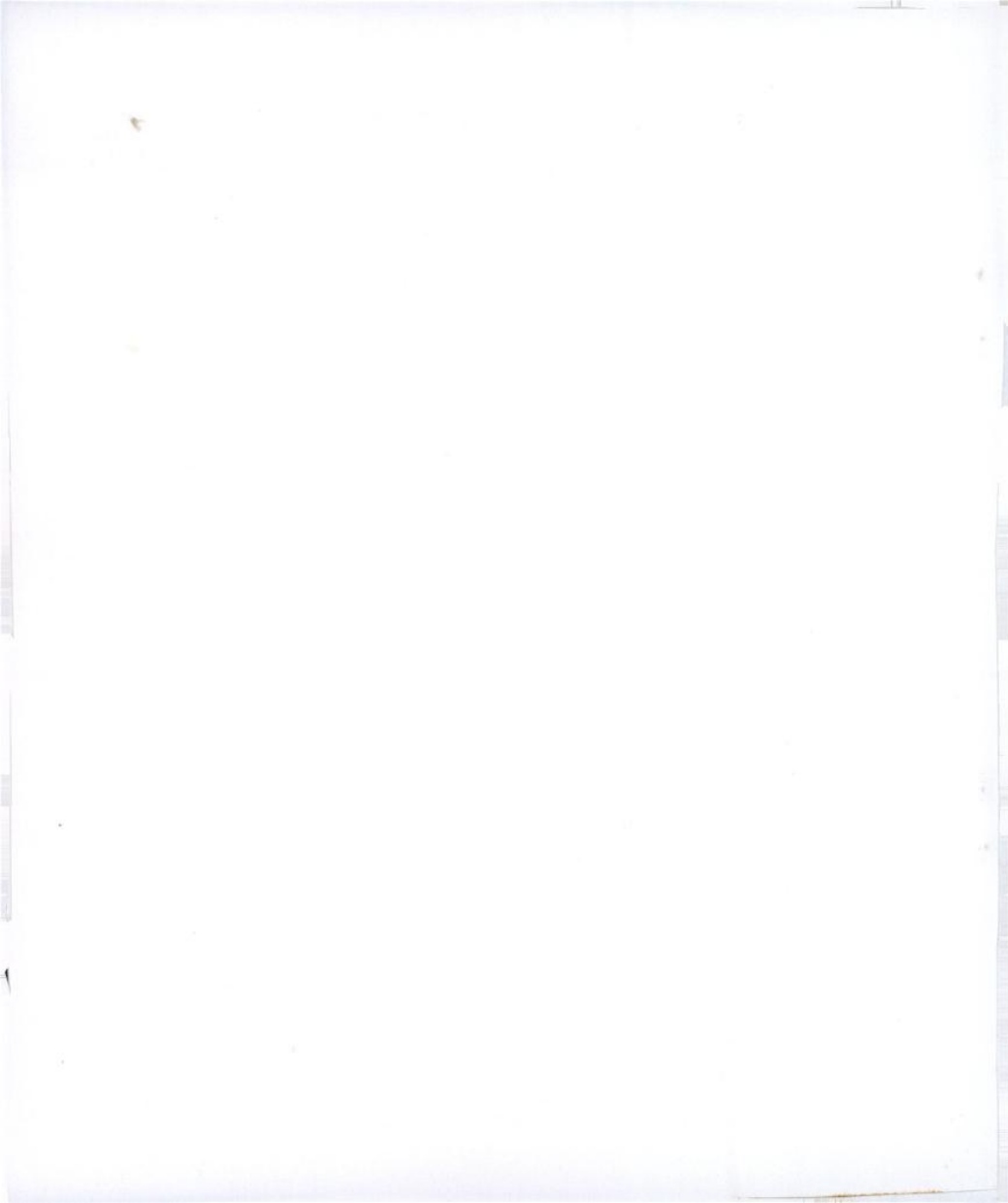
For those unable to attend the Academy a complete Course is available in book form. This

consists of the book *DRESS CREATION* by P. H. RICHARDS (Principal of the British Institute of Dress Designers). It includes : scientific Cutting and Pattern-making for the production of all types of Plain and Fancy Garments, Grading, Fitting, Practical Designing, Fashion Drawing and Modelling, Lingerie and Underwear, etc. It contains over 200 pages with ample illustrations and diagrams, and is handsomely bound in blue cloth.

It is the standard Text-book of the Trade. The price is £1 1 0.



The Principal would like you to feel that any help or guidance she can give is always freely at your disposal. If you would like further information or find any difficulty in selecting a suitable Course, you are cordially invited to call and have a personal talk. She will be very pleased to see you at any time.



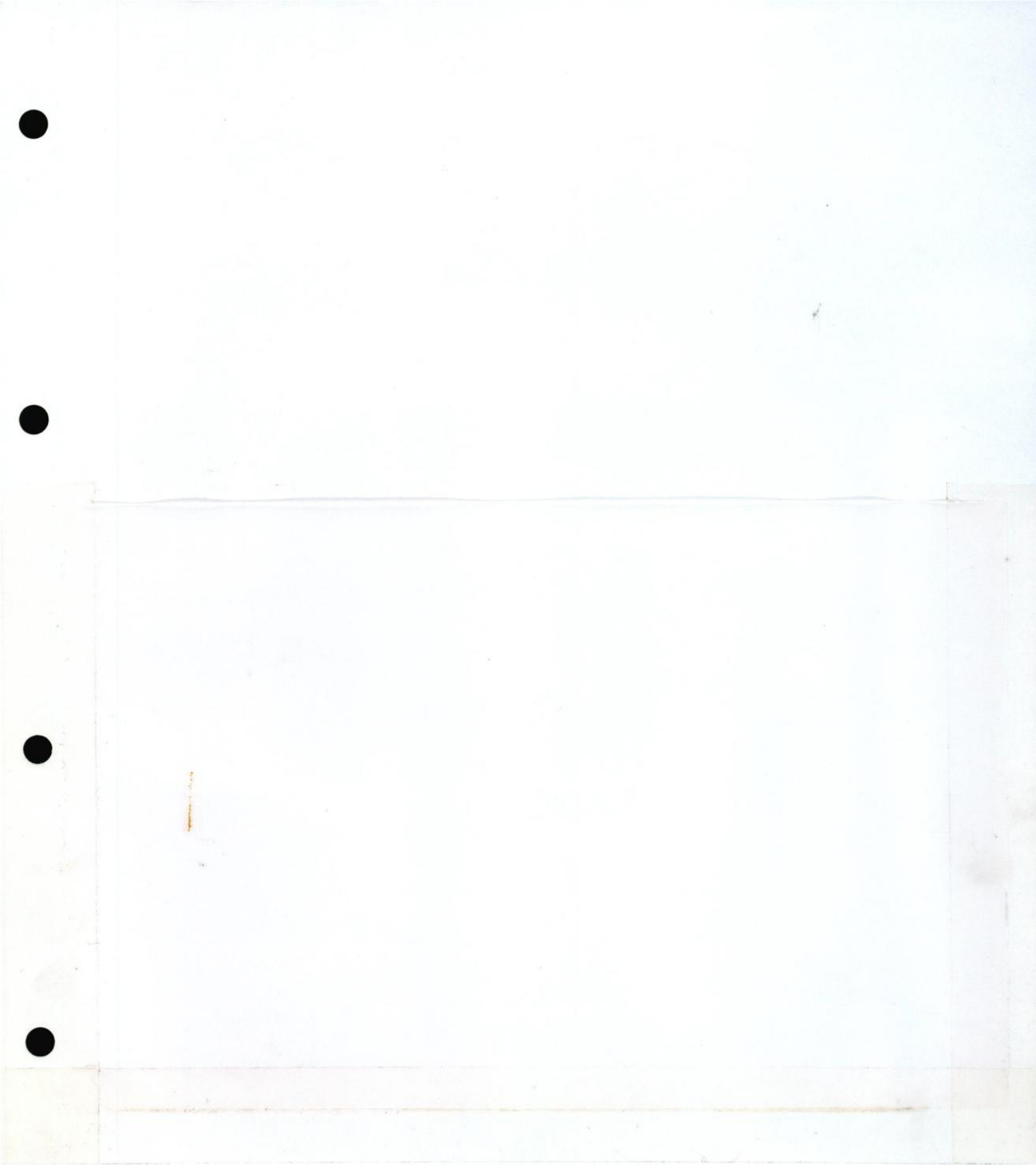


Fig 11 First Grafton Academy Prospectus, 1938

THE FIRST STUDENTS

Oddly enough Miss Early was the first person to enquire about the course.

'to my surprise she was genuinely interested in learning dress design and pattern making, not dressmaking from commercial patterns. Although I had hoped to fill my School with design students, designing was a new thing in Dublin and I expected to get mostly home dressmaking pupils at first.'

Miss Early was shown around the fully equipped classroom except there were no students. She politely said she must think about it. The next week Pauline enlisted her step-sister to come in to be seen sewing and being busy in the rooms in case any one should come in. Elsie Prigge was the second person to enquire. She too said she would think it over. Irene Hill came next and joined at once. The following week both Miss Early and Elsie returned and joined up.

'From that day on more and more students came and enquiries built up actually interfering with the teaching.'

The majority of students chose to learn dress design and pattern making and others wanted to learn how to make up the commercial home dressmaking patterns under supervision. A very flexible approach was given to meet the students individual requirements. Today, this is also a priority, to give the students practical and personal attention. This was the marketing strategy and that is what she delivered. At first, all the teaching was executed by Pauline and soon she was able to take on an extra teaching assistant. The new assistant was Elsie Prigge, one of the first graduates.

COURSE STRUCTURE

The syllabus included designing, fashion drawing, cutting, fitting, pattern making, grading, cutting from material, draping, modelling, machine and hand sewing, and even a millinery course.

The students made two dresses, one for day and the other for evening, a suit or coat, a set of lingerie and some children's wear. Dresses, the thing of the day, were called 'Frocks'. Two piece suits were also worn a great deal. Evening wear was very popular and the students were taught how to design and make all of these garments. During the 1930's and 1940's Dinner Dances, Balls and Evenings at the Theatre were glamorous events which gave people the opportunity to dress up. When going to the theatre you dressed according to the seats you had, hence the name 'Dress Circle'. Today dress does not seem to have as much definition as it did then.

Pauline taught the course from her original note books from the British Institute by arrangement with them for their diploma. In her prospectus she recommended a book *Dress Creation* by P.H. Richards (the Principal of the British Institute of Dress Design) for those unable to attend the course.

At this time the qualifications were given by the British Institute of Dress Designers M.B.I.D.D.

When the new student joined she brought the required equipment with her i.e., a tracing wheel, a sharp scissors for cutting fabric and one for paper, a yard stick, a set square, a good inch tape, and an exercise book with blank pages for diagrams.

The first lesson was to construct the back bodice foundation block i.e. the half of the back bodice. Then the student would put the diagram of this in quarter scale in her note book. (Fig.12.) Pauline explained,

'this was a record of how to make the patterns which the student could consult long after leaving the school'.

They progressed in this manner to the front bodice foundation blocks and sleeves and now they had the basic blocks in a 36" size and began to tackle the altering of these blocks to specific designs and styles.

O.G. Sleeve.

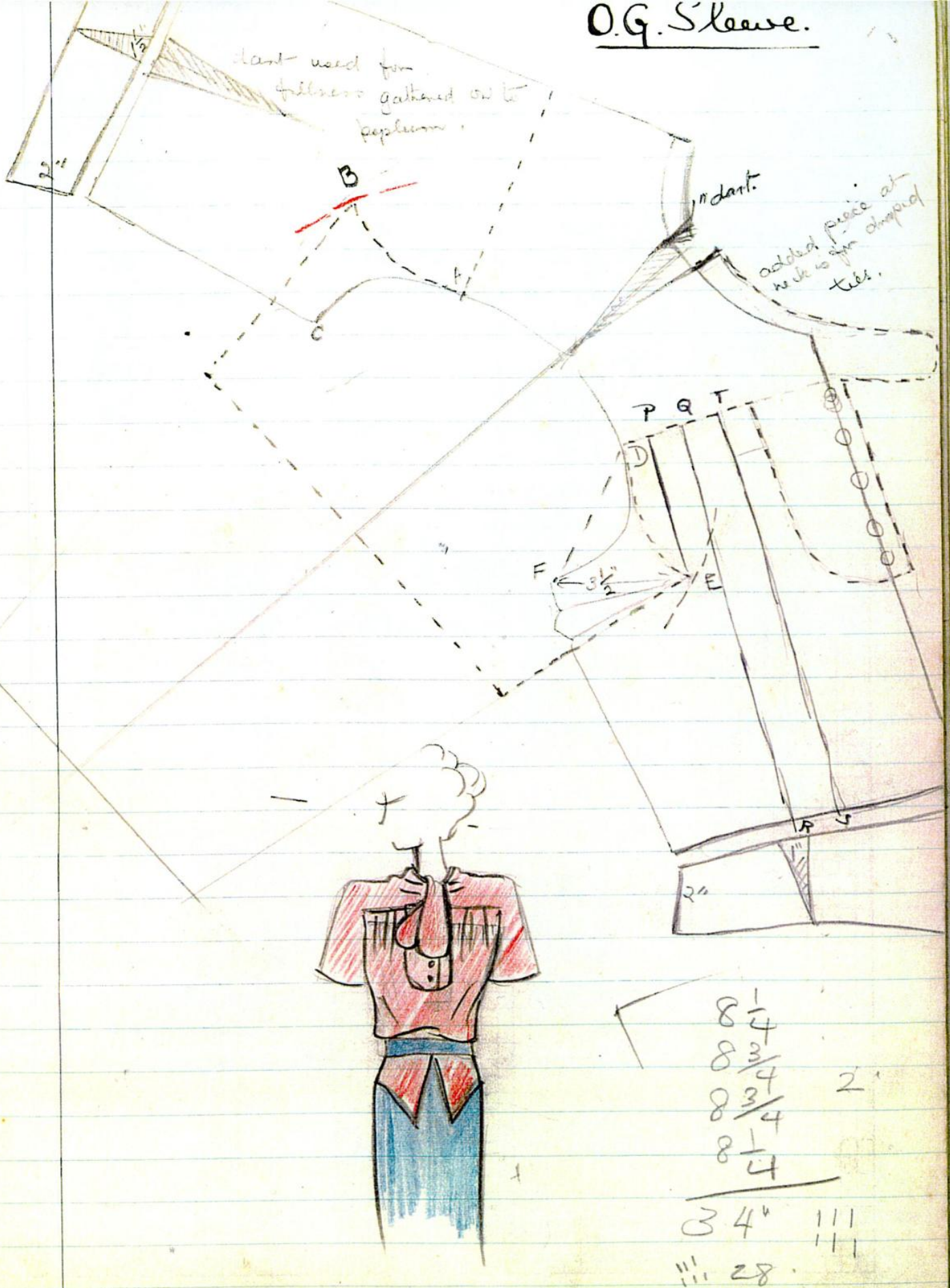


Fig 12 A diagram of construction taken from the page of a note book

'The students worked hard and had great respect for their teachers.
They therefore achieved a very sound knowledge in a short time.'

In Pauline's opinion this was very difficult for many of the students at that time in view of the fact that most students had to be taught how to use the tape measure and to use a setsquare. In her view and also that of Suzanne Marr (current Principal) students although they have much better education these days, tend not to have such a concentrated application. Students were encouraged to buy the best fabric they could afford - 'good fabrics make good clothes' was a caption written on the blackboards. All wools had to be pre-hand-shrunk before cutting as few, if any wool fabrics, were pre-shrunk. Bound or hand worked button-holes were made using gimp in wool cloth, 'pad stitching' was used to attach the tailor's linen stiffening in wool fabric collars and reverses. This lasted indefinitely. There were no iron-on stiffeners like 'Vilene' or 'Stayflex'. Organdie or Organza was used in gathered or flared styles which gave the garments body and form.

'Tremendous attention was paid to fittings and avoiding any creases.
Pressing was done with an ordinary electrical iron (not steam) using a damp cotton cloth.'

Skirts were finished with petersham bands and the early metal side zips. Rouleau loops were used a lot in evening wear with numerous fabric covered buttons.

MARKETING

Arnott Talks

In October 1939, Pauline gave the first of several series of afternoon talks on home dressmaking in the Arnotts Cafe. The first series lasted for a week and took place at 4 pm. These talks encouraged people to make garments and promoted the use of fabrics which were available in the Arnotts fabric Department. The talks were a great success and became very popular as Pauline gave such professional advice. In an *Irish Times* article-

'her advice was valuable and clearly stated, and gave many professional hints as to the pressing of seams and the piecing together of a garment, which should greatly improve the finished work. The talks were illustrated by examples on a living model. Miss Keller also stressed the importance of detail, such as button trimming and zip fasteners and gave interesting information to the newest contrasts in belts and buckles.'

(*The Irish Times*, October, 25th, 1939).

An *Irish Press* article informed their readers,

'Miss Keller concluded by showing on a mannequin some frocks which had been made up from Arnotts material and patterns to illustrate how effectively modern materials may be handled by those who have the courage to make a start.' (fig. 13. - 15.).

(*The Irish Press*, October, 25th, 1939).

While the seminars brought business to Arnott's Fabric Department and Cafe it also advertised the Academy. First the talks were announced in the newspapers -

'This week is Fashion Week at Arnotts.... talks on Home Dressmaking will be given by Pauline Keller M.B.I.D.D Principal of the Grafton Academy of Dress Designing and Millinery. Admission Free.'

As the School had not even been open one year at this stage, the write-ups and the talks advertised the Academy perfectly and the people who attended all wanted to know more and had a genuine interest in Dress Design. They were the perfect candidates for her classes.

First Fashion Show

In January 1940, Pauline decided to run a Fashion Show on the premises and have the students to model their own work. She had a small stage built about a

Hoi



MISS PAULINE KELLER, M.B.I.D.D., Principal of the Grafton Academy of Dressmaking and Millinery, is giving a series of talks on Home Dressmaking in Arnott Cafe every afternoon this week at 4 p.m. Miss Keller, who teaches dress designing, considers that few people realise how easy it is to make their own clothes and to achieve professional excellence in doing so. Modern patterns and the advice and help given by pattern departments about styles and materials go far towards making a success of home dressmaking. Styles and materials should be carefully chosen to suit the individual and great attention should be paid to the matching of sewing thread and the finishing of the garment by means of belt and ornaments.

Some people were afraid of such operations as cutting-out, pleating, and the more difficult sewing operations, but these are all taken care of by a good pattern service.

Miss Keller concluded by showing on a mannequin some frocks which had been made up from Arnotts materials and patterns to illustrate how effectively modern materials may be handled by those who have the courage to make a start.

Fig 13 - 15 Advertisement and write-ups of Pauline's talks in Arnotts, *Irish Press* and *Irish Times*, 1939

this week is

FASHION FABRIC

week at Arnotts

Special departmental and window displays of all the new materials. A mecca for those who make their own clothes.

woollens New shades in boucle coat materials. Large selection of black and navy materials for coats at 9/11, 10/11, 12/11, 14/11 and 15/11 per yard.

Angora frock materials 6/11 to 8/6 Striped Angora frock materials 8/11

silks Newest shades in plain and striped taffetas, printed poulx taffeta, satin beaute and slipper satin, pure silk georgette. Also new tinsel striped satin, and the latest for afternoon wear, printed faconne.

prints Novelty stripes and checks in rayon are very inexpensive.

talks on home dressmaking

will be given every afternoon in the Cafe at 4 pm., by Miss Pauline Keller, M.B.I.D.D., Principal of the Grafton Academy of Dressmaking and Millinery. Admission free. Those who are unable to come may like to write about their dressmaking problems to Miss Pauline Keller, M.B.I.D.D., c/o Arnott & Co. (Dublin) Ltd.

Arnotts

HENRY STREET, DUBLIN

HOME DRESSMAKING

MISS PAULINE KELLER'S - TALKS

The art of home dressmaking from paper patterns was explained by Miss Pauline Keller, M.B.I.D.D., Principal of the Grafton Academy of Dressmaking and Millinery, in the first of her series of talks, at the premises of Messrs. Arnott and Co., Ltd.

Miss Keller, who holds the diploma of the British Institute of Dress Designing, has opened a college for the teaching of dress designing in Dublin. Her advice was valuable and clearly stated, and she gave many professional hints as to the pressing of seams and the piecing together of a garment, which should greatly improve the finished work.

The talks were illustrated by examples on a living model. Miss Keller also stressed the importance of detail, such as button trimming and zip fasteners, and gave interesting information as to the newest contrast in belts and buckles.

The talks will be continued in the cafe at 4 o'clock every afternoon this week.

foot high and it looked well in front of the fire place with a large flower arrangement in the big room. (fig 16 .). The problem of chairs was solved by hiring 50 from the Presbyterian Association which was almost next door to her premises. She advertised the show in *The Irish Times* a week before and on the day. She also sent out leaflets. (See fig 17 .). Barbara Dixon, Fashion Editor of *The Irish Times* was invited. Pauline recalls,

'I had great hopes for success, because after all this would be the first Fashion Show of its kind to be held in Dublin.'

The work of thirty students was to be shown with categories for Afternoon, Sports, Day and Evening Dresses (figs. 18. - 22.). (programme - Appendix 4).

'Elsie Prigge was now my assistant, we waited for the show time to commence. At precisely two forty-five people began to come up the stairs, until the big room was full. We waited with baited breath for the Fashion Writers and at last Barbara Dixon arrived. Fortunately there was one seat vacant in the V.I.P row and the Show began. The clapping after each item showed without doubt that the public appreciated the garments displayed.'

They then had to wait to see what Miss Dixon's opinion of the show was in the morning paper. This would be the telling moment. The write-up was the best advertisement they could possibly have had for the Academy. It said

'skill and taste were apparent in the clothes shown to a crowded audience and in the most cases they were designed by the students themselves' (fig. 23.).



Fig 16a
Fig 16 b

Photo of Pauline and Elsie Prigge
Photo of Pauline introducing the first Grafton Academy Fashion Parade, talking about the garments worn by the students and using the opportunity to explain the course curriculum, held on the premises 1940

THE GRAFTON ACADEMY OF DRESSMAKING
and
MILLINERY.

6, ST. STEPHEN'S GREEN,
DUBLIN.

