

# An English lady's wardrobe

One woman's passion for fashion

**National  
Museums  
Liverpool**



Emily Tinne was a woman of status who lived in Britain's greatest port city, Liverpool, from the early 20<sup>th</sup> Century until the 1960s.

Emily held a secret passion for fashion and shopping.





When Emily passed away in 1966, her family were shocked to find hundreds of items of clothing stored in the cellars of their family home. For more than 30 years Emily had been buying costume at a scale that the family had not fully realised.

This is the story of Emily and her extraordinary wardrobe.



Featuring 70 stunning costumes from the largest collection of one persons' clothing in any museum in the UK.

A unique snapshot of the changing fashions in England from the Edwardian times until the Second World War.



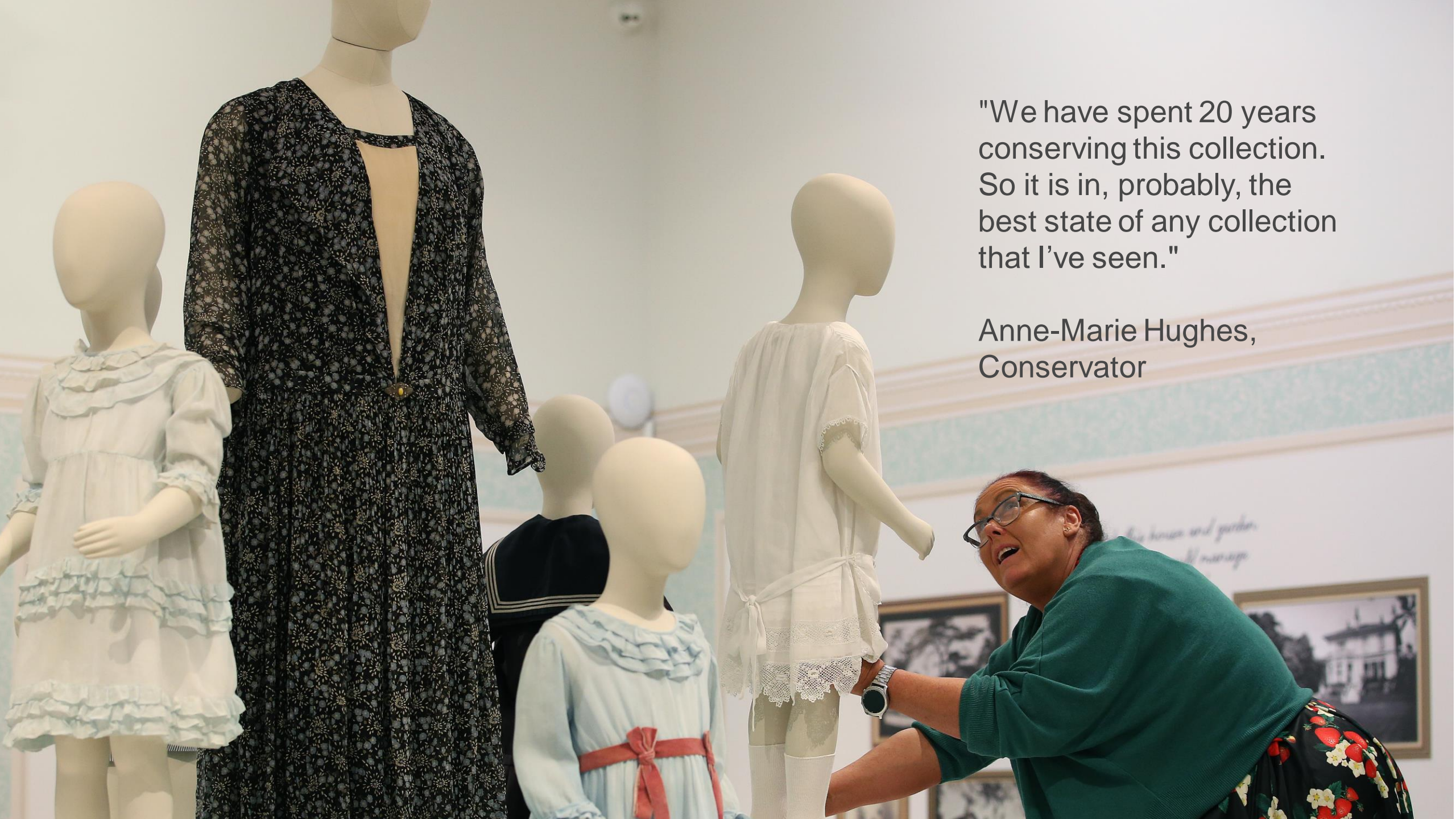




## Day wear

Emily's stylish daywear reveals the typical dress styles worn between 1910 and 1940; from the high-waisted, high-necked summer dresses of the 1910s to the loose, drop-waisted designs of the 1920s and then the more tailored styles of the 1930s.





"We have spent 20 years conserving this collection. So it is in, probably, the best state of any collection that I've seen."

Anne-Marie Hughes,  
Conservator



## Underwear

The beautiful delicate fitted corsets of the early 1900s are on display here as well as looser petticoats from the 1920s and early versions of the bra. You can see the changes in the style of underwear over this transformative 30 year period, all stunningly conserved.



## Swimwear

Emily's swimwear shows the dramatic changes between 1910 and 1940 as swimming costumes became much more fitted to the body, thanks to advances in fabric production.





## Children's wear

The collection features clothes from Emily's six children, featuring party dresses, tennis dresses and an Eton school uniform.



## Outdoor wear

The majority of the coats and other outdoor garments within the collection are made of fur, which was typical of the period.

Some of the most popular furs worn during the 1920s and 1930s can be seen here, including rabbit, seal and beaver, as well as the more exotic antelope.