PRINCIPAL:

Miss Pauline Keller, M.B.I.D.D. (London)

'Phone: 21854.

A Dress Parade of Students' Work
will be held at the School on Wednesday,
January 24th at 4.30 and 7.30., and on
Thursday, 25th January, at 4.30.

ADMISSION FREE.

*The January Display
of Students' Work.*

**A DRESS PARADE
OF STUDENTS' WORK, AND
FASHION TALK**

WILL BE HELD ON
WEDNESDAY NEXT, JAN 24th,
At 4.30 p.m. and 7.30 p.m.,
AND ON

THURSDAY NEXT, JAN. 25th,
At 4.30 p.m.,
AT THE GRAFTON ACADEMY OF
DRESSMAKING AND MILLINERY,
6 ST. STEPHEN'S GREEN, DUBLIN.
Principal—Miss PAULINE KELLER,
M.B.I.D.D. (London).
ADMISSION FREE.

TU-DAY (THURSDAY), at 4.30,
AT THE GRAFTON ACADEMY OF
DRESSMAKING AND MILLINERY,
6 ST. STEPHEN'S GREEN, DUBLIN.
Principal: Miss PAULINE KELLER, M.B.I.D.D.
ADMISSION FREE.

Fig 17 leaflets and advertisements for the Fashion Show



Figs 18 - 22 photo of an evening dress with bustle in white moire accompanied by a black velvet muff and turban. Shown at the first Grafton Academy Fashion Parade, 1940.



photos of white halter-neck evening gown; a day dress with pleated skirt; suit with hat; sports wear - stripy jacket and culottes

DRESS PARADE
OF STUDENTS' WORK, AND
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TO-DAY (THURSDAY), at 4.30,
AT THE GRAFTON ACADEMY OF
DRESSMAKING AND MILLINERY,
6 ST. STEPHEN'S GREEN, DUBLIN.
Principal: Miss PAULINE KELLER, M.B.I.D.D.
ADMISSION FREE.

STUDENTS DISPLAY GOWNS

STUDENTS of the Grafton Academy of Dressmaking, St. Stephen's Green, Dublin, yesterday gave an interesting display of model gowns and suits designed and made by them.

Thirty students were their own mannequins for the gowns they had made.

The standard of design was high, and of excellent taste; and the gowns worn showed good workmanship.

Suits and coats were tailored, with evening and afternoon dresses modelled on classical lines.

The Academy's prize for the most original gown was won by Miss Una Maguire, who designed and made an evening dress in blue slipper satin. The shoulders were bare, and the back had a bustle.

Two other prizes were given—one to Mlle. René de Laforcade, daughter of the French Minister, for a classical gown in sea blue with bolero; the other to Miss Mary Wherity for a black pin-tucked afternoon frock with white crochet work.

In the evening a reunion was held at the Country Shop, at which the principal, Miss P. Keller, and Miss E. Frigge, presented the prizes.

DRESSMAKING AND MILLINERY

GRAFTON ACADEMY

DISPLAY

The students of the Grafton Academy of Dressmaking and Millinery gave displays of their work in the Academy yesterday.

Miss Pauline Keller, Principal, M.B.I.D.D. (London), who gave a talk on fashion and the models worn by the students, also explained the curriculum and the examinations in which many successes had been gained.

Skill and taste were apparent in the clothes shown to a crowded audience, and in most cases they were designed by the students themselves. Others were executed from a bought pattern, but students may learn design and sketching at the academy, as well as actual dressmaking.

Miss Elsie Pugee, M.B.I.D.D., the staff teacher, wore some of her own designs, of which the brown wool day dress and simple crepe dinner dress were adapted from the same pattern, with the new dropped waist-line and impressed pleating in the skirt.

One of the most attractive dresses was of soft rose-coloured crepe, with an original draped bodice, and the same student also appeared in another well-made powder blue afternoon dress, which she had copied from a French pattern.

An interesting model was the pale blue linen sports suit made by Miss Carmelita Skehan, who came second in the recent fashion contest at a Dublin cinema.

Evening fashions also were represented, and an original creation was a white moire bustle gown, which was accompanied by a black velvet muff and turban.

The full-skirted jacket evening dress of bright fuchsia-coloured taffeta was also well cut, and another student wore a picture dress of white embroidered net.

Dressing gowns and millinery were shown, and Miss Keller emphasised the simplicity and economy of the art of millinery.

Many students were prepared for the dress-making trade, and were instructed in the cutting of patterns to stock size, and in other professional technicalities.

Fig 23 *Irish Times* write-up by Barbara Dixon of the first Fashion Parade, January 25th, 1940

WAR

The outbreak of war in 1939 made a dramatic but temporary change to the School. In England, everyone joined the forces and the British Institute of Fashion closed down. In Dublin, students began to leave the Academy due to the uncertainty of the situation. Elsie Prigge, Pauline's teacher and friend also had to leave and joined the forces as she was English. Pauline set about training another teacher to take her place -

'things were bleak for a few months, then all at once, people realised that they had to live with a new situation and back they came.'

During the war, clothing, footwear and fabrics were all rationed and coupons were used. England had supplied most of Ireland's fabrics. However, Irish tweeds were available. In England, special clothing for the Army, Air Force and Navy took priority. Overalls and trousers also had to be made for the new workforce of women in the Factories. The students worked harder than ever to design and make garments from the little resources they had. It was a challenge to make a garment from as little fabric as possible. Trimmings then became the essence of transforming a neat dress into something special. During these years fashion took a back seat. The emphasis was on making garments which coordinated and making sure they were 'tonally correct'. Detachable Pique collars were also made as they could easily change the look of a dress. They also meant that one did not have to wash an entire wool dress if the collar became soiled, as there were no Dry Cleaners then. Dressmaking from the commercial pattern was not done and more students came to the Academy to learn how to make their own patterns as the commercial ones used too much fabric. Students often resorted to remaking last year's dresses. One woman made a suit from an evening jacket which belonged to her deceased husband who had been a Sea Captain and whose ship had been torpedoed.

Without central heating, the seasons in relation to clothing were more clearly defined, for example, a summer coat was made in a light weight wool in a light colour, while a heavy wool coat would have been made for winter in a dark colour. One built one's wardrobe around the coat, matching colours, tones and shades. Colours changed each season and one would have felt badly dressed in

last years colours. Accessories were important and included gloves, hats and scarves. Shoes changed from 'Charleston' patent sandals to elegant 6 inch heels with fine pointed toes.

Lingerie and nightwear were very important, especially for the obligatory 'Trousseau' which usually consisted of French knickers, bias cut slips, night dresses and negligees.

Cruising, which was the vogue from 1930 - 40, demanded that one should have at least 12 evening outfits for 14 nights. Sun dresses were still fairly covered up but swim suits were good for sunbathing, a wrap being always part of the gear.

In order to keep to this strict code, it was an asset to be able to make ones own clothes and to save pounds.

In the 1960's Mary Quant was to dash all these ideas about matching colours by bringing out her clashing Ginger Group Collection.

COMBINING FAMILY AND WORK

Pauline married Neil Clotworthy in 1940 (fig 24.). They had met in London where he had been working with an Engineering Firm. Although she had been aware of the Clotworthy brothers through her brother Tony Keller, who played in a Dance Band with Gary Clotworthy at each others houses, it was not until London that she met Neil. He was tall, dark, handsome and very ambitious. In the 'Emergency', Neil decided to join the Irish Army. This made it necessary for them to live near the Curragh, Co. Kildare and they found a tiny cottage in a small laneway off the main street in Newbridge. They spent a couple of happy years here. Neil cycled to the Curragh Military camp every day and Pauline caught the Cork bus to Dublin every second day to work in the Academy. They then moved into a modern semi-detached house in the town of Kildare. It was easier to maintain the new house and the bus was nearer.

Life settled down and then the arrival of her first child, Suzanne, changed things again. This was a difficult time in an era where it was unheard of for a woman to run her own business and have a family. If a woman married and had a family she was expected to stop working and Pauline was not going to do this.

When Pauline was studying in London and decided to open her own school of fashion she had been courted by an Englishman whom she had met on a cruise. He proposed to her in London but she was not sure. He then came over to Ireland to her home in Glathule Lodge, Glenageary with the engagement ring. She accepted for a week but thinking of the consequences to her future career she then turned him down, to the horror of her family. Coming from a wealthy and professional background, he was considered highly suitable but Pauline knew that he would not have permitted her to pursue a career and her life would revolve around entertaining and rearing a family.

Once the first child came she could not attend the Academy and decided to train someone to assist her and stand in when she could not be there. Then to her joy, Elsie left the forces and came back to Dublin.

After the war, Pauline and Neil moved to Dublin which was a great relief to her.



Fig 24 Photo of Pauline and Neil's Wedding, Dunlaoghaire Methodist Church, 1940. She wore a navy dress with suit jacket, trimmed with white lace applied on the collar and cuffs

She employed a succession of Country girls to help care for the children. The girls were meticulously trained in by her and would have been about 17 years of age. They usually refused to do the washing of clothes, so Pauline did this before going to work in the mornings, without a washing machine of course. Once the girls were trained in they often left for higher wages to England. When Jennifer and then Robert were born, a nanny, called Nuala was engaged to walk the children in the afternoons and to help with homework, while Pauline worked in the Academy. Nuala was to become a lifelong friend of the family.

POST WAR GROWTH AND EXPANSION

When the war was over in 1945, Dior brought in his 'New Look'. It was the flowing feminine look that every woman wanted, having lived in austerity for so long.

'It was like a kiss of life to the rag trade and indeed to every woman in the world.'

This had repercussions on the School as the 'New Look' required endless fabric and for most women to be able to afford it meant having to learn to make it themselves. Soon number 6, St. Stephen's Green was bursting at the seams.

Pauline began to look for new premises and found out that a large Book Shop, had moved from South Frederick Street.

'It was strange wandering around about the empty rooms where once I had gone to choose Beatrix Potter books, and to think perhaps this could be mine. It was fascinating to me and each room opened into the next, with three steps down from the first and back room into the other two.'

She took the premises and the School prepared itself for further growth.

In the 1950's the number 17-18 South Frederick Street premises (figs. 25 & 26.) once again became too crowded so extra rooms were acquired across the road which were formerly owned by Irene Gilbert, the leading Couture Designer at that time. Pauline decided to turn one of these rooms into their new sewing room as there was now a demand for better and more modern machinery, so she bought a fleet of new Swiss Berninas and a Pfaffe industrial machine. (figs. 27 & 28.).

Extra premises were something that they were always looking for as these were boom years for dress design and dressmaking. Other annexes were located in Kildare Street and Leeson Street. They were always rented and never bought.

I interviewed Margaret Stringer (Peggy Keller) on 15/2/96 over the phone. After Elsie Prigge, she became teacher and joint Principal from 1946-1951 and talked of the era as one of glamour and style-

'Grace Kelly and Audrey Hepburn were the role models. Everyone wanted to look like them and to have the new and exciting Dior look. The only way for many women to have this was to make it.'



Fig 25 Photo taken on the steps of 17 South Frederick Street, Kay O'Brien
now Mrs O'Riordan, designer and owner of Rainbow Fashions, 1956



Fig 26 Photo of classroom on the first floor of 17 South Frederick Street



A VIEW OF THE NEWLY EQUIPPED SEWING ROOM

Figs 27 - 28 Photos of the newly equipped sewing rooms which were in the brochure



A VIEW OF THE NEWLY EQUIPPED SEWING ROOM

Clothing was generally expensive to buy as there were no chain stores. Pimms of Georges Street and Richard Alan, Arnotts, Clerys and Brown Thomas all stocked the more expensive garments. Therefore there was a big demand for dressmaking and dress design. Many graduates at that time started up their own dressmaking businesses as the demand was high for custom made clothes, especially evening wear for 'Dress Dances' held in fashionable venues such as the Gresham Hotel, The Royal Hibernian Hotel and The Metropole Ballroom. These were frequent events and one would rarely wear the same dress twice.

Pauline told me that Peggy had been a most talented student, dedicated to style and detailed work. As well as being very glamorous, one could easily find her up a ladder giving a wall a touch of paint. During these years she met Tony Keller, Pauline's brother, a Solicitor, whom she later married. After their marriage, she left but continued for 30 years as one of the examiners. She therefore remembers many of the students who presented their work throughout the years.

Kathleen Kenny then became head tutor for three years, from 1951-1954 until she married a diplomat and left.

Aine Lawler was Head Teacher for one year in 1954. I spoke with her on the 13.2.96. She had trained at the Academy in 1949 and when she graduated was offered work with two designers, Schiaparelli and John Cavanagh. She chose to work with John Cavanagh in London as he was Couture Designer for the Royals. This was 1952/53, the year of the Coronation, when there was a big demand for couture garments. She worked in the work rooms and was also a 'Vendeuse' which gave her the opportunity of meeting clients of some notoriety. She recalls Charlie Chaplin and his wife coming to the Salon. When she returned to Dublin she worked for Sybil Connolly and Irene Gilbert as well as for C.M.T, producing for Colettes on Georges Street. She then became joint Principal at the Grafton Academy where she remained for a year before deciding to start her own label. Her design business thrived, specialising in evening wear, wedding and maternity wear. Brown Thomas and Switzers stocked her designs. (Fig 29.). Aine feels that

'Neill Mulcahy, Ib Jorgensen, Clodagh Phibbs and herself were a new breed in fashion in Ireland. Without these designers, who were trained at the Academy, fashion in Ireland would not have been as developed as it is today.'



Dublin's rising young fashion designer Aine Lawlor has chalked up a fashion "first" with a special show for Aer Lingus hostesses at Dublin Airport. After the busiest summer in the history of the airline the air girls' thoughts turn naturally to winter parties and Aine engaged top Dublin models to show her sparkling evening gowns at the airport. Here, Yvonne Barry models an evening dress in green lace at the show. The gown is mounted on satin with tiny moulded bodice and trimmed with organza flowers.

Fig 29

Photo of seamless lace evening gown in moss green by Aine Lawlor, shown to an audience of air hostesses

Fashion had now become competitive and exciting in Dublin.

During the 1950's a huge effort was made by the Permanent Exhibition of Irish Manufacturers, in number 3 St. Stephen's Green, to boost the Irish Fashion Trade and the use of Irish fabrics. The committee was called the N.A.I.D.A (National Agricultural and Industrial Development Association). Pauline was a member of this group and in 1954 the Chairman offered her the position of Secretaryship, however she turned it down as she had the Academy and family to run, (fig 30.). (Appendix 5.).

Every year they would hold National Fashion Parades, featuring exclusively Irish materials and accessories.

'The object of the Fashion Parade is to demonstrate the suitability and in most cases, the superiority of Irish materials in every sphere of fashion.' (Appendix 6).

A cross section of people entered, clothes by private individuals, manufacturers and shops catering for both the high and medium market brackets. The show was judged by international designers such as Schiaparelli, Digby Morton, John Cavanagh and Michael of Carlos Place. (Appendix. 7.).

In 1954 Nicholas O'Dwyer and Michael were judging the show, which was held in the Gresham Hotel, and presented prizes to three past and present students of the Grafton Academy. (Fig. 31.). Neilli Mulcahy, a graduate of the Academy, was at this time an established designer and won a prize for evening wear. She had worked under Jacques Fath in Paris. Later, she became a guest judge for the Grafton Academy Fashion Shows. She is now one of the external examiners for the Academy. (fig 32).

Ib Jorgensen, who had just finished at the Academy, won two prizes for a coat and an evening gown. Seventeen year old Rosemary Smith, a student, won a third prize for an H-line evening gown made from a yard and a half of bawneen and four yards of emerald taffeta. After graduating she designed for a firm in wholesale clothing manufacturing and later to everyone's surprise became a racing driver. (Fig 33.).

Leonora Curry told me that Michael told the audience at a N.A.I.D.A Fashion Parade how 'there is more to fashion than porridge tweed suits and Cairngorm



3 Back Row
 Left to Right. Mrs. Tierney, Mrs. Hooper, Mrs. Delaney, Mrs. McEvoy,
 Mrs. Cosgrave, Mrs. Clowduthy, Mrs. O'Gorman-Quinn
 Mrs. Clarkin, Miss Owens.
 Left to Right. Front Row. Mrs. James O'Donnell, Mrs. O'Neil, Mrs. Rutledge, Mrs. Fiehan,
 Mrs. O'Connor.

Fig 30

Photo of N.A.I.D.A. members, 1950

Sketch below was done by me at the fashion show
 27th March 1954. Irish Times
 4 + I sent it, on an envelope to the Irish Times!

Leonora Curry reports from London

MEN'S CLOTHES INFLUENCED BY WOMEN'S FASHIONS?

AN outright silly remark on the face of it would be that men and women's clothes often follow the same fashion influences. But the latest news from Paris is that the sailor collar influence on women's fashion has already had an effect on sports shirts for MEN. Not as sailor collars, of course, but as navy blue bands used across the necks of cotton pullovers for wear without a shirt.

We are told that the necklines of these masculine shirts will be high, wide ovals, bordered by navy, which rest against the collarbone, or else shaped into a shallow square in true naval fashion and used on horizontally striped jerseys.

This tit-bit of masculine fashion news somewhat proves the theory, and if yours are masculine eyes which are reading this, permit us to remind you that in the 15th century lords and ladies both wore garments akin to long linen night shirts—the only difference was that the male showed a little more leg than his lady.

By substituting a simple linen collar for the frivolities of the ruff, it is not Oliver Cromwell who



An impression of Michael, the London dress designer, who judged the N.A.I.D.A. show this week.

However, there is always the conservative and discerning customer to whom there is no substitute for wool, and somehow men's overcoats are rarely presented in anything but wool, unless they are raincoats.

introduction, are no longer three seasonal affairs, for they tailor cotton with the same authoritative skill as they put into superfine worsted and Venetians or gossamer fine crêpe wool, often used for dresses and jacket ensembles. Though there are the fashionable coffee brown shades and blues, spiced with white, this collection of spring and summer clothes is certainly "in the pink." There are suits and coats in pearly, wild rose shades, and even if the garment is in another colour, the pink theme like as not is continued as a rosy flash of lining.

As we began, so shall we end by saying that men's and women's fashions do overlap in as much as there continues to be greater numbers of single breasted styles than double-breasted and, as the Chester Barrie stylist for men said, when we asked, men will also wear colour when it is presented with taste.

ARIS

Fig 31

Illustration of 'Michael' by Pauline, during the week of the N.A.I.D.A. fashion parade, *Irish Times*, 27th March, 1954



Fig 32 Photo Neilli Mulchahy (pictured right) presenting a student with the
Dublin Woollen Co. Perpetual Rose Bowl

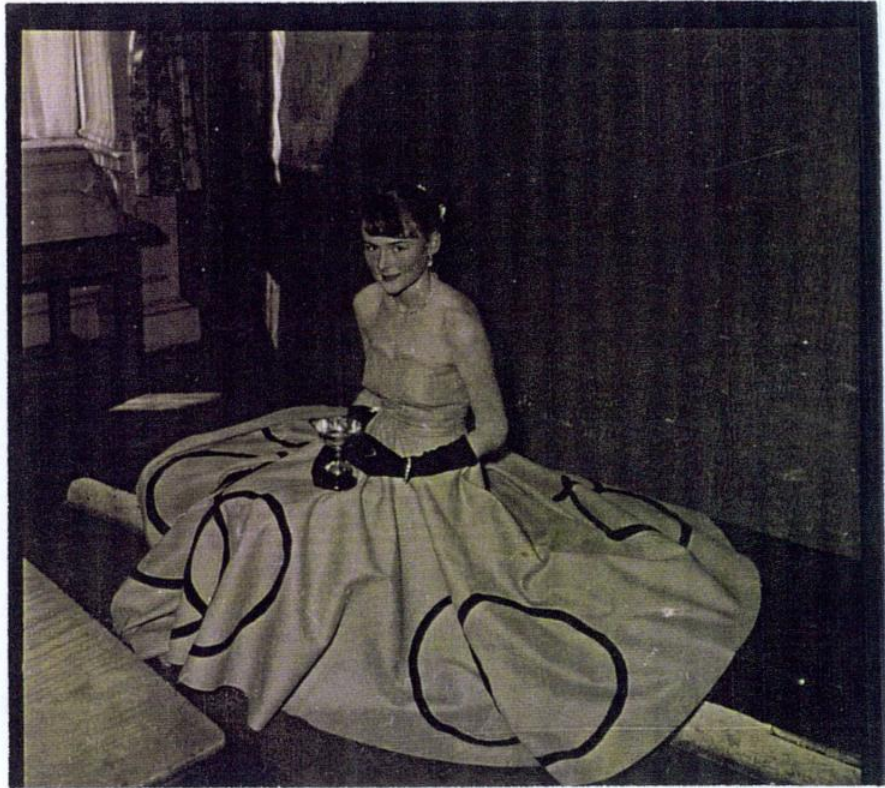


Fig 33

Photo Rosemary Smith at the Grafton Academy Fashion Show in a pink strapless evening dress made of 'fright' pink felt appliqued with black hoops, 8th April, 1954

brooches'. Also a private view was that the Irish were great with words but they were not a visual race.

The year before, an opinion was sounded that

'the time had come when "to be Irish" is not enough. We are now up against International competition and although many of our fashion makers stand up well, there are still some who cannot. To these people the "buy Irish" slogan has been a barrier to which they may happily shelter, without making progress.' (*Irish Times*, April, 23rd, 1953)

The opinions were varied but the Academy was producing the winners.

The Academy moved from 17/18 South Frederick Street in 1981 and is now located in 6 Herbert Place, Dublin 2, with an additional annexe in No 13 Herbert Place. There are approximately 60 day students in the full-time Diploma course which takes two and a half years to complete. Other students, perhaps already workers in the industry and who want to further their skills, or those who want a change of career, attend in the evenings.

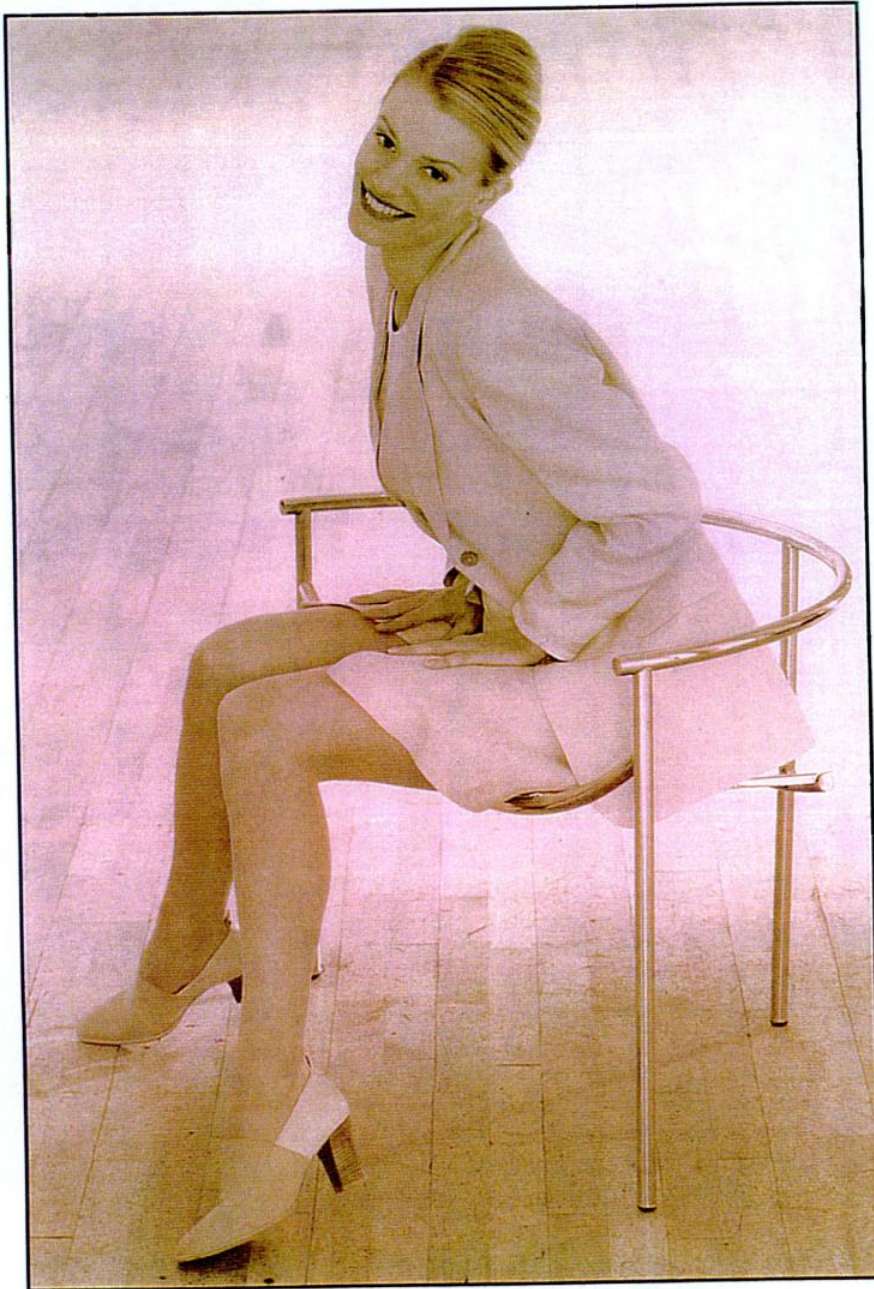
There is a team of five full-time teachers, 2 part-time art teachers with additional teachers for the night classes.

The examinations are run by the Grafton Academy, with a board of examiners, one being Alan Cannon-Jones, a lecturer in the London School of Fashion. There are four major examinations in two parts, i.e garment assembly and design and pattern cutting.

THE CONTRIBUTION OF THE ACADEMY ASSESSED THROUGH INTERVIEWS AND OPINIONS OF GRADUATES.

I have interviewed a diverse group of people who trained at the Grafton Academy of Dress Designing to assess the contribution the Academy has made in Ireland remembering it was the first establishment of its kind in the Country.

Looking at the different areas past students have gone into, the interviews concentrated on their views of the Academy, how the designers started up, the garments they make, their wide range of markets, their domestic and export markets, their influence on the general public and the numbers of people that they keep employed.



LOUISE KENNEDY

Fig 34 Louise Kennedy Brochure, Spring/Summer 1996

LOUISE KENNEDY: DRESSING THE PRESIDENT

Louise Kennedy who I interviewed on the 25/1/96 in her office, 22 South William Street.

Louise is known for her luxurious and superbly tailored clothes (fig 34) which are sensitive to the changing moods, yet carry their own distinctive hallmark. She has won numerous awards, among them, suit designer of the Year, suit and coat designer, overall winner of the Late Late Show Fashion Awards and the Satzenbrau Designer of the Year Award.

She now manufactures for both the home and export markets and supplies many of the most fashionable shops in Dublin including Brown Thomas, Kilkenny Design, and the Design Centre. Louise believes strongly in not saturating the Irish market. She dresses some of the most wealthy and professional Irish women. One of the most public figures she dresses is Mary Robinson. Louise is the President's favourite designer, she buys off the peg and also has garments custom made for special occasions. For the President's inauguration, Louise designed an elegant suit with softly structured jacket in vivid amethyst purple silk over a tapered skirt in black silk. (fig. 35.). For the evening reception, it was another past student, Robert Jacob who designed a glamorous black suit. Both these designers agreed that

'President Robinson would become the Country's First Lady of Fashion and has the opportunity of making an impact on the struggling industry abroad'

(Evening Press, Dec 3rd, 1990).

Louise has a loyal following and exports to the UK, USA, Japan, the Middle East, South Africa, and Europe.

In 1980 Louise attended the College of Marketing and Design for a general one year course. She then applied to the Grafton Academy and NCAD. She knew people in both colleges and spoke to them about the courses.

'I went to the Academy at that stage because I knew I wanted to specialise in fashion. The Academy was very specialised and gave you a great understanding of pattern making'.

She attended in 1981 and she reminded me that at that time there was a huge waiting list for entrance.

THE IRISH TIMES

60p sterling area

DUBLIN, TUESDAY, DECEMBER 4, 1990

No. 41,850 CITY

Open Presidency promised

Robinson receives seal of office

By Renagh Holohan

A PRESIDENCY of "justice, peace and love" was how President Mary Robinson described her aim for her seven-year term when she was sworn in yesterday as the country's seventh President at the inauguration ceremony in St. Patrick's Hall at Dublin Castle.

Members of the Government, led by the Taoiseach, Mr. Haughey, and the Council of State surrounded her as she made the Declaration of Office, undertaking to maintain the Constitution of Ireland and uphold its laws.

President Robinson is the first woman to hold the highest office in the land and the youngest since the first President Douglas Hyde, who was inaugurated in 1938. She and her family, her husband, Nicholas, and three children, moved into Áras an Uachtaráin yesterday as she succeeded former President Hillery, who is retiring from public life.

Yesterday's inauguration ceremony in Dublin Castle was attended by members of both houses of the Oireachtas, members of local authorities, the judiciary, MEPs, some Northern politicians, the diplomatic corps, representatives of the Churches, her family and personal friends.

Her first official function was to host a lunch at Áras an Uachtaráin for the Government and the Council of State, and last night she attended a reception given by the Taoiseach in her honour at the State Apartments at the castle.

The ceremony started with prayers and gospel readings led by Church leaders of all the main religions. The Declaration of Office was read by the Chief Justice, Mr. Justice Thomas Finlay, and repeated and then signed by the new President.

The moment was marked by a celebratory fanfare from the Army No. 1 Band, positioned in the gallery above the dais in St. Patrick's Hall, by the Presidential Standard being hoisted on the



President Mary Robinson, as supreme commander of the Defence Forces, accompanied by officers-in-charge, Captain Tom Boyce, and her aide-de-camp, Colonel Patrick McNally, inspecting the Guard of Honour drawn from the 2nd Infantry Battalion at Cathal Brugha Barracks, at Dublin Castle yesterday. — (Photograph: Eric Luke)

MP, Mr. Ken Maginnis, and Mr. John A. Lee, leader of the

Inside

could send representatives for a at grassroots level. This is the that outside Ireland, she would get together of the extended Irish face of modern Ireland. like to contribute to the inter-

MONDAY, DECEMBER 3, 1990

**EVENING
PRESS**

Top Irish designers dress her elegant Excellency

By Carol Flynn.
AWARD-winning Irish designers Louise Kennedy and Robert Jacob have shared the most prestigious honour of the year — dressing the President for today's ceremonies.

The honour could catapult their careers into the glamorous circuit of globe-trotting and ambassadorial elegance as Mary Robinson comes in contact with the rich and influential abroad.

Louise was asked to create an outfit which reflected the significance and the importance of today's inauguration. She came up with an overall look of softly structured, refined modern elegance.

A long sophisticated tailored jacket was ideal for the President's simple understated style of dressing, with her only indulgence in flamboyance coming from the vivid colour of amethyst purple silk moiré.

The jacket featured a curved front with raised seam detail. Coordinated with an elegantly tapered skirt in black, moiré, President Robinson did the fashion industry proud today establishing a look of cool femininity along with precision dressing.

Robert Jacob, who had the honour of designing tonight's dress, is a young 27-year-old former dental student. Only two weeks ago

the EVENING PRESS featured his sophisticated designs on our fashion pages. Mauritius-born Robert came to Ireland to study but soon found he preferred pulling thread to pulling teeth and went to study in the Grafton Academy design school.

Robert agrees with Louise that President Robinson will become the country's First Lady of Fashion and has the opportunity of making an impact for the struggling industry abroad.

President Robinson's suit for tonight's lavish State banquet following her inauguration is a glamorous black two-piece. Jacob's speciality in Fortuny pleating has been used to good effect on the tail, slim President. The black jacket is fitted, with soft folds of fabric gathered at the sides and a special feature is a rich clasp at the front. The jacket is panelled and the suit is complemented with a white silk blouse.



Louise Kennedy
PAST STUDENT 6-11

[Vol. 43] (49th Week) (No. 278)

Price 40p



NEW PRESIDENT INAUGURATED IN STYLE

'This was the wonderful thing about the Academy, when somebody graduated, there was another place available.'

She had gone to New York for the summer and heard in August that she had been accepted.

'From a young age, I always wanted to work in fashion and I had a big interest in the whole retail side, not just the concept side of things-'

Louise's parents worked in retail in County Tipperary. This background was of considerable help to her, as was the help of Eddie Shanahan (who now runs the model Agency called 'The Agency') who encouraged many designers at that time. In her opinion, although it might have been helpful to have had more access to industrial machines, placements and some lectures on business, the course was focused on the technical side which gave her a sound knowledge of designing, pattern cutting and making of garments. She remembers her teachers, Jenny Clotworthy for pattern cutting and Carol Noble, the Art teacher. She loved the drawing and found it tremendously interesting. She never worked for any other Companies or designers except for her parents in retail, but on her first collection worked directly with manufacturers.

'They taught me sometimes that there were easier methods around for production but it was very easy for me to work with them because I could relate to them.'

As I spoke to Louise, she recalled fond memories of the School, fellow students and teachers.

BELLVILLE SASSOON LORCAN MULLANY: DRESSING THE ROYALS

Lorcan Mullany, whom I interviewed on the 30/1/96 over the phone, is a Director of the famous couture house of Bellville Sassoon Lorcan Mullany Label in London. Born in Bansha Co. Tipperary from a farming background, Lorcan's father had great plans for his only son to follow in his footsteps of becoming a farmer but as Lorcan says

'It was never for me. My father thought, and still often thinks I'm coming back to the farm. My mother had a Draper's shop in Bansha and I was very interested in clothes. I'd visit my mother's shop all the time and go up to Dublin with her on buying trips. She stocked mens and ladies wear and shoes.

Although I always knew that I wanted to be a designer, I had made a deal with my father that I would go to Agricultural College for a year, which I did in Co. Limerick. I really disliked it and that year made up my mind that I would like to be a designer so I went straight to the Grafton Academy

I was completely hopeless at School and always bottom of the class. However once I started the Academy I really found myself. For the first time, I was top of the class. I had a great need and will for success.'

The first taste of success he achieved by winning the Grafton Academy perpetual trophy in 1972 for the most promising 'Young Designer of the Future', awarded by Pauline Clotworthy. She told me how he was always very quietly determined in his manner and work. (fig. 36.).

He also won a joint prize with Philip Mullally. It was a new and exciting award given by the International Wool Secretariat. This was a working trip to Paris, with visits arranged to the couture houses of Dior and Patou. (fig 37.), (Appendix 8)

An article in *The Irish Press*, May 17th 1972 headed, 'The Young Designers' states,

'The prize has been awarded by the IWS as a tribute to the work being done by the Grafton Academy whose Director, Mrs. Pauline Clotworthy has been responsible for giving Ireland such internationally known designers as Ib Jorgensen, Clodagh and Matt O'Donoghue.'

Pauline had brought some of her students work over to St. Martins, College.



Fig 36 Photo of Lorcan Mullany (pictured left) holding the Grafton Academy Perpetual Trophy for 'Young Designer of the Future', with Philip Mullally, 1972



LORCAN MULLANY: Aged 18, won the Grafton Academy Perpetual Trophy for the best overall student. He has now completed his two year study period with the Academy and intends going to France to work under a designer there.



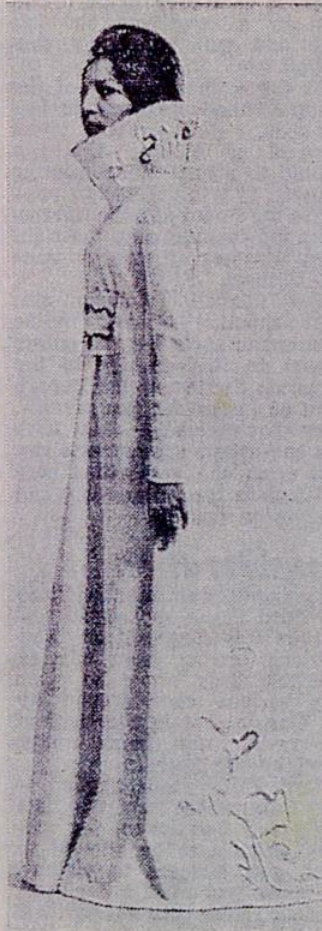
PHILIP MULLALLY: Aged 20, has studied at the Academy for six months. Has a further year to go before qualifying. He has studied Advanced Art in the U.K. before returning to Ireland. After finishing he intends going abroad for some years, probably to Germany, to study commercial designing, but hopes to return to Ireland to work with Irish industry.

The Young Designers

THIS YEAR, for the first time, at the annual prize-giving of the Grafton Academy of Dress Design, a new exciting prize was introduced by the International Wool Secretariat. This is a working holiday for seven days in Paris and this year has been shared by two students—Lorcan Mullany and Philip Mullally.

They will fly to Paris in late September and visits have been arranged to the Couture Houses of Dior and Patou.

The prize has been awarded by the I.W.S. as a tribute to the work being done by the Grafton Academy, whose director, Mrs. Pauline Clotworthy, has been responsible for giving Ireland such internationally known designers as Ib Jorgensen, Clodagh and Matt O'Donoghue.



Evening/Wedding dress in fine white hainin. The front is held by a wide belt, and back falling to a slight train. Huge face-framing collar, belt and back of train features random embroidery in pure new wool, in olive green and curry.—Lorcan Mullany.



Casual wear for fun occasions in pure new wool. Gossamer tweed in red, yellow and black. The trousers, three tiered, in the three shades, with midriff—revealing tight blouse in yellow, topped by a red bolero in the same material.—Philip Mullally.

Fig 37 Lorcan Mullany and Philip Mullally win a working trip to Paris, awarded by the International Wool Secretariat. *Irish Press*, 17th May, 1972

Lorcan was offered direct entry to their fashion course. However

'I turned it down as I was having a great time in Dublin and I was really happy with the courses and the people in the Academy so I stayed with it.

Perhaps I should have gone? It would have made it easier to break into the London market after college. However I managed fine without it. I don't regret it.

I think I was always going to leave the country, for the bright lights. I always wanted to work on an international scale. London at that time was the fashion capital where buyers came. I would like to think I would have been working in the same market if I had stayed in Ireland except it would have been a lot harder. Paul Costelloe has to work really hard, he works from Ireland but he does it well.'

Lorcan remembers Yvonne Donnelly in his class who later with Ann Barnes, another graduate, formed a partnership to create their thriving Childrens Wear manufacturing operation Oz Kiddies.

After graduating from the Academy Lorcan went immediately to London. He worked as an assistant designer to the prestigious Hardy Amies and for Bill Gibb. They were 'really hot at that time'.

In 1975 he spent a year in Bombay, India, working on mass production with Ronald Joyce. Meanwhile he was designing his own collection of evening wear, gradually working fewer days and spending more time on his own work. The collection sold immediately to Harrods and then to every major store world-wide and became really big.

'Then I made for the Royals, along with private clients. I always wanted my own business. I was never interested in publicity, just in selling the garments.

Then one of my backers died and I didn't know whether to continue, I then joined up with David Sassoon whom I knew and merged the Company to "Lorcan Mullany Bellville Sassoon" and the market became even wider' (fig. 38).

We have our private clients, ready to wear off the peg collections and also have patent patterns which we sell in Vogue. Prices average at about £1,000 for a couture cocktail dress, £2,000 for ball gowns, and £500 to £1,000 for ready to wear.

We have been working together for eight years and have been nominated four times for the "Glamour Award".'

Lorcan feels that the Irish are an artistic race and the Academy was there to help that along. "I don't know what I would have done without it'.

TIPPERARY FARMER'S SON DRESSES THE ROYALS

Lorcan Mullany's list of clients is also a list of the major royal families — the Princess of Wales, the Duchess of York, Princess Alexandra, the Queen of Greece, the Queen of Jordan as well as

"The Duchess of York isn't interested in clothes at all."
Designer Lorcan Mullany tells
NELL
STEWART-
LIBERTY.

32



members of the jet set including Jerry Hall, Marie Helvin, Blaine Trump, Faye Dunaway — the list is endless.

Tipperary-born Lorcan is a director of the famous couture house of Bellville Sassoon, now called Bellville Sasson Lorcan Mullany, which he joined in 1987, and he and David Sassoon design the twice yearly collections of dazzling ballgowns, cocktail dresses and daywear. A couture cocktail dress costs about £1,000 and a ballgown around the £2,000 mark depending on the fabric, and ready to wear cocktail dresses are from £500-£1,000. The Princess of Wales and the Queen of Greece both bought the same dress from Bellville Sassoon Lorcan Mullany, but Lorcan says even in their own price bracket (which for couture is not hugely expensive) there are often women wearing identical dresses at parties. "Especially in America," says Lorcan Mullany. "We sell a lot of clothes in America, but it's to a small circle of people, and those people do appear in the same dresses.

There isn't much choice in the States in our price bracket, so the same people go to the same designers, and say there are eight best dresses in each collection, most people buy those same eight dresses. A dress designed by me would be worn maybe three or four times, then it just dies, which means you've got to constantly keep designing. The only thing is, when you have designed a really good dress you know it's only going to last a short time. The

Fig 38

Lorcan Mullany Bellville Sassoon, *Social and Personal*, 1994

SHARON HOEY: BRIDAL WEAR

I interviewed Sharon Hoey on the 30/1/96 at her showroom Upper Mount Street. (figs 39 -40.)

She sells both at home and abroad. Her export market is 20% selling to England, Scotland, Belgium, France and Holland, with plans to export to New York and Japan. She finds that what sells well in Dublin does not necessarily sell well in Cork. Different styles sell in different locations and countries.

At sixteen Sharon left school and was given a place in psychology in U.C.D which she decided to turn down. At a careers Exhibition in the R.D.S she discovered the Grafton Academy.

'I had always been good at art and as a child I used to draw dresses for dolls but I had never made anything. I spoke to Mrs Clotworthy and Suzanne Marr. They advised me to apply with portfolio which I did.'

She admits that when she first went to the Academy

'I knew nothing at first and they taught me everything. I found everything worthwhile, particularly the sewing side of things as I didn't have a clue. It was like a revelation. I still use my old blocks even though they needed a few changes over the years.'

Josephine Keaveney taught garment assembly,

'She was absolutely marvellous and taught me everything I know. She had worked for Ib Jorgensen for many years. Because of her I know what real couture is but I would never call myself couture as we just couldn't use the methods'.

Looking back over the course her criticism of it would be that there was not perhaps enough emphasis on art or business studies. However, having said that she remembers Mildred Cullivan who was one of her drawing teachers, to whom she related well, thus gaining great inspiration - 'she really drew the work out of you.'

Sharon then went to the N.C.A.D, stayed there for two months but returned to the Grafton Academy for the pattern cutting. Sharon told me about some of the people who were class mates in the Academy - Maria Von Engelbrechten who had her own label for a time, but gave it up and is now designing for 'Nike' in Hong Kong. Emer Gibson, another fellow student, sent her portfolio to Milan and



● THIS PAGE: Lydia – Gold and Ivory Jacquard organza sheaty dress – three layers worn as one dress. All 100% pure silk designed and made to order from Sharon Hoey, 19 Upper Mount Street, Dublin Tel: (01) 676 2772. Menswear by Blacktie, Dublin.

● OPPOSITE PAGE: Ivory Silk dupion dress with chiffon overskirts and chiffon sleeves. Headdress made to order. Design and made to order by Marion Gale, 8 The Mall, Donnybrook, Dublin, Tel: (01) 269 7467

SHARON HOEY

Voted 1995 Bridal Designer of the Year



19 Upper Mount Street, Dublin 2. Tel 01 676 2772

Opening Hours Mon-Fri: 10.00 – 5.00 Sat: 10.00 – 4.00

No appointment necessary

worked with Kritzia, she then worked for Stefanel and she now sources for textile Companies in the USA. Sally O'Sullivan another class mate, she recalls, after graduating went on to New York and did Fashion Journalism. They all went into fashion in different fields.

'I was very lucky. I left the Academy on a Friday and walked into a job on the following Monday'. She was working as sole designer for John Hegarty. This was the first time the Company had had a full-time designer. She was designing a co-ordinates range which turned out to be a great success. 'I just went in there and it never occurred to me that I couldn't do it.'

In 1988 she set up her own business. She did not have too many difficulties and was confident. It was all trial and error. I now have a Management Consultant and would buy in skills I need. In an *Evening Herald* article March 94, 'Designers to cut their own cloth', Sharon gave her opinion on grant aid, saying that it bred a dependent mentality which leaves no place for 'imagination, initiative or self-confidence.'

Sharon says,

'I always ask the students I take on what they are now doing in the Academy. I would definitely support the Academy as a place to learn how to cut patterns and garment assembly. At first glance it seems sort of old fashioned and you kind of wonder about it, but the patterns are still the basis of everything that is still being made, regardless of style, its the pattern making and that's what it boils down It has to be a good school or it would not be still going.'

ANN STOKES: COSTUME IN FILM

Ann Stokes, whom I interviewed over the phone on the 6/2/96, is a freelance Wardrobe Assistant in the film industry. She attended the Academy in 1984 when her second child started school. She attended part-time in the mornings. It took her five years to complete between summer holidays and working freelance in the later years. 'The course was very flexible which worked very well for me. ... I had always sewn but did not know anything about pattern making.'

Ann did not plan on working in the film industry, it just happened. Through the Academy, a Choreographer from the Dublin City Ballet phoned looking for help to design and make for a production. She took this opportunity and then began to work on other productions gaining more experience. 'The Academy gave me a lot of confidence in my ability to work for people, whereas before I would have said no to the offer of work.'

Through word of mouth and the people she worked with in Theatre she joined SIPTU and moved into the film Industry. She has worked with designers such as Joan Bergen on *My Left Foot*, *In The Name Of The Father* and *The Field*. Ann told me there would not be many custom made garments for this type of film, but alterations would always be necessary. However the Welsh Designer John Bloomfield chooses to work on films such as *Water World* and *Space Truckers* (the latest film Ann was working on, not yet released) and the costumes in this type of film would be primarily custom made. (Section 35 means a percent of the films budget has to be spent on Irish made goods).

Ann is now a freelance Wardrobe Assistant and her job is to make sure the actors clothing is accurate to the designer's requirements on the set and to maintain visual continuity in each set by taking accurate photographs and notes.

'With the film business you do not only have to be good at your job, you have to have the stamina for long hours and to be able to work within a group. The Academy was a good training and led me into this direction.'

Many other past students have gone into this type of work. Ann Cave is the Head of the Wardrobe Department in the Abbey Theatre, Sheila Fahey and Wendy Ashe are just two who have busy lives working on a contract basis for film and there are several graduates with steady jobs in R.T.E wardrobe.

LIZA LOVELL: EMPLOYS 175 PEOPLE

I interviewed Victor Buckley on the 26/1/96 over the phone.

Mr. Buckley was a textile mechanic for a company in Inchicore. In 1956 he attended the evening classes at the Academy for 18 months with a view to starting up his own business. The classes were in South Frederick Street and he was taught by Janet Probert and Pauline Clotworthy.

'I was not interested in becoming a designer. I wanted to make a successful business and I started with £100 '.

The Company is now called Liza Lovell, employing 175 people. They specialise in blouses and have both their own label and also do contract work which is the bigger part and which they intend to expand. (fig. 41)

Recently retired as Chairman of the Irish Trade Board, Victor Buckley is at the moment writing a proposal for a syllabus intended as a guideline for colleges, as he feels that students in all the Irish fashion colleges, including the Grafton Academy are not exposed enough to up to date methods of commercial manufacturing and that 'the colleges don't fit the needs of the trade'. This statement must be understood in the context of an industrial manufacturer in relation to production methods. He suggests the colleges should include in their curriculum six months minimum work experience in manufacturing in conjunction with FAS or Forbairt. According to Suzanne Marr (current Principal) many of the graduates, interested in this field, avail of both FAS cutting and post graduate courses with work experience both at home and abroad. This link, she agrees between college and the industry is of vital importance to the students.

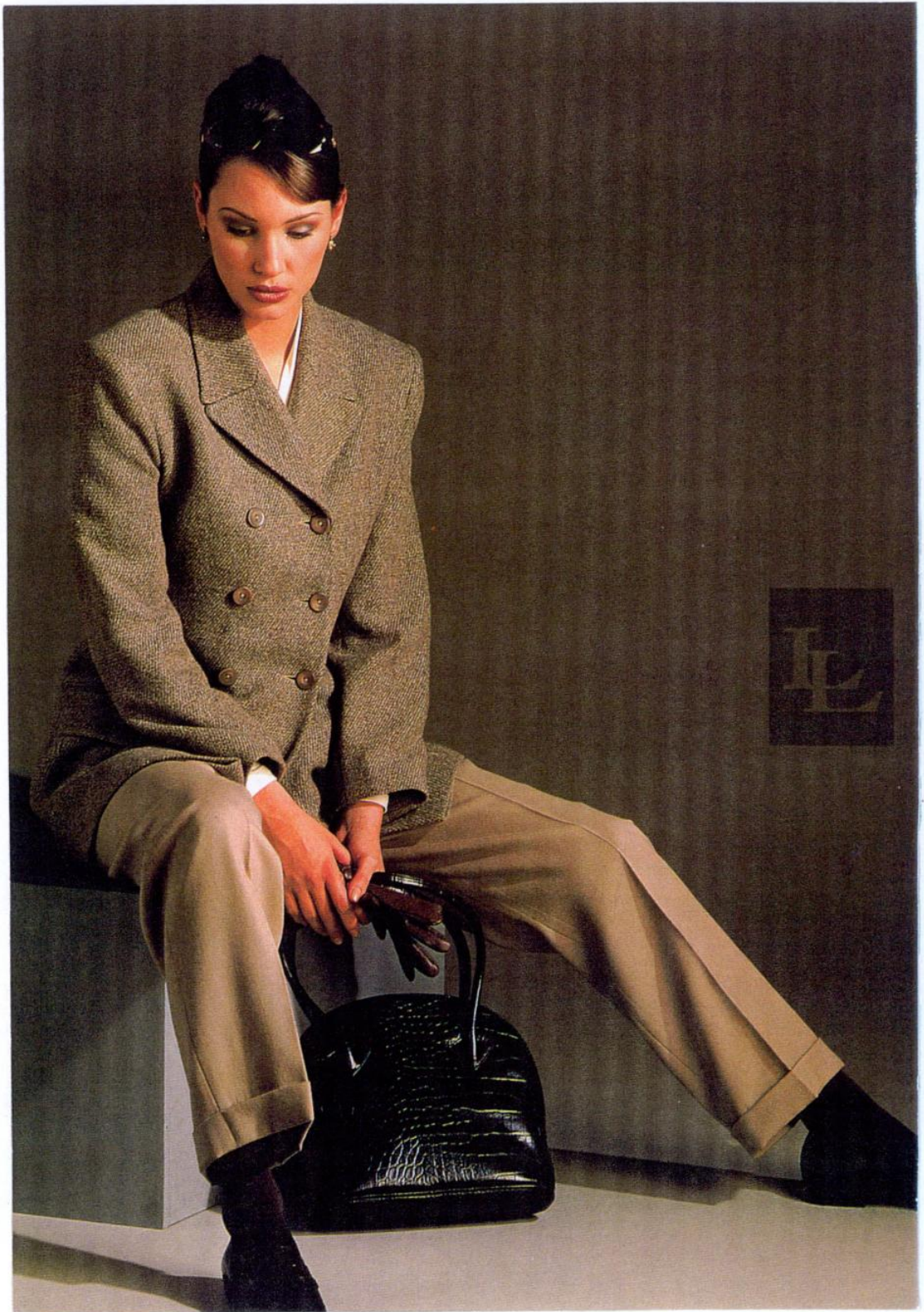


Fig 41 Lisa Lovell garment from Autumn/Winter 1996 brochure

BLOOMING CO AND ASSETS: MATERNITY AND OUT SIZES

I spoke to Barbara Connolly over the phone and sent her a questionnaire.

She attended the Academy from 1976 to 1978. Employing 70 people through wholesale, retail and manufacturing, she now has four shops catering for two markets, maternity wear and also for the woman with the fuller figure named, Blooming Company and Assets. (figs 42 - 43.). She sells wholesale to 40 outlets nationwide and also exports to Belgium and Britain. However, the Irish market is bigger.

Barbara has not always wanted to work in the fashion industry but from a young age was always creative, making dresses for dolls, mobiles and crafts of all sorts. 'The day I sat at a sewing machine I couldn't leave it alone - I suppose I was just like a child with a computer today'.

Jenny Clotworthy was her pattern cutting teacher. She had trained at the Grafton Academy, and the Katinka School of Fashion, London and later became the head teacher and director, resigning in 1994. Barbara said 'I loved the pattern cutting even though at first I felt technical drawing was nothing to do with design'. She got a shock when she first saw the large charts at the Academy and was instructed along with demonstration to copy notes, to construct the pattern and also make in miniature. 'I was totally shocked and felt I can't do this'. When she started the course she found it was far more technical than she had expected.

'However, after a number of weeks I realised how important the technical side of design was. I felt the step by step approach and the writing of the notes very good. At the time I thought it was a way of making the course longer.'

Her drawing teacher was Milli Cullivan - 'she set ones imagination free and was of course a wonderful illustrator herself'.

For sewing and garment assembly she had Josephine Keaveney. 'I had the great pleasure of having the best couture teacher around. I loved to watch her small white fingers glide along the seams with such speed and dexterity.'

When Barbara finished her training at the Academy, Jenny Clotworthy

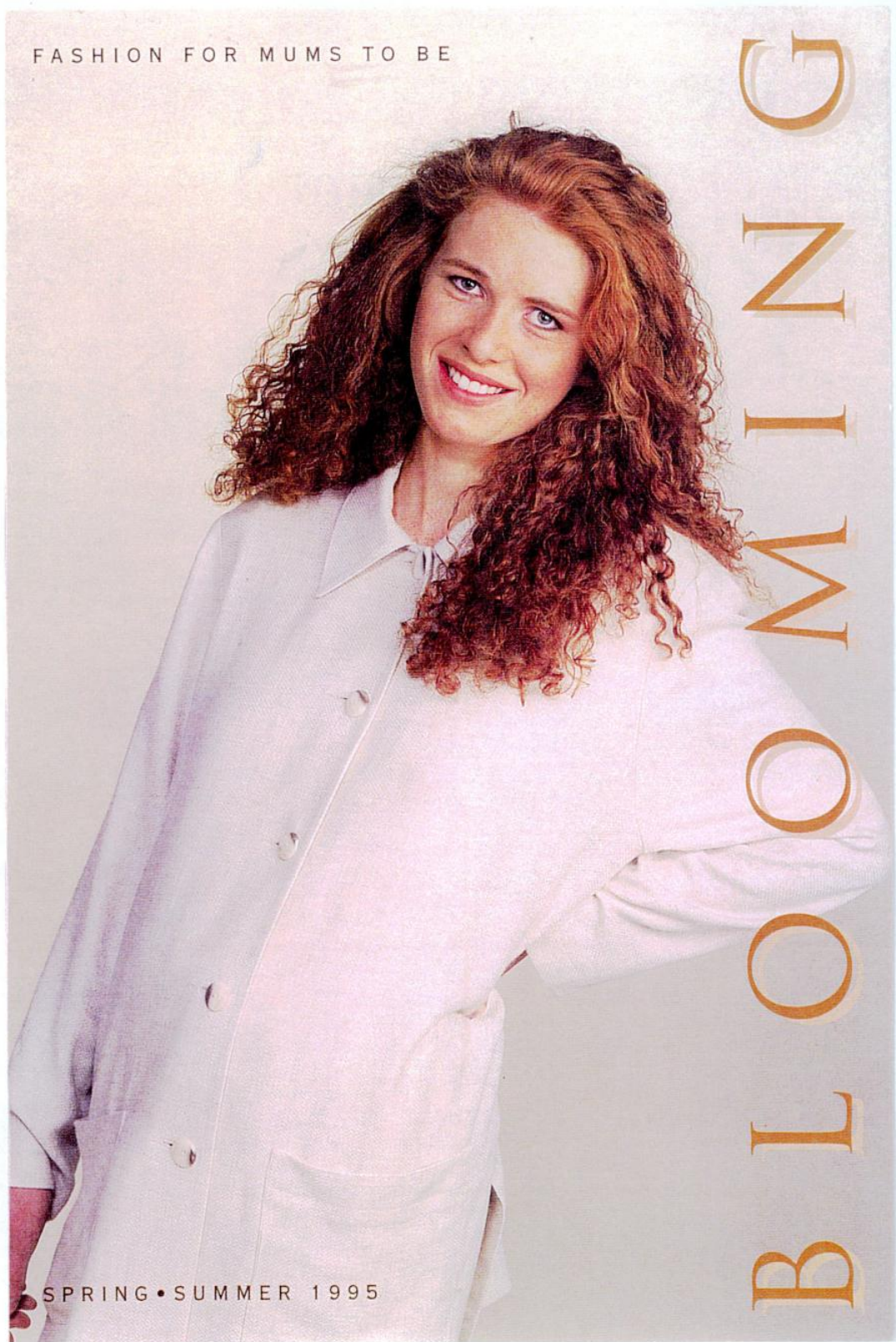


Fig 42 Blooming Co, maternity wear brouchure Spring/Summer 1995



Fig 43 Assets, outsizes brochure Autumn/Winter 1996

recommended her for a job with the company Michael Amber, which she went into immediately. After some time here she decided to start up her own business. She had two partners, one a Banker and the other a Graphic Artist.

Her opinion of the School is that,

'The standard is still high and it is very well recognised as a very good pattern cutting and technical course which is what most manufacturers want. A danger is that without this knowledge one is of no use in the trade'

She feels that the School pushed her in the direction where her talents lay.

She remembers that there was a broad cross section of the Community who attended the Grafton Academy in those days - some were from the Corps Diplomatic who used it as a

'Finishing School to sew lace on hankies etc., Some were "poor little rich kids" who loved clothes and Daddy was wised up and felt that the course would save him money in the long run. Then there was the hard core, about one third who worked hard and had real talent and made it. ... The students were fun people and so creative - Deirdre Grant and Paul Hughes were my great friends in College. It was wonderful being in town and the Baily, Grafton Street was on our doorstep.'

She remembers Murphy Sheehy in Castle Market, the fabric shop to which the students all flocked - and in fact they still do.

OZ KIDDIES: CHILDRENS WEAR

I spoke to Yvonne Donnelly on the 9/2/96 over the phone.

Yvonne and Ann Barns started their childrens wear business on a very small scale. 'If it had failed nobody would have noticed. However, it is now a very solid Company'. Yvonne designs the collections and Ann is more involved in the sales and running aspect. They supply Brown Thomas and outlets such as Cash's and also to Selfridges. (fig 44.).

Yvonne attended the Academy in 1970 to 1972. She began at the Academy by trying out the summer course and then she decided to continue full-time. She says, 'The teachers knew your limitations and strengths. They gave you a very sound grounding.'

During the time she was at the Academy she became friends with Lorcan Mullany, They sat together. She remembers how much they all admired his illustrations. Marian Gale who now specialises in Bridal Wear and has her own shop was also there. It was at the Academy that Yvonne met Ann Barns with whom she is now in partnership with in Oz Kiddies Clothing Company.

While at the College she knew she wanted to have her own company and her family had a business background. She felt that a student leaving College was fairly 'raw' - However you were given a good grounding in the Academy and without it you would have been lost. She feels the secret after College is to work under someone - 'you then learn very quickly'. Before setting up her own business Yvonne worked for a Company on South William Street.

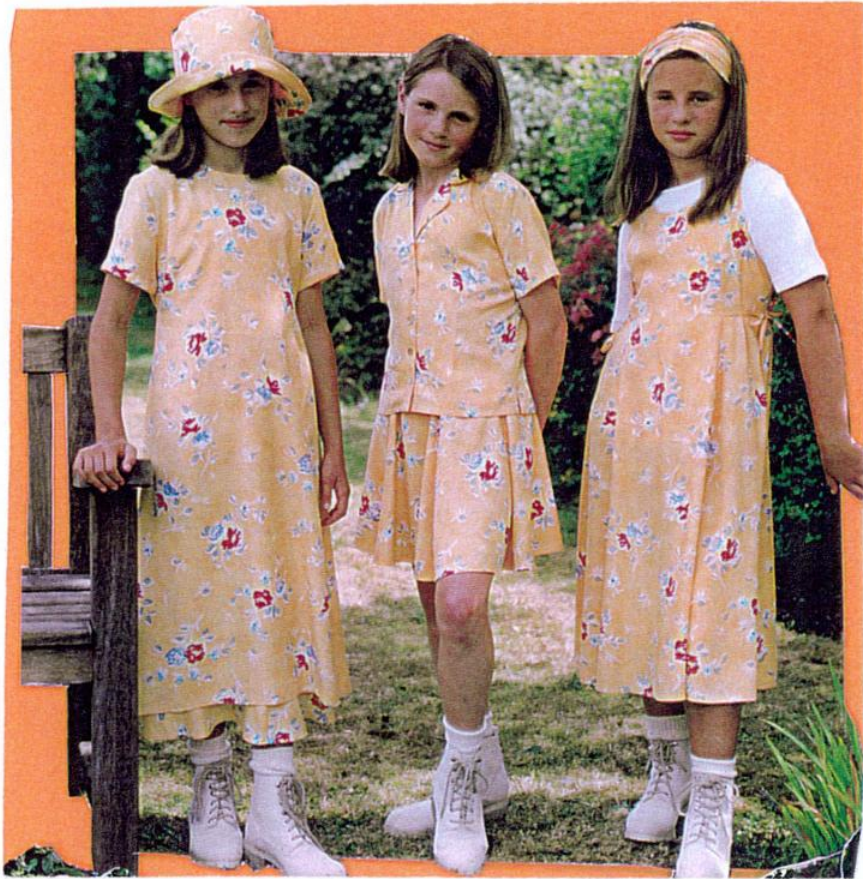


Fig 44 Oz Kiddies

IB JORGENSEN: HAUTE COUTURE

Interview with Ib Jorgenson on the 9/2/96 in his apartment over his Gallery on Molesworth Street.

Danish-born Ib Jorgensen came to Ireland with his parents and sister in 1948. At an early age he decided from his sketches that he would like to learn how to sew and make the garments he drew. Ib had an introduction to Ronald Nesbitt, the Managing Director of Arnotts. He advised him to go to the Academy which he then did. He attended the Academy in 1952.

The highlight of the course for him was the pattern making taught by Miss Daphne Griffiths whom he greatly admired. He found the limitation of the course was the garment assembly due to the teacher he had. He was not aware of the Millinery course as he concentrated on Dressmaking and Tailoring.

Ib was the only boy at the Academy at that time. Many of the girls used the Academy as stepping stones to marriage. He feels that things have changed and women look for careers and take a College course more seriously now. Today, marriage is not the highlighted agenda. 'My parents had very little money. I loved the course but I had to make a living out of it.'

He met a girl at the Academy who was working for Richard Alan as a Tailored Machinist. Ib later employed her when he worked with Nicholas O'Dwyer and she was working with Ib up until last year (1995) when he retired. 'There were people like that who were from the industry emporium doing night classes.'

Ib won prizes while at the Academy (fig.45 .). He then won two third prizes in the prestigious National Fashion Show run by the N.A.I.D.A and judged by Michael of London.

This was Ib's initial introduction to Nicholas O'Dwyer, the Designer, who bought his prize winning coat for his own business. Ib gradually did more work for him and then worked as Chief Pattern Cutter for three and a half years. Nicholas O'Dwyer had just taken over a Jewish Business on Grafton Street called Leon- 'they were an assembly of really superb workers' Ib learned a great deal about

AN TOSTAL TROPHY MAKES SOME STUDENTS GO ALL-IRISH

THE theme of a fashion show being held in Dublin this week is all Irish. The materials are made in the Republic and the colours featured are those of the Tricolour. The show is being given by the students—more than 30 of them—of the Grafton Academy of Dress Designing. For the best creation there will be a prize—a special An Tostal Cup, presented by the Principal of the Academy, Mrs. Pauline Clotworthy.

The students will become models for the afternoon, and wear their own designs, parading in front of judges: Nelli Mulcahy and Nicholas O'Dwyer, the well-known fashion designers, and John Richard Needham, a clothing manufacturer who is a good judge of what Irish women want to wear.

7/8d frock

Making clothes costs little for some of these students. Amelia O'Dwyer, of Terenure, who is a qualified nurse and turned to dress-designing as a hobby, produced a day frock costing 7s. 8d! The material was rayon, in a brown-white-yellow check design, and Amelia chose yellow cotton as trimming.

Ten shillings was the cost of a delightful Royal blue summer frock designed and made by 17-year-old Eithne Hanlon of Rathmines. Trimmed with white pique, it featured an off-the-shoulder neckline, had puffed sleeves and full circular skirt trimmed with white.

ORANGE JEANS

Outstanding item in the show was a beach suit, designed by Eithne. Made of Irish linen, the jacket of striped orange-white-green was lined with white turkish towelling and

was reversible. The "jeans" were of orange linen, trimmed with white curtain lace with "blobs" of white, cowboy style.

Ann Robinson of Dalkey tried her hand with thick hand-woven Irish tweed, and displayed a day-frock, in tailored style.

A MAN TOO

The only man in the show, Ib Jorgensen, comes from Denmark. Only 18 years old, Ib started out to become an architect, but decided his talent for designing clothes was being wasted, and changed over. His 15-year-old sister, Hanne, wore his designs at the show. One of them was a three-piece, consisting of suit and coat, in Irish tweed. His *piece de resistance* was a billowing evening gown of white Irish-made taffeta and nylon, designed with a high Medici collar, huge puff sleeves and a voluminous taffeta and nylon skirt, suitable for the teen-ager at her first dance. The cost: approximately £7. Ib says: "I design all my clothes for my sister, Hanne, and fit them on her at home as I go along. She gets them to wear after the show." Now a fully-fledged fashion designer, with a diploma, Ib hopes to start off on his own, designing clothes for Irish women. "I have lived in Ireland four years now, and hope to spend the rest of my life here," he says.



Last-minute preparations for the fashion show, at which the best design will win the special Tostal trophy. Ib Jorgensen (left) and Amelia O'Dwyer give some advice to Eithne Hanlon displaying her dress.

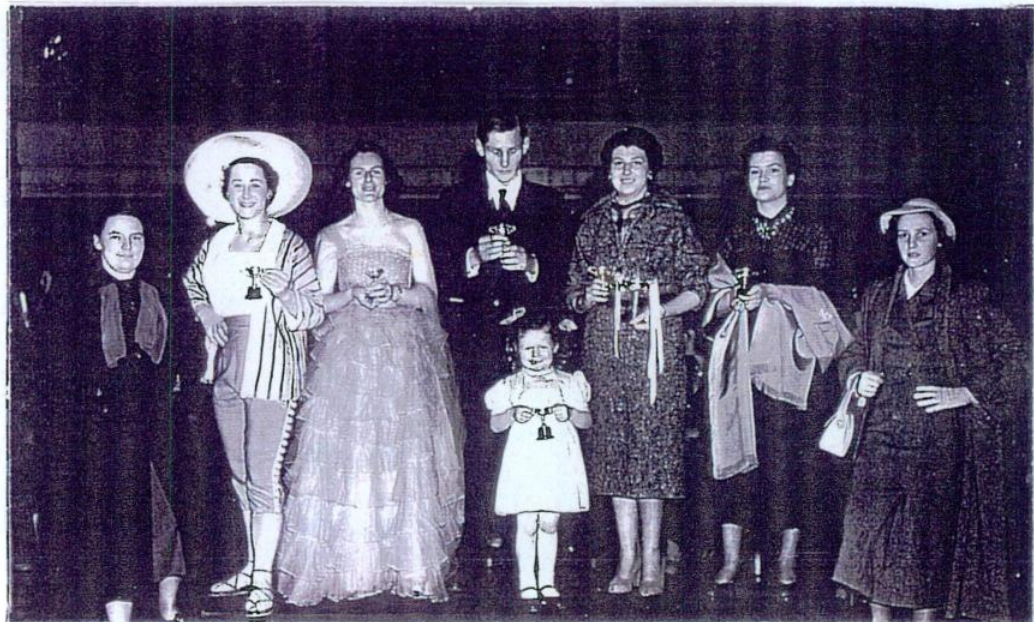


Fig 45

Ib Jorgensen receiving an award at a Grafton Academy Fashion Parade, 1953

garment assembly from the workers here.

In 1953, Ib finished at the Academy and he applied to various Fashion Houses. 'In those days nobody wanted a man, as the work rooms were mainly female'. This factor forced him to set up on his own, so he found a small premises on Dame Street.

In 1954, he approached a Journalist from *The Evening Herald* who gave him a big write up. The caption was 'Claims He Beat Dior To H-Line'. Ib told me 'of course I didn't claim I'd beaten Dior, this just made her story'. He was doing some work on the hip line similar to that of Dior and she just picked up on it. (fig 46.). He also taught in the evenings and some afternoons at the Academy to help his financing.

'Fashion in Dublin was very important at that stage. There was quite a lot of money and competition around - Sybil Connolly, Irene Gilbert, and Aine Lawler were just some of the Designers'.

Ib feels that there is room in Dublin for more couture, however, he asks, how can a student find the experience and work force for this specialist work? Ib would recommend young people to concentrate more on high class mass production. Today, Ib feels that couture is really a 'dying swan' It is very time consuming with the fittings and the amount of work you put into it, its just not worth it. Added to that the 21 per cent VAT is not a helpful factor.

During his years of great success his work was being sold in the International Designer rooms of Harrods, Libertys, and in Fortnum and Masons. He had at one time two shops, one in Knightsbridge and one on Molesworth Street in Dublin.

'I think the Academy has done a very good job, lets face it, people like myself all planted our feet there, I think if anyone speaks about my work they would certainly say I was a good technician and pattern maker.'

Claims He Beat Dior To H-line

Introduced It Into Irish Fashions!

HERE is 19-year-old Ib Jorgenson, a handsome blonde young man who claims to have forestalled Mr. Dior by introducing the H-line into Irish fashions at least a week ahead of the Paris shows.

Danish-born, this newest recruit to the world of couture must surely be the youngest designer to have his own establishment—a one-man business which has been only three months in existence.

While the big designers launched their fabulous collections, he quietly made up a small "collection" of about a

mother and sister, although fond of good clothes and possessing particular tastes, are not keen on sewing.

Ib himself found his interest in women's dress through his sketching, and decided very early that he would like to know how to sew, how to create the actual models he sketched. And so he took the course in dress designing and ladies' tailoring at the Grafton Academy, winning laurels there for his work, and this year entered for the N.A.I.D.A. Fashion Contest with a coat and evening gown which won him two third prizes.

Individual Quality

Of this small collection, there is much to be said for its exclusive, individual quality. I particularly like the courage of this young designer and the imaginative treatment of unusual fabrics.

Another point which most women will appreciate is his fondness for hand-stitching and hand-finishing.

A woman does not mind paying a little more for a dress if she finds the work put into it, and hand-stitching is a luxury most women like.

"Beetle Back"

The H-line is most pronounced in his coat of yellow-fleck tweed which has the "beetle back" of London and Paris, and the accent around the neckline. As in the big dress shows, all the interest is in the back of the coat.

Among his evening dresses are several Swiss cottons which look like silk, drape like silk, and yet are the most practical things for washing and wearing.

These Swiss cottons are beautifully designed, and once again Ib Jorgenson produces the H-line in a gown of black and white which fits snugly over the waist down to the hips, where it flares in a wide swirl around the knees. And true to the Parisian line, the back is adorned with a huge, stiffened butterfly bow.

It is interesting to note that one leading Dublin couture house this week turned down these models as being "too advanced" to be saleable!



Ib Jorgenson.

dozen garments which he is showing in his recently acquired workrooms at 78 Dame Street to private clients.

Among these are two very advanced models—a coat and a dress which are the very personification of Mr. Dior's H-line.

Young Dane

Ib Jorgenson, as yet comparatively unknown and unsung, is a young Dane who came from the Jutland Peninsula with his parents and young sister in 1948. His father farms in Co. Cork, and how he graduated to dress designing is an interesting story.

None of his family are in the dress business; his



Wide swirl and butterfly bow at back! It's true to Parisian and Flapper line (Jorgenson).



GLYNIS ROBINS: KNITWEAR AND SEPARATES

I spoke to Glynis Robins at her studio in Dalkey on the 12th of February.

Glynis began her hand knitting Company in 1984. She now employs one full time assistant for her studio and has one hundred and fifty out knitters working for her Company. She sells in Ireland, England, France, Germany, Belgium, U.S.A and Japan to shops such as Kenzo in Paris, Paul Stuart in New York and Tokyo, Libertys of London and The Mulberry Company. However, her domestic market is still bigger than the export market.

In addition to knitwear and work for private clients she does separates, bridal wear, menswear and childrens wear.

Glynis attended the Academy from 1964 to 1968. Paul Costelloe and Richard Lewis were there at the same time. In her final year of training, 1968, Glynis won the Euro Fashion Award. The Prize was an overseas design, training and technique Scholarship worth £1,000 given by Coras Trachtala. She then went on to represent Ireland in the first International Euro-Fashion contest held in Oxford. Glynis was given the top Irish model, Ann Davis to show her collection as it was a very professional event and was broadcast to 17 European Countries. (fig 47 - 48). The magazine *The Fashion Makers* issued by *Fashion and Footwear*, March, 1968 featured an article on Glynis's achievement.

'young creators such as Glynis Miller will help to keep the image in the years ahead leading to greater exports to Countries which up to a few years ago were impregnable in the world of fashion and haute couture. The training of this 21 year old designer has stood her well and she speaks highly of the tuition given to her at the Grafton Academy of Dress Designing.'

The Judges for Euro Fashion were Clodagh, Leonora Curry and Cecil Vard. Leonora advised Glynis to go to the Fashion Institute of Technology in New York for her Scholarship. When she took it up she realised how good her training had been in the Academy. The course was slightly more elaborate. However, she decided to leave halfway through as it was not teaching her anything new.



Fig 47 - 48 Glynis Millar (Robins) and Ann Davis return to Dublin Airport after the Euro Fashion Contest, Oxford, March 1968



QUINN AND DONNELLY: READY TO WEAR DAY AND EVENING SEPARATES

Liz Quinn and Carolyn Donnelly met when studying at the Academy and started the successful QUINN AND DONNELLY label which sells in A-Wear shops nationwide.

They specialise in separates for day and evening wear at affordable prices for the average working woman. (Fig 49)

Under the Ritzy label they had gone to the London and Paris Ready-to-Wear Shows and had received many orders but could not fulfil them through lack of backing and failed. A-Wear then became their backer which enabled them to have cash flow stability, an essential ingredient for success in the clothing trade. Working closely with the shops they can tell immediately what sells and what the public demand. They have won several top prizes in the Late Late Show Fashion Awards and employ manufacturing services thus giving employment on a large scale.

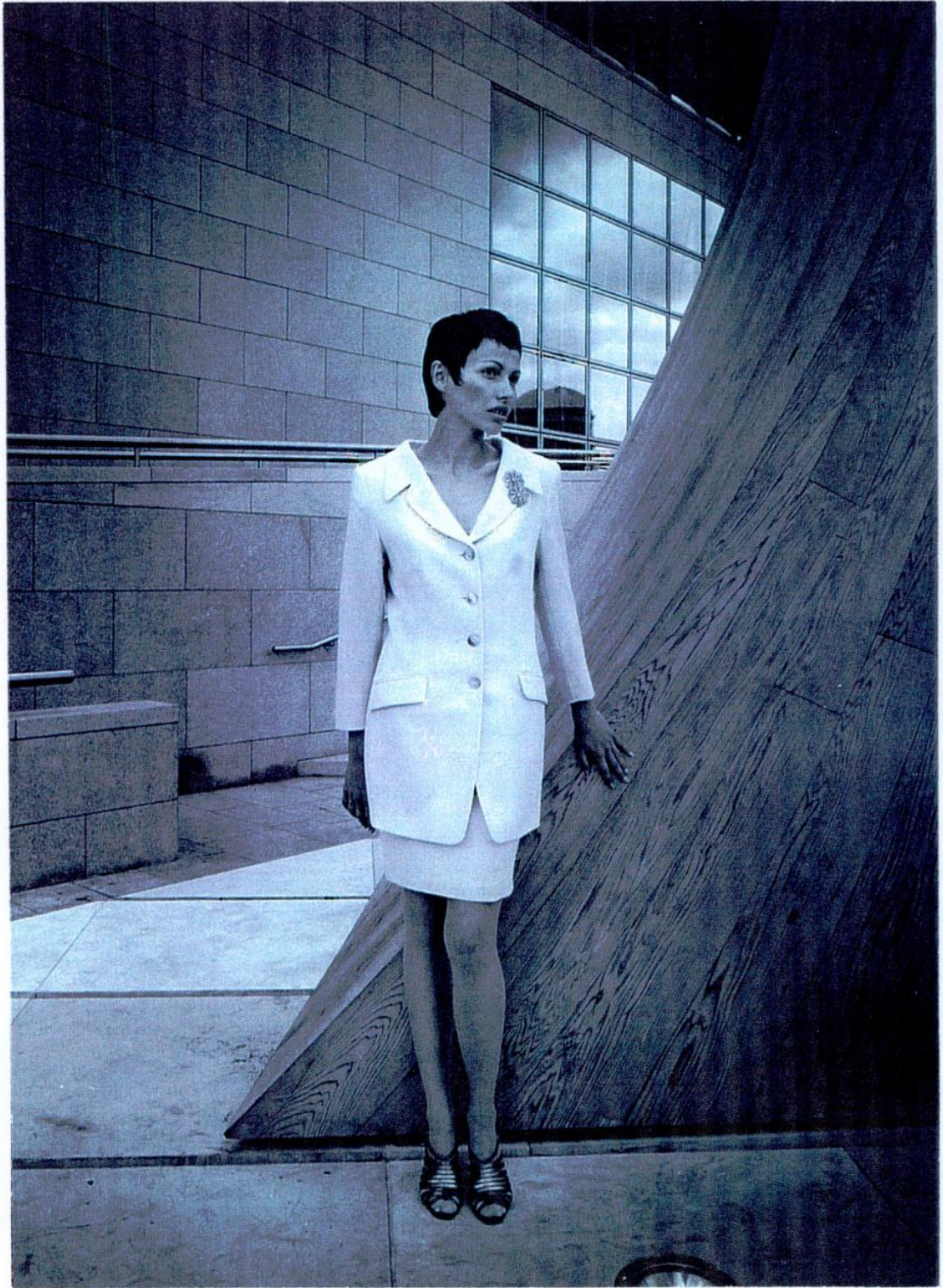


Fig 49 Quinn and Donnelly, Spring/Summer 1996

RICHARD LEWIS: MADE TO MEASURE

Interviewed Richard Lewis on the 6th February in his studio on South Frederick Street.

Richard dresses a diverse section of people, professional women, wives of business men and diplomats, some of the old aristocracy, young office girls and a Princess. He is known for his soft fluid lines and famous for his use of matt jersey.

When he started his business in 1977 he made a sample collection and brought it to Brown Thomas. They made orders and then displayed it in their shop windows. The collection was very avant-garde and sold immediately.

In 1991, he won the Designer Satzenbrau Fashion Award for his outstanding contribution to the Irish Fashion Trade.

Richard does not export. He did Ready-To-Wear for A Wear and has sold in other outlets. However, he now prefers to work from his show rooms. A client would usually choose from his current collection and then the garment would be custom made to fit the client properly. He has also designed garments for the presenters of the Eurovision Song Contest and wedding dresses for public figures like Adrienne Roche, Sharon Bacon and Marie O'Leary. (figs 50 & 51).

Richard trained at the Academy in 1963 to 1965. Both his mother and aunt had also trained there so he was the third in the family to attend. His mother had her own factory.

He found the individual attention of his teachers, Marie Granger for pattern drafting and Mrs O'Gorman excellent and very patient.

'I hated having to sew and used to sneak tricky bits into my mum's factory. The Academy wasn't "airy fairy", it was practical. They made you do things you didn't want to and I can understand why now as it really stands with you.'

Richards first memory of the Academy Fashion Show was to do with the confusion over his name, which was originally Richard Pat Lewis. His cousin was also called Richard. This caused some confusion in the family so he was



Fig 50

Marie O'Leary,
Director
O'Leary PR and
Marketing

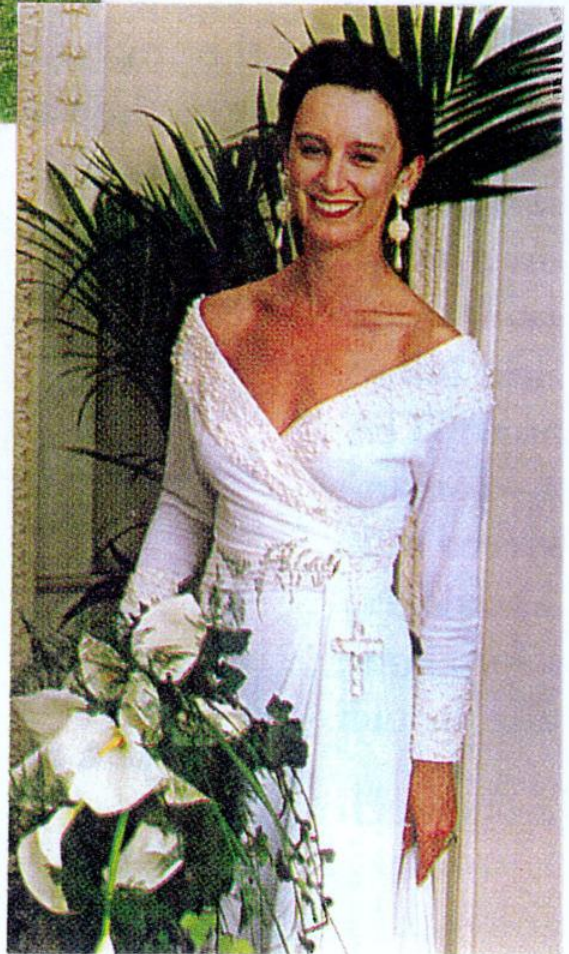
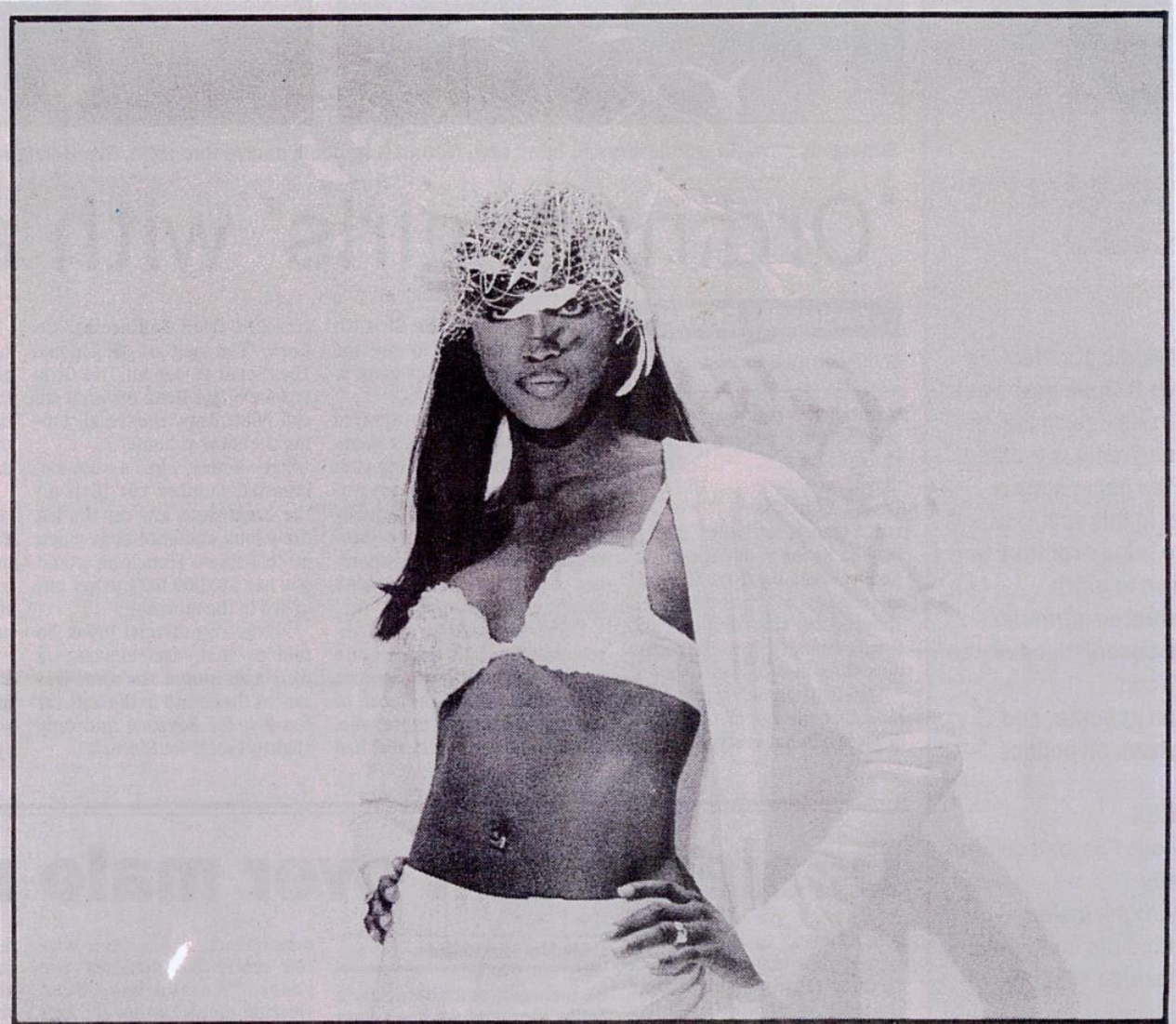


Fig 51

Sharon Bacon, buyer for KA International, February 1996

named Pat. However, at his first show he overheard someone say 'oh my God, its a guy'. Firstly it was unusual for a man to be in fashion in the early 60's and secondly he did not want to be taken for a girl. He then changed his name back to Richard and has not been called Pat in 30 years.

During the 60's professional models were not used for the College shows and each student modelled their own. The male students had to have a 'relation' to model the garments. One show he remembers was held in the Airport, a very fashionable venue in the 60's. Richard remembers making an evening dress with a plunging neck line. This was considered very risky and he was advised by Pauline to add an extra piece of fabric to this section. In 1963 there was an organisation called the 'League of Decency' and the Academy had been reprimanded by this group for showing Lingerie in a Fashion Show. Although it was the 60's, the League of Decency had the mentality of the 50's.- quite a contrast to the Richard Lewis wedding outfit worn by Naomi Campbell at the Point Super Model Show in 1996. (fig 52).



Hello boys and girls: Naomi Campbell in a Richard Lewis bridal ensemble

ANN EGAN

Fig 52 Naomi Campbell wearing a Richard Lewis wedding dress at the Point Supermodel Show. *Sunday Tribune*, 4th February, 1996

CONCLUSION

In the first 50 years, the Academy has produced a great number of the names that go towards constituting the Irish Fashion scene in the fields of couture, manufacturing and theatrical work. Some of these designers, Neilli Mulcahy, Ib Jorgenson, Patrick Howard and Paul Costelloe, at one time or another were also engaged in the making of uniforms for our Air Hostesses, Banks and Post Office. This gave Ireland a new awareness and national identity.

In 1989 the college celebrated its 50th year with a Fashion Show at the R.D.S. at which many of the illustrious past pupils showed their collections. (Program in Appendix 9.).

Apart from the small amount of money given by her father to start up, Pauline has had no financial aid whatsoever. At difficult financial times, Pauline devised short evening courses like Flower Arranging and the Charm and Efficiency in the 1960's a kind of grooming course, to bring in extra income for survival and to subsidise the day course. (fig. 53). The course was a great success in its own right attracting full classes on all occasions.

One of the main criticisms levelled at the Grafton Academy has been that it was limited in its equipment. Acutely aware of this, Pauline applied on several occasions for State aid but was refused.

The Academy remains flexible and keeps fees to a minimum to enable as many people as possible from all walks of life to train.

The Academy continues its work in the 90's under the direction of Suzanne Marr who considers that the Clothing Industry has become even more competitive due to so many more people being attracted to it, high cost of technology, cheap imports and high production costs in Ireland.

The Academy continues to ensure that the dedicated may realise their dreams. Suzanne says,

'at the end of the day, what matters most is jobs. Our graduates are highly skilled in design, pattern cutting and garment assembly, after a sound foundation in specialist skills. The only place to learn the way

of manufacturing is working with them. In this area we are having more cooperation but there is always room for improvement.'

Graduates continue to prove that they can go into the industry and adapt quickly, given the opportunity. Perhaps June Considine summed it up best in *Futura* November 1984, when she said,

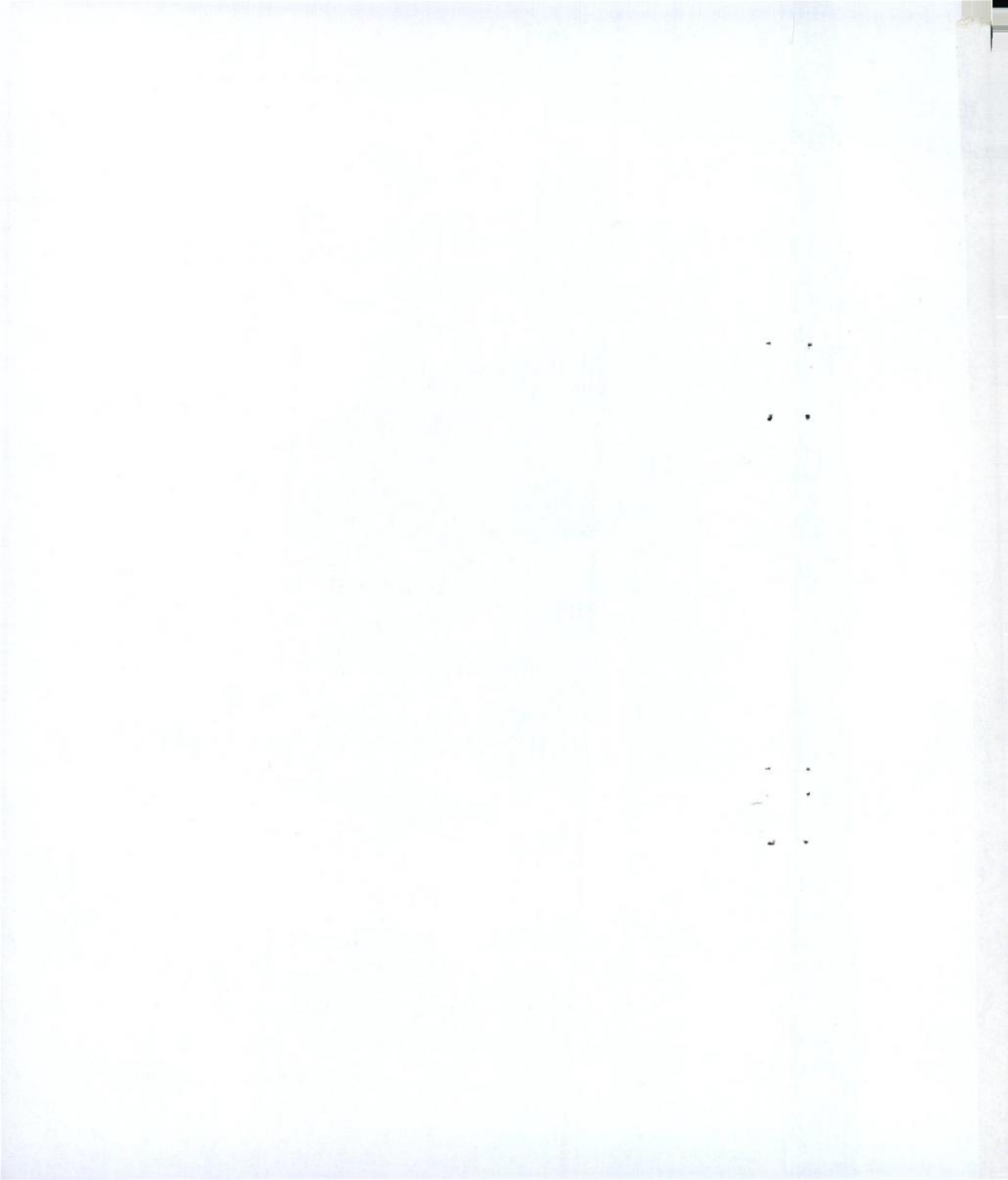
'Pauline Clotworthy is one of Ireland's pioneers in fashion design - since the opening of her Academy, she has consistently encouraged her students in establishing their own distinctive image as well as training them in the practical aspects of fashion design. And Irish fashion has been the richer for her efforts.'

THE CHARM & EFFICIENCY COURSE



The Grafton Academy

is happy to announce an important addition to it's
courses in the New Year and that it has acquired
new premises at 23, SOUTH FREDERICK STREET.



The dream of every girl is to be charming and efficient. The requirement of every employer is charm and efficiency in his employees—That is why everyone will welcome the New Charm and Efficiency Course. This course has been carefully designed and co-ordinated by a team of experts to deal with every aspect of Charm and Efficiency from A to Z. Nothing has been forgotten, beauty, physical exercise, deportment (walking, moving and sitting gracefully), fashion, etiquette, interviews, fashion demonstrating, telephone technique, entertaining, floral decoration, speech in everyday life with lectures on useful general knowledge and on various educational subjects. The course takes approximately 10 weeks and is held two nights weekly from 7—9. The inclusive fee is £12 10s. 0d. The team will include a Fashion Specialist, Beauty Consultants; an American trained model, a qualified Physical Culture and Dancing Teacher, an Etiquette Advisor and a well chosen panel, in fact a “Pocket Edition” Finishing School.

Those interested should write, phone or call to make an appointment for interview with the Director, Mrs. Clotworthy.

The courses commence as from January, 1961, and booking must be made well in advance as numbers are limited to make a suitably sized class. Apply to the Secretary,

“CHARM AND EFFICIENCY COURSE,”

GRAFTON ACADEMY LTD.,

17, SOUTH FREDERICK STREET.

DUBLIN.

Telephone: 72589.



Fig 53 The Charm and Efficiency Course

Magazine Page

VERD



SHOPPER'S SKETCHBOOK found these, some of the first of the new collection of Spring hats, at Macey's of George's street.

Centre is a cloche hat in navy and white, the navy being velvet and the straw crisp "Tage" topped with two jaunty little birds, price 56/11.

Top, left, is a yellow Elizabethan cap in fur felt, embroidered with pearls and jet (56/11). Top, right, is a black fur felt "Pill-box," also embroidered with jet and trimmed with Italian veiling (55/-).

Bottom, left, is a "Bowler" hat in Cyclamen fur felt, studded with jet beads and trimmed with veiling (3 gns.). Centre, bottom, a claw-shaped cap in purple velvet, edged with violets (29/11).

Bottom, right, is a dashing "Robin Hood" hat in "Highway" Green, with feather trim at back, price 49/11.

Shopper's Sketchbook

L.T.
Feb 11.
1954



SHOPPER'S SKETCHBOOK found these two coats at Todd Burns. On the left is a belted style in good quality, shaded grey check mohair, priced at eight guineas. The hat—a tam in velour—costs 36/11. Also obtainable in tan, green, grey, mustard and pink.

On the right is the favourite two-way coat, featuring an unusual yoke effect and full sleeves. This, too, is made in a heavy mustard and grey check mohair, and also costs eight guineas. The mustard velour hat to tone costs 27/11 (sale price).

FOR

FASHION

DESIGN

PARIS

LONDON

NEW YORK



**DESIGNERS
FOR TRADE**



**DESIGNERS
FOR STAGE**



PAGEANT OF FEMININE FASHION

Traced and woven through history since the world began, and making history in clothes each year : how fascinating a study, and what a career—to have at your command to enjoy. Look back at the classic drapery of the Greek, the severe line of the Renaissance, the gorgeous vanity of Elizabeth and the luxury of the Court of Napoleon—and on down through the crinoline days and the gay nineties.

To-day, a Designer of Clothes in any of the numerous branches of TRADE, STAGE or SCREEN has an opportunity never before offered because Art and Industry have gone together, and artist and artisan will go down in history with reputations more outstanding and noteworthy.

You have the chance laid before you to have your name in the list, if you consider the field of designing as a profession and wisely choose the channel for learning—where courses have been planned by a successful PIONEER of the fashion school—known the world over as the “University of Fashion Design.”

The branches of the profession are varied and demand concentrated study and technique, each “special” in its own important acquirement—which is vital for an artist designer to know.

To be successful it is imperative for you to choose the line of work you are best suited and qualified. This decision must be placed in the hands of experts—who can best analyse your assets and through individual instructions bring out your talent.

Creators of Fashions are placed in a high rank, dignified by proven merit of sincere deserved success. Opportunities are endless and this is a profession for both men and women of all ages and nationality.

The field is open—it extends to the four corners of the globe through the dressmaking establishments, fashion agencies, fashion magazines, newspapers, wholesale houses—all require original and trained designers. Dress Designers are needed for the TRADE. Costume Designers are wanted for the STAGE, and Wardrobe Designers are in demand for the SCREEN—there are openings for fashion advisers, fashion buyers, fashion editors, fashion critics, etc.

Consult the possibilities in this PIONEER SCHOOL and you will be guided to be a SUCCESS.

COURSE ONE

TRADE (Retail and Wholesale).

DRESS DESIGNERS COURSE is the interesting Course in designing for those with commercial ideas, and through the general developing of those ideas in clothes whether morning, afternoon or evening wear—the products for the making and manufacturing of the great Retail and Wholesale Trade are obtained—for everything that is worn is designed and made for public buying. This Dress Designers Course is a universal teaching by “special” and individual work comprising the art of designing, styling and merchandising. The Course consists of:—

- (1) The secrets of fashion designing and forecasting for the Retail and Wholesale Trade by the famous Paris-London and American styled system.
- (2) The art of Fashion Sketches and Croquis as schemes for new ideas in fashions.
- (3) The technique of pattern making and draping as architects of fashion for saleable and wearable merchandise.

- (4) The knowledge for new colour combinations and new material usage—advancing the season's new shades and fabrics.

DRESS DESIGNERS COURSE (Morning and Afternoon Session, five days a week or by special appointment).

COURSE—three, six, nine or twelve months.

The field is tremendous and all receive high salaries as Fashion Designers for :—

Dressmaking Establishments.

Grands Couturiers (Paris Dressmaking Establishments).

Departments of Dressmaking in High-Class Department Stores and Speciality Houses.

Individual Shops and Studios.

Retail Shops.

Wholesale Manufacturers.

Wholesale Concerns (Model Houses and Creators of Dress Style).

COURSE TWO

STAGE (Theatrical Designing).

COSTUME DESIGNERS COURSE is the fascinating Course in designing for those with original and extreme ideas in fashions, and through the clever developing of those ideas Costume Designers for the Legitimate Stage are made spectacular enough to create all dresses and costumes whether for modern, modernistic or period plays or productions. The Costume Designers Course is an international instructions for "Individuality" in clothes for principal actresses, full companies or the chorus. The Course consists of :—

- (1) The secrets of Stage Designing by the famous Stagecraft method as only accepted by all Theatrical Producers.
- (2) The art of making Fashion Plates with Originality as required for Stage Costuming and Individual clothes.
- (3) The training for Scenic Designing and outlays for artistic backgrounds for fashions.
- (4) The knowledge of spectrum and stage lighting—its influence and the changing of colours and materials behind the foot-lights.

COSTUME DESIGNERS COURSE (Morning and Afternoon Session, five days a week or by special appointment).

COURSE—three, six, nine or twelve months.

Successes and remunerative returns in this designing profession for all Stage Plays and Productions :—

Drama.

Comedy.

Musical.

Revues.

Ballet.

Pantomime.

COURSE THREE

FILMS (All Moving Pictures).

WARDROBE DESIGNERS is the attractive Course in designing for those with super-creative ideas in fashions, and through expert

training and individualizing those ideas Wardrobe Designers are made capable of designing all the clothes of the advanced style and the ultra fashion worn by the "Stars" and players in all Moving Pictures. This Wardrobe Designers Course is a Hollywood training for "Personality" in fashions as used by the large Moving Picture Studios for the designs of clothes for the famous screen actresses or the wardrobes for all modern and period pictures and colossal productions. The Course consists of:—

- (1) The secrets of Film Fashion Designing by the famous Hollywood Method as demanded by the successful Directors of Moving Pictures.
- (2) The art of Fashion Plate creating with "Personality" and Individual Style as required for designing for "Stars," Players and Productions.
- (3) The training of character and location designing for all scripts, parts and scenes from the original stories.
- (4) The knowledge of Kleg lighting—its effects with colours and materials—and what is necessary in colour and cloth to reproduce successfully before the camera.

WARDROBE DESIGNERS COURSE (Morning and Afternoon Session, five days a week or by special appointment).

COURSE—three, six, nine or twelve months.

Careers and great financial returns in commissions to design the Wardrobes for all Moving Pictures:—

All Moving Picture Producing Companies in Hollywood, New York, London, Paris.

COURSE FOUR

ILLUSTRATION (Fashion Art).

FASHION ILLUSTRATION COURSE is the enjoyable Course in fashion art for those with artistic talent, and through this famous art school experience Fashion Illustrators are prepared in all Fashion Sketching, Croquis, Fashion Plate Drawing, Posters, Advertising and all schemes where fashion illustration is used in the fashion field. The Illustration Course is a thorough fashion art course of the Parisian and Viennese fashion style which is the supreme artistic and technical advising for all fashion rendering. The Course consists of :—

- (1) The secrets of high-class fashion illustration by famous artists instructions as wanted by Publishers.
- (2) The art of Fashion Sketching and Fashion Plate Drawing for creative layouts.
- (3) The training in all mediums (colours and black and white) known to successful reproduction.
- (4) The study of artists' colours and materials in co-operation with the printers' art for artistic and general printing.

ILLUSTRATION COURSE (Morning and Afternoon Session, five days a week or by special appointment).

COURSE—three, six, nine or twelve weeks.

The profession is lucrative and positions (posts) are in command everywhere in :—

Fashion Magazines.
Periodicals.
Newspapers.
Fashion Agencies.
Advertising, etc.

OTHER COURSES AND HIGH SALARIED PROFESSIONS OPEN IN THE FOLLOWING FASHION FIELD :—

STYLISTS.

FASHION CONSULTANTS.

FASHION ADVISERS AND COMMUNICATORS.

FASHION EDITORS AND WRITERS (Reporters on Fashions).

FASHION BUYERS.

FASHION CRITICS (Publicity and Promoters in Fashions).

LINGERIE AND NEGLIGEE DESIGNERS.

CHILDREN'S CLOTHES DESIGNERS.

DESIGNERS FOR ALL PAGEANTS, DANCES, FANCY DRESS, etc.

DESIGNERS FOR ACCESSORIES (Jewellery, Costume Jewellery,
Neckwear, Bags, Gloves, Shoes, etc.).

DESIGNERS FOR MILLINERY.

DESIGNERS FOR FURS.

DESIGNERS FOR TEXTILES.

TEACHER'S COURSE.

COURSES IN MAKE-UP.

CORRESPONDENCE COURSE (by Post).

TEXT BOOK COURSE.

FASHION TRAVEL COURSE.

DIPLOMAS OF EXPERTNESS.

The Brown's Paris School of Fashion Diplomas are passports to fame and success and are given to Students in "All Courses" after attaining the high standard of our requirements regardless of the length of the courses.

*ADDITIONAL
SPECIAL FEATURES AND PRIVILEGES.*

(1) CONSULTATION.—Which will enable all students to consult an expert on every question relating to their future profession or private situation.

(2) PLACEMENT BUREAU.—An exchange where employer, producer, director or individuals meet the students through letters of introduction and recommendation from the famous Brown's Paris School of Fashion—bridging art and industry for all.

THREE DIPLOMAS.

PARIS—LONDON—NEW YORK.

The most extraordinary Fashion School of its kind in the World—every course known in Fashion Art and Business is taught in the

BROWN'S PARIS SCHOOL OF FASHION,
STANDBROOK HOUSE, 2, OLD BOND STREET, LONDON, W.1,
England.

PARIS SCHOOL :
56, Faubourg Saint Honoré.

NEW YORK SCHOOL :
113, West 57th Street.



**DESIGNERS
FOR FILMS**



**FASHION
ARTISTS**

PARIS SAYS:

M. Jean Charles Worth, of the famous House of Worth of 7, Rue de la Paix, says :—

Designing is an architectural art, and never was more so than at the present time, when everything depends on the line of a frock. It is an art akin to architecture, for just as an architect must study the lines of his building, the dress builder must study the lines of the clothes he designs.

Madame Jeanne Lanvin, the celebrated couturiere of 22, Rue du Faubourg-Saint-Honoré, says :—

She, who builds her clothes, must, as a sculptor work on a figure, moulding the lines to it, for I look upon dress designing as akin to sculpture.

Lucien Lelong, the famous Paris designer of 16, Av. Matignon, says that :—

Designing is unquestionably an art. He must have harmonious colours and lines, but he must always think of them in relation to the woman who is to wear the frock. Designing, therefore, is a great art and designers are craftsmen.

Madame Jenny, one of the foremost dressmakers, at 70, Avenue des Champs-Élysées, says :—

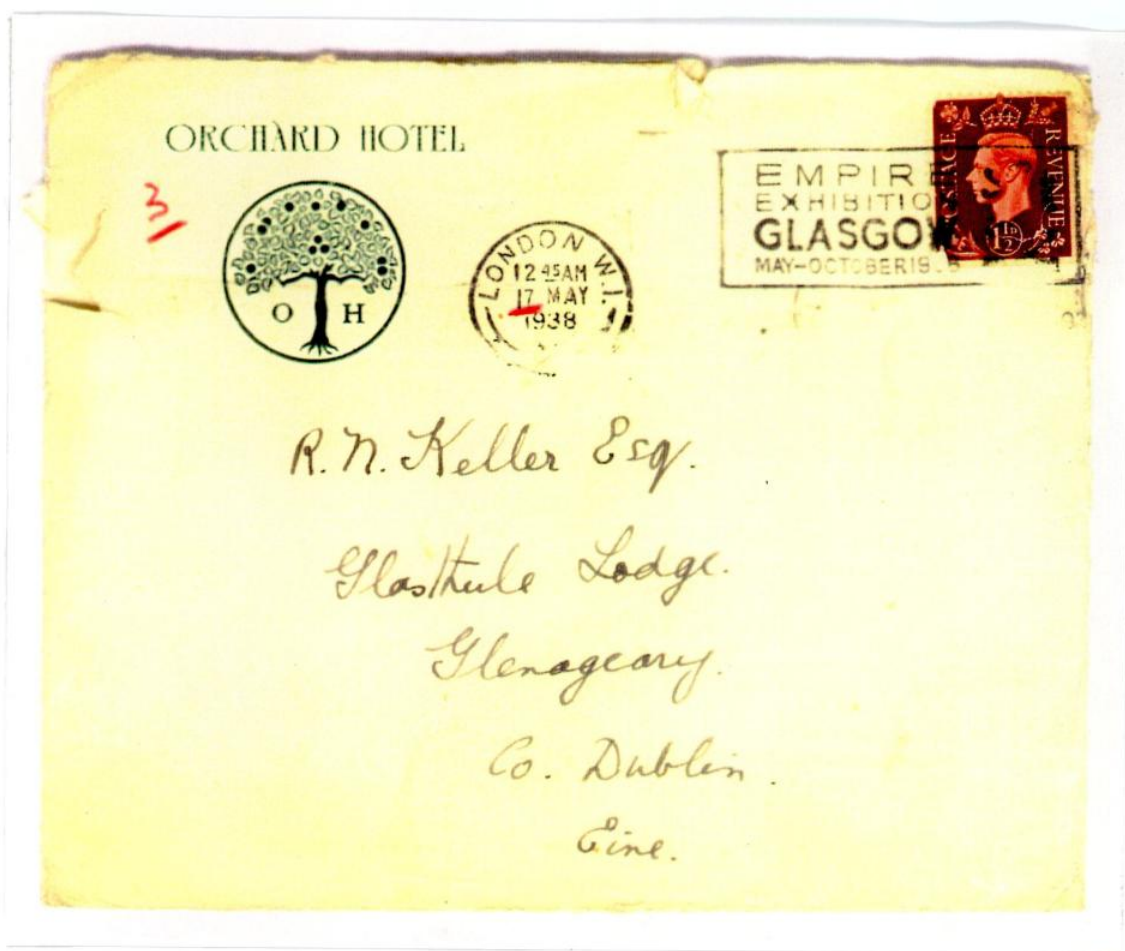
Designing is a fine art. It is an art in beauty and line, because it is inspired like music and painting. There is also something else which people do not realize : it is the wonderful co-operation between artist and artisan.

Captain Molyneux, of 5, Rue Royale, who is one of the greatest in his profession, says :—

Art is the basis of all creative endeavour. The study and understanding of the line and colour are as essential to the dress designer as they are to the painter.

With the painter it is pigments of colour, with the sculptor it is clay, and with the architect it is stone and brick, steel and concrete. We are all artists, but in different mediums.

But in our work we have another element to consider—combined with art, you must have chic.



Appendix 3 A letter written in London by Pauline to her father with the outlined proposal of the course, 17th May 1938.

Cover

ORCHARD HOTEL

GEORGE CROSS,

PROPRIETOR.

TELEGRAMS:

"ORCHOTELIA, WESDO, LONDON."



TELEPHONES:

MAYFAIR 3731 (3 LINES).

PORTMAN STREET. MARBLE ARCH. W. 1

UNDER SAME PROPRIETORSHIP:

BRITISH EMPIRE HOTEL, DE VERE GARDENS, KENSINGTON, W. 8

HOTEL VANDERBILT, CROMWELL ROAD, S. W. 7

MASCOT HOTEL, YORK STREET, BAKER STREET, W. 1

Grafton Academy
of

Dressmaking & Millinery.

Principal

Miss Pauline Kellon
M.B.I.D.D.

(Diplomée British Institute of
Dress Designers).

ADDRESS.

Page. I

ORCHARD HOTEL

GEORGE CROSS,

PROPRIETOR.

TELEGRAMS:

"ORCHOTELIA, WESDO, LONDON"



TELEPHONES:

MAYFAIR 3741 (3 LINES).

PORTMAN STREET. MARBLE ARCH, W. 1

UNDER SAME PROPRIETORSHIP:

BRITISH EMPIRE HOTEL, DE VERE GARDENS, KENSINGTON, W. 8

HOTEL VANDERBILT, CROMWELL ROAD, S. W. 7

MASCOT HOTEL, YORK STREET, BAKER STREET, W. 1

The Academy has been founded with the object of providing sound & practical training in Dressmaking & Millinery. Every branch is taught including designing, fashion drawing, cutting, fitting, pattern making, Grading, cutting from the material, Draping & modelling, all kinds of machining & hand sewing, etc., etc.

In millinery complete professional training is given in the creation & execution of all types of hats.

The training is suitable both for professional people & also for those who merely desire to achieve professional excellence in the making of their own clothes.

You will learn to execute really beautiful practical work, & produce, with the utmost simplicity & economy, dresses, suits, hats, & lingerie in such a manner as to make your dress allowance go three times as far. Even if this is not of vast importance

You will certainly appreciate the added satisfaction that comes from ^{the} personal achievement of an exquisite ideal.

The arrangements are very simple. Lessons may be taken in the mornings or afternoons (& also in the evenings on Tuesday & Thursday), & you attend just as & when you find convenient. You may take just a few lessons in one subject or a comprehensive course.

You may even take a few trial lessons to see how you progress before you decide on any definite plan.

Everything is very personal & informal, & conducted in a happy & congenial social atmosphere.

Diploma Examinations.

The Academy conducts examinations for the Diploma of the British Institute of Dress Designers. Particulars of these may be obtained from the principal.

ORCHARD HOTEL

GEORGE CROSS,

PROPRIETOR.

TELEGRAMS:

"ORCHOTELIA, WESDO, LONDON."



TELEPHONES:

MAYFAIR 3741 (3 LINES).

PORTMAN STREET, MARBLE ARCH, W. 1

UNDER SAME PROPRIETORSHIP:

BRITISH EMPIRE HOTEL, DE VERE GARDENS, KENSINGTON, W. 8

HOTEL VANDERBILT, CROMWELL ROAD, S. W. 7

MASCOT HOTEL, YORK STREET, BAKER STREET, W. 1

Fees.

Courses of any length may be arranged in any subject or combination of subjects.

The following is the general fee basis.

Fifty lessons	- - - - -	£ 12 : 0 : 0
25 "	- - - - -	£ 6 : 6 : 0
12 "	- - - - -	£ 3 : 3 : 0

Subscription terms

A desired fees may be paid by a first subscription of 10/6 & subsequent payments of 5/- per attendance. Under this arrangement no agreement of any kind is required & students may terminate their course at any time.

(4)

Hours of Attendance

Lessons are given in the mornings from 10 to 12.30. Afternoons 2 to 4.30. Tuesday & Thursday evening 7 to 9.

Text Book Course.

For those unable to attend the academy a complete course is available in book form. This consists of the book "Dress Creation" by P. H. Richards (Principal of the British Institute of Dress Designers). It includes scientific cutting, & pattern making for the production of all types of plain & fancy garments, grading, fitting, Practical Designing, Fashion Drawing, Modelling, Lingerie & underwear etc. It contains over 200 diagrams & pages with ample illustrations & is handsomely bound in Blue cloth. It is the standard text book of the trade. The price is £1:1:0.

ORCHARD HOTEL

GEORGE CROSS,

PROPRIETOR.

TELEGRAMS:

"ORCHOTELIA.WESDO,LONDON."



TELEPHONES:

MAYFAIR 3741 (3 LINES).

PORTMAN STREET, MARBLE ARCH, W. 1

UNDER SAME PROPRIETORSHIP:

BRITISH EMPIRE HOTEL, DE VERE GARDENS, KENSINGTON, W. 8

HOTEL VANDERBILT, CROMWELL ROAD, S.W. 7

MASCOT HOTEL, YORK STREET, BAKER STREET, W. 1

On the Back Cover is to
be written: -

The principal would like you to
feel that any help or guidance
she can give is always freely
at your disposal. If you
would like any further information
or find any difficulty in selecting
a suitable course, you are
cordially invited to call & have
a personal talk. She will
be very pleased to see you
at any time.

Grafton Academy Extras!

It's easy to make a Hat -

from:- Straw (by the yard)
Straw (hoods)
Felt (pieces)
Felt (hoods)
Velvet (pieces)

or from any kind of material you like, also Sequin studded cocktail caps on bands.

It's easy to make Shoes:- Believe it or not, you can make Summer Sandals that look like California-white kind sandals with Cork and Rope Soles, charming with any summer frock or beach ensemble.

Our Crafts' Course offers instruction in the making of Silk Lampshades - Parchment Lampshades - Gloves - Slippers - Sandals - Cane Trays - Christmas Toys - Baskets - 4/- per lesson.

Fashion Sketching Class once each week - day, evening or night can be included in any course or paid for per lesson - 4/-.

* * * * *

Our Mother and Child Scheme -

On the enrolment of 8 mothers we propose to start a course of 6 lessons each Thursday afternoon from 3 - 5 p.m. The idea is that mothers come along bringing one or two children. Mother learns Home Dressmaking (adults or childrens wear), while the toddlers are looked after by an experienced baby-sitter.

Any enrolments, please?

Fee for mother and one child - £1. 10. 0d. for six lessons.

A second child 1/- extra per lesson.

Children must be over 2 years of age.

The Grafton Academy of Dress Designing
(Estab. 1938).

Director & Principal:
Mrs. P. Clotworthy
(nee Keller).

17-18, Sth. Frederick Street,
(off Nassau St.,) Dublin.
Telephone: 65321.

P R O G R A M M E

SPRING PARADE BY STUDENTS

of

THE GRAFTON ACADEMY OF DRESSMAKING & MILLINERY,

6, ST. STEPHEN'S GREEN, DUBLIN.

EVENING DRESSES:

- | | | |
|---|---------------------|-------------------------|
| 1. Blue and White Crepe - draped Grecian style | ... | Miss Mary Tyrell. |
| 2. Black Velvet Dinner Dress | ... .. | Miss K. Kennedy. |
| 3. Pale Blue Taffeta Evening Dress with circular skirt: | Miss Joan Sheridan. | |
| 4. White Organdie evening skirt. Black Velvet,
strapless top | | Miss Sheilah O'Connor. |
| 5. Flowered Crepe Skirt, white crepe blouse | ... | Miss Sheilah O'Connor. |
| 6. Pale Blue & Navy Blue Stripe Taffeta | ... .. | Miss Patricia McCarthy. |

AFTERNOON DRESSES:

- | | | |
|--|-----------------------|-------------------------|
| 1. Navy Wool Pinafore Dress with White Silk tucked
Blouse | | Miss Dorreen O'Connor. |
| 2. Cherry wool blouse with gathered swing skirt in
same shade | | Miss Erika Kende. |
| 3. Blue & White Cotton print afternoon dress with
white cotton inset on one side | | Miss Eithne O'Farrell. |
| 4. Mauve Crepe tucked frock | ... .. | Miss O'Rourke. |
| 5. Fine navy boucle afternoon frock, front white,
blouse with bishop sleeves. Frock hand-embroidered: | Miss Raymonde Jammet. | |
| 6. Pale Blue and deep blue shantung afternoon frock,
draped lines | | Miss Madeleine Barrett. |
| 7. Blue & White check gingham afternoon frock.
Padded magyar sleeves | | Miss Una Maguire. |

SPORTS DRESS:

1.	Cherry wool blouse & navy wool slacks	...	...	Miss Erika Kende.
2.	Tweed pleated skirt	...	...	Miss K. Kennedy.
3.	Pale blue linen frock	...	...	Miss K. Kennedy.
4.	Green divided skirt	...	...	Miss Aird.
5.	Blue & White spot cotton frock with white blouse	..		Miss P. McCarthy.
6.	Coloured cotton print	...	...	Miss E. Gordon.
7.	Cotton Dress	...	...	Miss E. Chamberlain
8.	Striped linen sports frock	...	...	Miss Maureen Power.

DAY DRESSES:

1.	Frock in wine wool material, gathered bodice	...	Miss Mary Tyrrell.
2.	Blue (small plaid) rayon frock	...	Miss Madeleine Barr

NIGHT WEAR:

1.	Pink corderoy velvet housecoat	...	Miss Pamela Stapleton
2.	Scarlet cossack pyjamas with blue buttons and trimming	...	Miss K. Kennedy.
3.	Blue and scarlet housecoat	...	Miss Patricia McCarth

COSTUMES:

1.	Blue corderoy velvet, worn by	...	Miss Keller
	Made by	...	Miss Irene Hill.
2.	Green wool costume	...	Miss Eithne MacNamee.
3.	White serge costume	...	Miss Patricia McCarth
4.	Grey jacket over Viyella Plaid Skirt	...	Miss Pauline Clarke.

MISCELLANEOUS:

1.	Shorts	...	Miss E. Chamberlain.
2.	Peasant Costume or Summer Dress. Amusing printed cotton gathered skirt, beige organdie blouse, red velvet corselet	...	Miss Sheilah O'Conor.
3.	Natural coloured Raffia Hat	....	Miss Raymonde Jammet.

PERMANENT EXHIBITION OF IRISH MANUFACTURES

Organised and Managed by

NATIONAL AGRICULTURAL AND INDUSTRIAL DEVELOPMENT ASSOCIATION INC.

3 St. Stephen's Green

Dublin, C.2.

18th Decr '54

Mrs Clotworthy
Dunsland
Greygates
Mt. Merrion.

Dear Mrs Clotworthy,

Yours of the 14th inst duly received.

Thank you very much for nice Christmas Card
and good wishes, which I heartily reciprocate.

The meeting called for the 8th inst., was
cancelled owing to inclement weather so you missed
nothing.

It was altogether too much to expect you to
take on the Secretaryship for the coming year with a
young family to look after, and your duty to your
family comes first.

I discussed the matter with our Chairman and
explained to her that the position for next year was
a whole-time job, particularly in view of the celebrat-
ions in connection with our Association's 50th
Anniversary . Mrs Feehan, having had 3 years experience
and with no home ties, was the only one suited to it. %
Mrs Rutledge agreed with me to invite her to take it
on for next year and Mrs Feehan agreed.

We know we will have your co-operation as far
as possible during 1955 both for the National Fashion
Parade and other functions.

Thanking you for your assistance in our work
in the past and wishing you every blessing and prosperit
in the New Year.

Yours sincerely
Exhibition of Irish Goods



N.A.I.D.A. NATIONAL FASHION PARADE
(Parad na Bhfaisean Naisiunta)

'Phone: 79395

L A D I E S C O M M I T T E E
(Coisde na mBan)

Patron:
Her Excellency Mrs. Sean T. O'Kelly.

3, St. Stephen's Green,
Dublin.

The "Irish Week" Ladies Committee of the N.A.I.D.A. are holding the National Fashion Parade, featuring exclusively Irish materials and accessories, on the 8th and 9th May, 1952 (Spring Show Week) at the Gresham Hotel, Dublin.

The object of the Fashion Parade is to demonstrate the suitability and in most cases, the superiority of Irish materials in every sphere of Fashion.

The Committee reserve the right to reject any entry which does not conform to a high standard of workmanship, or any entry which makes use of materials or accessories other than the Irish-made article.

Manufacturers, Traders, Individual designers, Dressmakers and Tailors are invited to take part in the competition and to submit entries in any of the following categories:-

1. Coats.
2. Suits (3 piece) not to be shown separately.
3. Suits (tailored 2 piece).
4. Jumper suits.
5. Day frocks.
6. Afternoon frocks and suits.
7. Linen suits and frocks.
8. Evening wear (ladies)
9. Skirts.
10. Sports outfits (Ladies and men's).

Certificates will be awarded for the three most attractive, original and perfectly finished garments in each category.

Entries will be limited as follows.-

Competitors in 5 categories or less - 2 entries in each category.

Competitors in more than 5 categories - 1 entry in each category.

Entry fees:-

Manufacturers and Traders	-	£10. 10. 0.
Individual designers, Tailors and dressmakers	-	£3. 3. 0.
Accessories - i.e. Bags, gloves, hats, shoes stockings, etc.	-	£5. 5. 0.

This fee includes Mannequins provided by the Ladies Committee.

Entry forms may be had from the Hon. Secretary, Ladies Committee, N.A.I.D.A., 3, St. Stephen's Green, Dublin.

Entry forms with fee must reach the Hon. Secretary, not later than April 7th, 1952.

★ ★ ★ MAINLY FOR WOMEN ★ ★ ★

"DISAPPOINTING" IS VERDICT ON N.A.I.D.A. FASHION SHOW

OUT of the 130 models being shown in the Irish National Fashion Parade this week, in the Gresham Hotel, two matters of importance are revealed.

The first and most heartening of them is that the beauty of Irish manufactured fabrics is difficult to beat. Quality, variation and design are all excellent, showing that we have the raw material in this country in great abundance. But here our second point rears its not-so-attractive head. It simply is that native workmanship and inspiration are not up to the standard of the raw material.

Although the Irish fashion trade is by no means entirely represented in this year's Parade, nevertheless there is a pretty good cross-section of it, including clothes by private individuals, manufacturers, and by shops catering for higher and medium-price spenders.

There are, of course, some good examples of fashion in the Parade, but I am taking it as a whole; and, as far as I could see, the exhibitors were far happier when they did not try to carry out intricate designs for which their workmanship was not geared.

The exhibitors have plenty of ideas—some of them, of course, too slavish a copy of the ideas of international houses—but the conception is there, and many of them have given their clothes that little extra personal touch which distinguishes them from the rut.

THERE IS a world of difference between a coloured photograph and a hand-painted picture; and surely exhibitors who are showing their clothes to a public audience should try to achieve originality within the framework of contemporary trends.

But a good "coloured photograph" might even be preferable to some of the badly executed "hand-painted pictures."

The time has come when to "be Irish" is not enough. We are now up against international competition; and, although many of our fashion-makers can stand up to it well, there still are some who cannot. To these people the "Buy Irish" slogan has been a barrier behind which they may happily shelter, without making progress.

Badly fitting skirts, hems that reveal their stitching, and sleeves that gape at the back, are elementary faults that should never be allowed to appear in a parade like the standard of the National Fashion Parade.

By

Caroline Mitchell



A coat in red tweed



slotted through with crisp w at the throat.

Crisp and neat, and also an ing, was the circular skirt natural sailcloth with its square patch pockets, set at slant on each hip. The skirt wrapped over at the back with shaped self waistbelt slot through to button in front. Pockets and hem were outlin in the finest black stitching; the outfit was completed by plain black jersey sweater.

AMONG the best of the co tail dresses was one in na blue quilted taffeta, wh epitomises what I mean whe say that good fabric, fluid s plicity of line and good work ship are by far the most t ant attributes of chic. Thi was quilted all over in a diam design, with the diamo graduating to a larger size as tl descended from bodice to hem.

It was a princess type of fro with moulded waist and flut skirt, with bone-simple, be shaped neck and tiny cap sleeve and was accompanied by a t flat coronet-beret of the sa quilted taffeta.

Madame Schiaparelli judged clothes on Tuesday last, and v present in the Gresham Ho yesterday when Mrs. Sean O'Kelly officially declared Parade open. The results will announced after to-night's Para and the cups will be presented the National Fashion Ball tomorrow evening.

As all this may give a somewhat jaundiced conception of the clothes, let me hasten to add that there were numerous models which measured up to a fairly high standard. But not nearly enough.

Some of the evening gowns are lovely, and looking back on those noticed, I remember a picture gown of white taffeta. The enormously full skirt stood almost by itself, and the nylon was softly and intricately draped on the low-line bodice, which developed into two scarf ends of palest yellow and white, dipping to the floor. The yellow and white were intermingled or, the soft drape over one shoulder, and the corsage was outlined with a trailing spray of palest yellow seeds.

Then there was a white satin evening gown, with a strapless bodice sewn thickly with pearls. A black taffeta cape, lined with white satin, had long scarf ends, also sewn with pearls, and these ends could also be worn as a waist sash, when the cape was worn as a swirling apron on the skirt at the back.

A nice dress of stiffly-starched white linen, whose flaring skirt had three deep tucks running round the flat front and dipping down to a floor-trail at the back. The stiff tailoring of this dress was also carried out in the strapless bodice which repeated the deep tuck round the top.

* * *

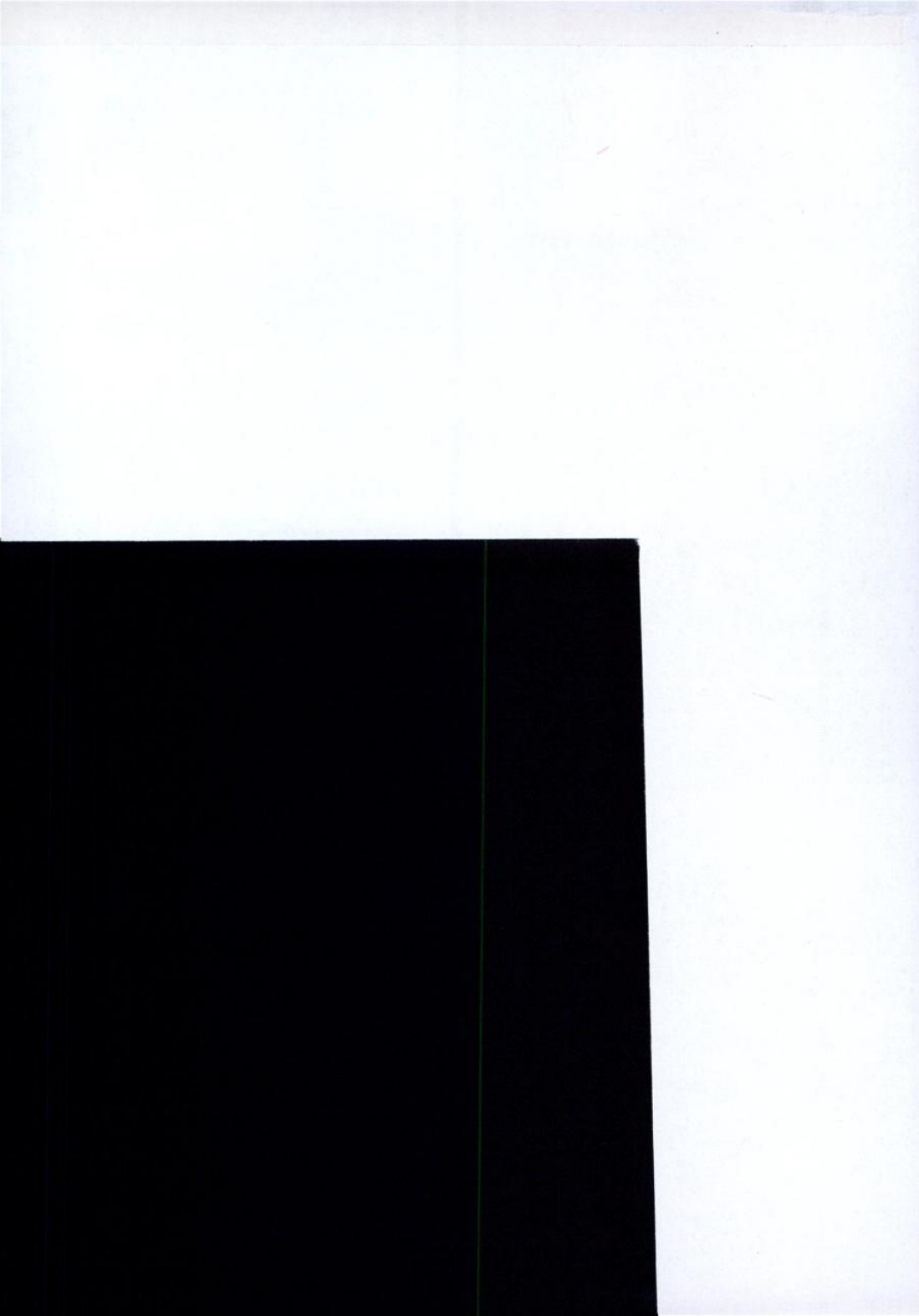
ONE OF THE BEST SUITS

was in a seaweed and primrose striped fabric. The jacket was of the same design, but it fitted, and was neat at the waist with a low double-breasted black button fastening. The revers were softly curved and there was subtle interest by the two little gussets on each side of the back, which were filled in with the striped fabric going a different way to the rest of the jacket. The slim skirt repeated this little contrasting detail at one side of the back.

Among the dresses there was a skirted one of dark grey fine tulle with three deep tucks running round the skirt. The bodice featured the moulded shoulder line, and bracelet sleeves, with a deep slit up the outer edge from the cuff. The neckline was a deep slit, and was



Some of the styles seen at the N.A.I.D.A. fashion show, sketched by Ursula Kolb-Teller. Top right: A green and coral tweed dress. Top left: A black suit with green-spotted silk collar. Bottom right: A white bawneen skirt with emerald-green blouse, a handwoven crio is worn as belt. Bottom left: A blue linen evening gown with pink embroidered bodice.



Note: Similar letter sent to Lorcan Mullany.

COPY/-

INTERNATIONAL *wool* SECRETARIAT

Irish Offices:

28 Upper Mount Street · Dublin 2 · Telephone 61943 · Telex 5886
11 Wellington Park · Belfast BT9 6DJ · Telephone 668565

6 June, 1972.

Lorcan Mullany, Esq.,
Bansha,
Co. Tipperary.

Dear Lorcan,

I am in the process of finalising arrangements on your trip to Paris.

Firstly, the date has been finalised - you will be flying to Paris on Monday, 25 September, and returning to Dublin on the Sunday night, 1st October. You have been booked into the Hotel Vernet, which is just off the Champs-Élysées, and our International Wool Fashion Office in Paris will be making arrangements for you to visit a number of *haute couturiers* including Dior and Patou, our French Branch, the International Wool Fashion Office itself, visits to Department Stores and Boutiques, and visits to weavers, which should all provide you both with a fairly hard working week!-

They will be only too happy to advise you also on the best places to go at night.

Nearer the time, I will arrange to meet you to give you your flight tickets etc., and also to finalise any other outstanding points.

In the meantime, I would like to clarify what exactly the I.W.S. will be responsible for:-

1. Air fares - Dublin/Paris/Dublin.
2. Your hotel bill against which you can charge both lunch and evening meal, within reason, I beg of you!
3. You will be the guest of the International Wool Fashion Office on Friday night, 29 Sept., or possibly some other night, before you leave Paris.
4. You will both receive £25.00 spending money as part of your prize.

Naturally, any other expenses which you may incur, will be your own responsibility. I would be grateful if you both would take out personal insurance and baggage coverage before you leave.

I think this covers the main points of the project so far, but if you have any queries, please don't hesitate to give me a ring.

Looking forward to meeting you again early in September.

With kindest regards, I remain,

Yours sincerely,

M. McAllister

F. H. O'Connor
Products Manager - Ireland.



PURE NEW *wool*

Identification Mark for Products of Pure New Wool · Certification Trade Mark Applied for by IWS Nominee Company Limited

Running Order for Grafton Academy Show

14th December, 1989

1. **SEPARATES**

Lynne Maguire, Lorraine Ruxton, Louise Keating, Mary Frances Byrne, Hilary Ryan, Laura Soper, Mo Whelan, Janet Kingston, Jean Goodwin, Karyn Hand, Bronwyn O'Malley.

2. **JOHN BENTLEY DESIGNS MANUFACTURING PROJECT**

Selected Student Jenny Bogan.

3. **TAILORING**

Caroline Byrden, Valerie Swords, Jeud Ennis, Tracy Power, Madeline Hatter, Linda Byrne, Annique Lambe, Ursula Galvin, Patrick Casey.

4. **ALL WOOL**

Anita Gibney, Frances Staunton, Margaret McDonald, Mary Breen.

5. **PATRICK HOWARD MANUFACTURING PROJECT**

Selected Student Tracy Power.

6. **THE INTER COLLEGE 1989 IRISH LINEN GUILD FASHION DESIGN COMPETITION**

Lynn Goodwin (Finalist); Noelle Foran (Overall Winner).

7. **COUTURE**

Caroline Raynor, Patrick Casey.

8. **INTER COLLEGE 1989 SATZENBRAU PARTYWEAR COMPETITION HELD DEC. 5th**

Tracy Power, Sandra Kelch, Annique Lambe, Margaret McDonald, Patrick Casey (Overall Winner).

INTERVAL

9. **SMIRNOFF 1989 INTER COLLEGE DESIGN COMPETITION**

Linda Byrne (Finalist).

10. **EVENING/BRIDAL WEAR**

Jenny Bogan, Martina Brennan, Patricia O'Donnell, Avril Reid, Karen Hand, Catherine O'Toole, Martina Holloway.

11. **PERIOD COSTUME PROJECT**

(Supervised by Nigel Boyd of The Costume Shop)

Lynne Maguire, — Cecily Cardew played by Colette Farrell, Karen Moriarty — The Hon. Gwendolen Fairfax played by Rachel Downey.

Tea Scene from "The Importance of Being Earnest" by Oscar Wilde.

12. **THE LATE LATE SHOW WINNERS**

Mary Gregory, Glynis Robins, Quin & Donnelly, Louise Kennedy (Overall Winner).

We are honoured to welcome our guest designers (past students as follows):

13. **DESIGNERS**

Louise Kennedy, Robert Jacob, Pat Crowley, Paul Costelloe, Ib Jorgensen, Richard Lewis, Sharon Hoey, Matt O'Donohoe.

PRESENTATION OF STUDENT PRIZES

PAULINE CLOTWORTHY PRESENTS:

THE GRAFTON ACADEMY CHALLENGE CUP

for the Most Promising Student of the Year

SECTIONAL AWARDS:

THE DUBLIN WOOLLEN CO. CHALLENGE SILVER ROSE BOWL

Presented by Mr. Gerard Roche

THE CASSIDY SILKS CHALLENGE CUP

Presented by Mr. Paul Cassidy

SPECIAL PRIZE OF A BROTHER XV 880 SEWING MACHINE

Presented by Mr. Richard Reid of Brother International

JUDGES:

PATRICK HOWARD (Chairman); JOHN DUNNE (John Bentley Designs),
LOUISE KENNEDY, PAUL CASSIDY, GERARD ROCHE.

Production:	Rebecca Morgan
Lighting:	Bernard Griffin, Lighting Dimensions
Choreography:	Jim O'Keeffe
Music/Sounds:	Paul Webb
Compère:	Catherine Treacy
Models:	Nan Morgan Model Agency
Hair:	Reds, The Hair Group — Alan and Mary
Make Up:	Val Sherlock
Ramp/Stage:	Keith Martin, Aztec Staging.

Richie Stewart's Traditional Jazz Band will play to midnight.

The Academy was founded by Pauline Clotworthy when she completed her London training in 1939. It is now run by Suzanne Marr and Jennifer Keogh with Pauline. All Technical Staff are trained at the Grafton Academy.

PRINCIPALS:

PAULINE E. CLOTWORTHY, Dip. British Institute of Dress Designing. Dip. Brown Paris School of Fashion (London).

SUZANNE E. K. MARR, B.A. Trinity College.

JENNIFER L. KEOGH, Technical Director, Dip. Grafton Academy.

NEIL D. CLOTWORTHY, C. Eng., A.M.I.E.E.

ADDRESS: Office and Classes, 6 Herbert Place, Dublin 2.
Additional Units Classes, 13, Herbert Street, Dublin 2.
and 23 South Frederick Street, Dublin 1.

PHONE: 767940 / 763868 / 763653

The Grafton Academy of Dress Designing



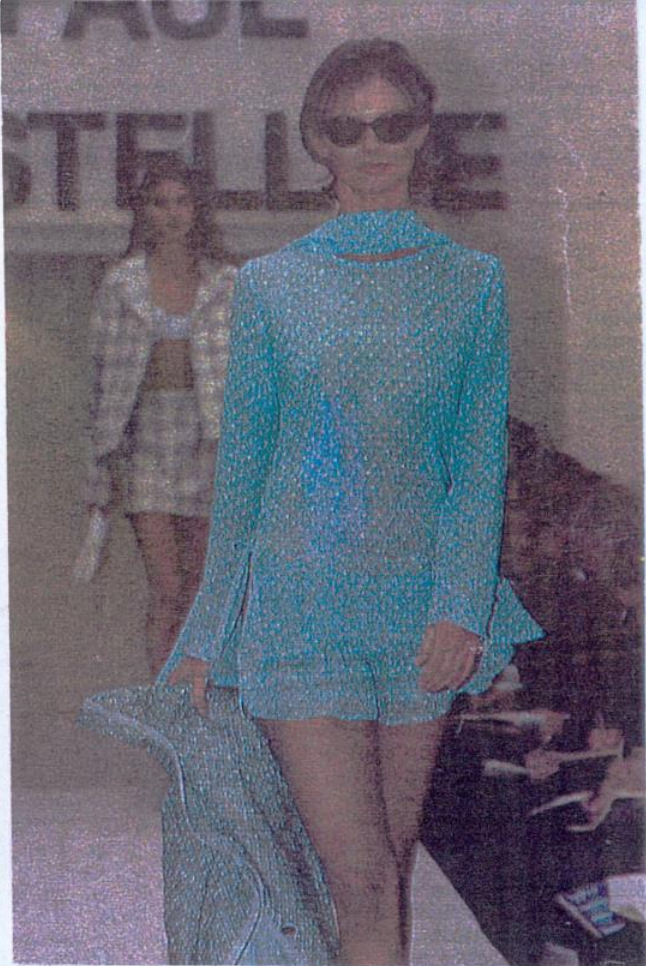
*Souvenir Programme Celebrating the
50th Birthday — 1939 — 1989*

14th December, 1989



Pictured at the 50th Anniversary Show, 1989
 Louise Kennedy with Pauline Clotworthy,
 Pauline Clotworthy, Pat Crowley and Ib Jorgensen
 overleaf: Pauline and Richard Lewis





Appendix 10 Paul Costelloe Garments, article by Ita Hynes 8th April, 1995
Group photo: from left front: Paul Costelloe, Gillian Dixon, John Dunne, Gerard Hosey and Glynis Robins (centre back) all prize winners in 1968

THE IRISH TIMES, Monday, February 19, 1996

WELL & GOOD



Appendix 11 Mary Gregory Collection at the Point Supermodel Show 1996, *Irish Times*, 19th February, 1996

BUSINESS PROFILE



Up and running...and in more ways than one. At this stage Susan Jacobs is known as much, if not more, for her excellent performance on the IDA-sponsored RTE programme Up & Running as for the equally-impressive performance of the company she co-founded with fellow-director Conor O'Sullivan.

contacts, the true value of which they are only now beginning to realise.

Both are enthusiastic, ambitious types who were, perhaps, always destined for self-employment. However, the then-changing face of Sunbeam — coupled with the fact that they had seen three takeovers in the space of two years — encouraged them to make the

Expansion into new lines is at an advanced pre-plan stage, the area most likely to be in garments made from swimwear-related material such as cycle shorts, aerobics, etc. Marketing and image creation has been as much an integral part of the J&S success story as is the quality and innovative design styles of the company's produce. To ensure consistent quality only

FUTURA
JUNE '91

GRADUATE of
GRAFTON ACADEMY

SUSAN JACOBS UP & RUNNING!



Susan's initial entrance into the fashion industry was by way of her designs — she won Designer of the Year in her first year at the Grafton Academy — while Conor's background was primarily in production management.

As joint owner directors of J&S Clothing — the company they founded in 1988 — they share the overall responsibility for the running of the firm, with Susan looking after designs/sales and Conor taking charge of production/sales. The fact that they had a compatible business approach first came to light

when they both worked together for the Sunbeam Group in Cork. Susan joined the group as a designer but, as she told Futura, such was the management structure that, if you were willing to take on extra responsibilities, you were given them.

In that way she learned a great deal and, quite unusually for a designer, had the opportunity to meet suppliers and customers face to face. Conor too benefited from the novel operating structure within the group with the result that, by the time they chose to embark on their own venture, they had a wealth of experience and

earlier rather than later.

Susan comes from Bandon and it was surprising that a newly-finished unit a few miles out of town was chosen as the site for their new venture, J&S Clothing Ltd. It was an IDA-built spec building divided into three separate units.

PROJECTED GROWTH

J&S commenced trading with a total staff of five operating out of one unit and has since expanded the workforce to over 20 who now occupy all three units. Indeed, the current situation is such that, with the present workload and the projected growth for the coming years, J&S is actively looking for a site to construct a new, purpose-built premises to serve its needs up to and after the turn of the century.

Susan and Conor did an extensive business plan before embarking on the venture and both consider the time and money invested well worth it in hindsight.

The original strategy included the production of swimwear and childrenswear, the latter being included to ensure no "off season" in respect of continuous production. However, Susan and Conor's respective expertise lay in the swimwear sector and, such has been their success in applying this knowledge and expertise that swimwear has been developed as an all-year-round business.

Of the total J&S production at present, approximately 80% is swimwear with the remainder being childrenswear. Most is produced under their own Santorini label while a small portion is factored work for other labels.

new machinery was considered right from the outset, despite the fact that somewhat cheaper, secondhand machinery was available.

On the sales side both Susan and Conor do their bit with Susan, perhaps, adopting a higher profile. They also appointed three selling agents to serve their various customers throughout the country. As she is also responsible for buying all the material, Susan spends much of her time abroad, there being no Irish manufacturer capable of supplying them with the quality and diversity of fabric they require at the right price. However, this has always served the company well in that it also allows Susan the opportunity to visit other countries and the keep abreast with all the latest design elements first hand.

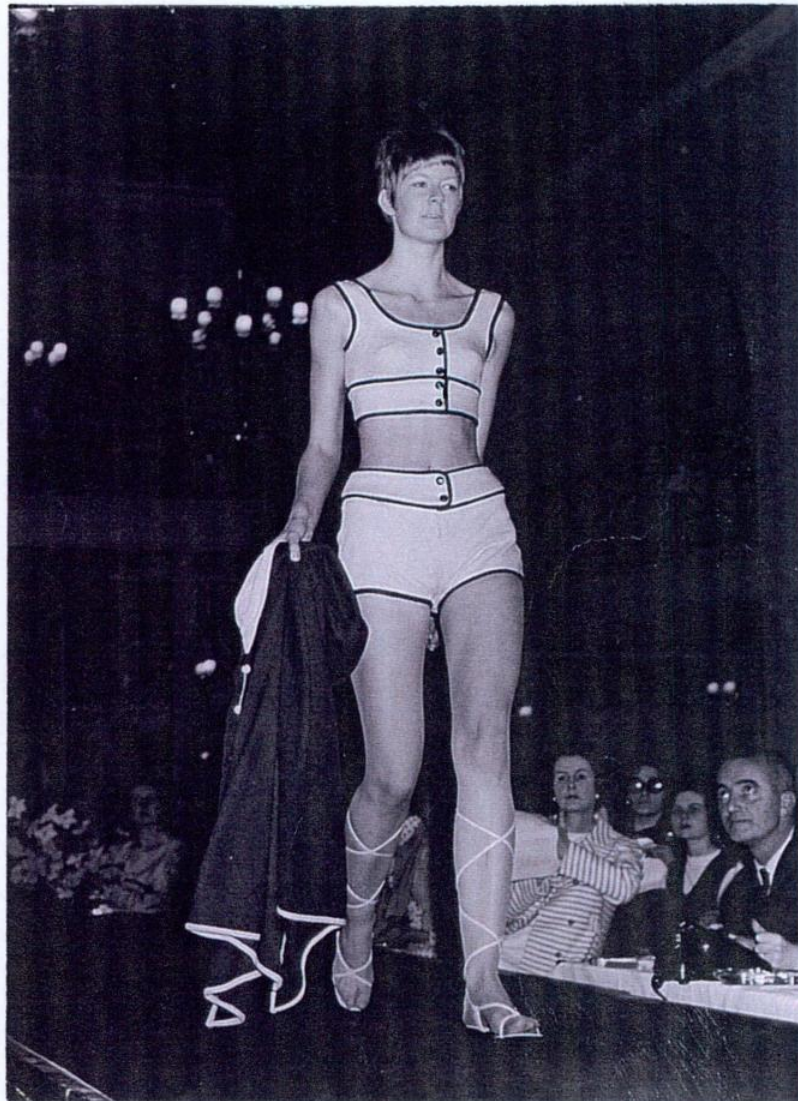
EXPORT MARKET

J&S has set its sights on the export market this need to travel has international advantages, although Susan told Futura that development in this aspect of the business will be approached very cautiously.

The rate of the company's growth and the level of success and recognition they have achieved they attribute to the detailed business strategy they formulated and their ability to design with the customer rather than for the customer.

Another very important element is the wealth of knowledge, expertise and professionalism they have brought to the business. Not to forget of course Susan's boundless energy and infectious enthusiasm.

The rate of the company's growth and the level of success and recognition they have achieved they attribute to the detailed business strategy they formulated and their ability to design with the customer rather than for the customer.



Appendix 12a Susan Jacob models own design at the Grafton Academy Show
and won Designer of the Year Award 1960
overleaf: 12b Susan Jacob featured, *Futura*, June 1991



Appendix 13a John Dunne (John Bentley) shows one of his own designs at the Grafton Academy Show 1967

13b Gerard Hosey shows one of his own designs at the Grafton Academy Show 1967



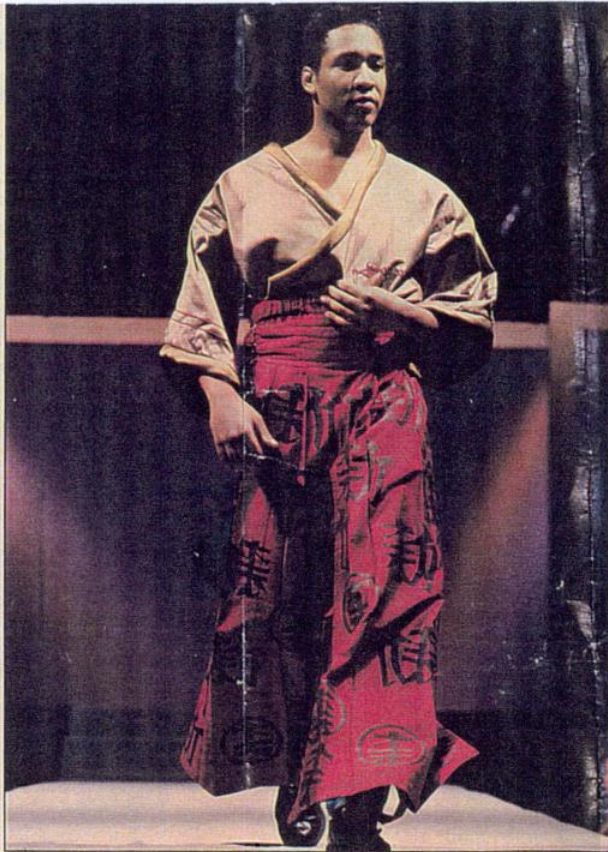
which came to the organisers' attention for the first time during the 68th GDS have been asked to make the necessary adjustments within the next

12 months, i.e. by the 70th GDS event. Exhibitors failing to observe these conditions shall be allocated no further exhibition space at GDS.

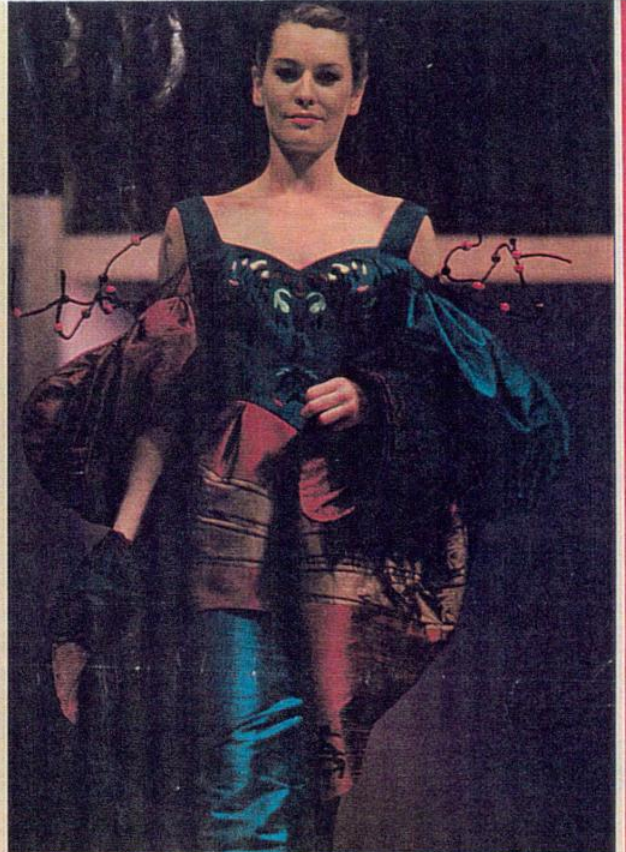


The outgoing President, John C. O'Sullivan, Arnotts Plc., congratulating the new President of the National Federation of Drapers and Allied Traders Ltd., Rodney Goodwin, Director, F.E. Goodwin & Sons Ltd., Portlannington. Patrick Casey, a design student in the Grafton Academy of Dress Designing, who won 1st prize in the Satzenbrau Partywear Fashion Awards. Patrick received £1,000 prize money. The boys picked up all the prizes at this years' awards—Eoin O'Laughlin and Jim Coughlan from the NCAD were 2nd and 3rd respectively. Patrick is pictured (centre) with Seamus Franklin, senior brand manager—Satzenbrau, Guinness Group Sales (Ireland) and Vivienne Westwood, chairman of the panel of judges.

Patrick Casey of the Grafton Academy of Dress Designing is pictured with his winning creations, which featured Orient-inspired kimono style wraps, with exquisite textile printing and hand-painting in abstract designs. Patrick used an unusual colour combination of peacock, gold and wine and was praised by Vivienne Westwood for the way the male and female ensembles complemented one another beautifully.



The man's outfit from "SHOGUN", the winning design in the Satzenbrau Partywear Fashion Awards.



The lady's design from Patrick Casey's "SHOGUN" collection.

A name to remember

Ballymahon, Co. Offaly could never be considered the centre of the universe as regards the world of haute couture. However if present indications are correct, in the years to come, one of Ballymahon's sons could well turn out to be the ablest round which the world of fashion revolves.

Patrick Casey is the son in question, and last December he was awarded first prize in the coveted Satzenbrau Partywear Fashion Awards. Apart from the very welcome £1,000 cash prize, the win is also a very important addition to his portfolio and already has drawn the attention of couturier Pat Crowley, who may commission some work from him.

Coming from a farming family in Ballymahon, Patrick attended the local Vocational school, where art was not taught as a Leaving Certificate subject.

Next stop was Hotel Management in Athlone RTC, a course he fell into rather than consciously deciding on. Here he lasted a little longer... two whole years in fact. Two worthwhile years none the less, for they taught him a lot about business management and how it works, a subject which design colleges do not cover.

By now Patrick knew that he wanted to study dress design and began knocking on the door of the Grafton Academy. At present the waiting list for entry is four years, but by constant badgering and submitting of designs, Patrick managed to jump the queue. At last he was home and dry. The diploma course at the Grafton Academy is normally of three years' duration, during which there is a set list of techniques to be mastered and collections to be presented. However, there are no "seasonal" or "annual" exams as we know them. The *modus operandi* is that as soon as a pupil is ready to be tested in each of the relevant subjects, he may sit the immediate tests.

held true for his use of organza, a devilish fabric at the best of times. I admired a linen outfit from his latest collection. This was a fine linen which he travelled to Belfast to buy, not for the trip itself but because linen that fine couldn't be found in Dublin in November.

His designs often show a liberal use of embroidery, a labour-intensive detail, which he doesn't like doing, but which he feels adds unison to a design where several different fabrics and colours are used. Embroidery sometimes highlights and embellishes his penchant for fabric painting, perhaps a throwback to his days at art college. Both techniques, sometimes combined with applique lifted his winning designs in the Satzenbrau competition to another plain.

Based on a Japanese theme and called "SHOGUN", the garments took three weeks' hard slog to realise as well as over £200 in costs for the fabric. These



Appendix 15a & b A fashion show held at the Royal Hibernian Hotel, 1952