Despite having a wide range of expensive fur coats, Emily hardly ever wore any of them. Her family believe that she bought many of them during the economic downturn of the Depression, so that Liverpool's poorly-paid shop assistants could receive commission on the sale.





“ This exhibition will give visitors an insight into the lost world of Liverpool between the two world wars essentially.

It’s a social history story as much as it’s about historic dress and costume and fashion.”

Pauline Rushton, Senior Curator







## Hats, bags and accessories.

Throughout this period it was common for women to wear hats but it was quite exceptional for Emily to have around 150 in her wardrobe, of which about 110 still survive.

Emily bought many fashionable styles in evening bags. Beaded and embroidered bags echoed the designs of dresses in the 1920s. Sequined bags in geometric shapes matched the Art Deco-inspired gowns of the 1930s.

The accessories in the collection include jewellery, fur stoles, worn especially during the 1930s, and gloves, many of which were never worn and were found still in their original packaging.





## Shoes

The changing styles in shoes can be clearly seen from Emily's wardrobe.

Emily bought some of her more expensive shoes from Collinson's on Bold Street, regarded as Liverpool's smartest shoe shop.

## Evening wear

Emily had an extensive collection of evening wear, much of which was never worn. The influence of the Art Deco style can be seen in a number of her evening dresses with geometric designs and angular patterns.

The exquisite gowns within the collection are mainly black, with the occasional flash of silver, pink or blue. It's believed Emily once put on mourning dress for a family member and found black so easy to wear that she wore it ever after.

Black was indeed a fashionable colour for evening dress at that time and was also flattering to the figure.





“I’ve never come across anything like it in my career, and I’ve seen a lot of costume collections.”  
Anne-Marie Hughes,  
Conservator





Exhibition for hire from April 2020

Nathia Galt.

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## **Exhibition content and collateral**

Approximately 150 objects

Over 70 mannequins and other bespoke costume mounts

Digital audio guide

Interpretative text and exhibition graphics (in digital format, to be edited and translated by the host venue)

Marketing and press pack (in digital format)

**Duration** 3-4 months

**Dimensions** 500 – 600 m<sup>2</sup>

## **Installation**

Two member of National Museums Liverpool staff are required to travel with the exhibition and a further two members of staff are needed to condition check, install and de-install the exhibition.

The host venue is to cover the cost of transport and accommodation for National Museums Liverpool staff per day.

Installation and de-installation of the objects can be completed in one week.

The build of the exhibition space will take from four to six weeks.

Each venue is required to also condition check the objects on arrival.



Please contact Andrew Bullock, Senior Exhibitions Officer for details.

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“It’s curated to an incredibly high standard, the information will be fascinating and the design of the exhibition is beautiful, it’s exquisite.

Fiona Philpott,  
Director of Exhibitions



A photograph of a dark brown fur coat displayed on a white mannequin. A patterned scarf with a repeating sunburst or starburst design in black, white, and brown is draped over the mannequin's neck. The background is out of focus, showing several people in a retail or exhibition setting. The text "Views of the display" is overlaid in the upper right quadrant.

**Views of the display**



*Daddy and I have had a very happy life together. I hope you will find as much happiness as we have.*

Philip and Lavinia "Lavinia" Smith 1910-1926

*Cher up and let us exchange plenty of letters they will do your spelling good tho' we don't mind the spelling as long as we get them.*

The Times correspondence, 1923-1928

*I bought a lot of things when I had the spending fever on. I was greatly a matter of health I think. I have recovered now pretty well I think.*

Emily's Mother, 1910-1940

*Sometimes with the house and garden was pretty so that we could manage them easier without help.*

The Lane Smith's home in Liverpool



**Margaret (1871)**

Margaret was a talented artist and worked at the Liverpool School of Art. During the War, Margaret worked as a calligrapher and worked in a number of Liverpool hospitals. In 1918 she married Gordon King, whom she had met at the Art School. They settled near Chester where Helen continued in her career in radiography and Gordon taught art.

**Helen Margaret Tims (1919-2007)**

Helen attended the Bellhouse School in Liverpool's South Park, not far from her home in Chester Lodge. Like her two older sisters, she was a talented artist and studied at the Liverpool School of Art. During the War, Helen worked as a calligrapher and worked in a number of Liverpool hospitals. In 1946 she married Gordon King, whom she had met at the Art School. They settled near Chester where Helen continued in her career in radiography and Gordon taught art.



Margaret, c.1910

Helen, 1940



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DAY WEAR





# DAY WEAR



It has been long and difficult for a modern woman to find a dress that is both elegant and comfortable. The modern woman is looking for a dress that is both elegant and comfortable.







*'The bathing was good and we took to going in before breakfast*

Philip Tinne to his daughter Alexine, about the family holiday in Culdaff, 11 September 1939

## SWIMWEAR

Styles in women's swimwear changed dramatically between 1910 and 1940, becoming more and more revealing.

In 1910, bathing costumes were still in two separate pieces, a tunic top and long bathing knickers. They were often shapeless and covered as much of the body as possible. Uncomfortable, water-absorbent materials like wool were used, which became heavy when wet.

Emily wore the early bathing costume displayed here on her honeymoon in Culdaff, County Donegal, Ireland, in July 1910. She and Philip stayed there in a house rented every year by the Tinne family. Later, they took their children there for many happy family holidays.

By the 1920s, swimwear had become much more fitted to the body, thanks to the increasing use of lighter, more stretchy fabrics like machine-knitted cotton jersey. Gradually, it became acceptable for women to show more of their bodies while swimming or sun-bathing, as can be seen from the style of the later bathing costume shown here.







White dress, circa 1900-10



White blouse and skirt, circa 1900-10



White blouse and skirt, circa 1900-10



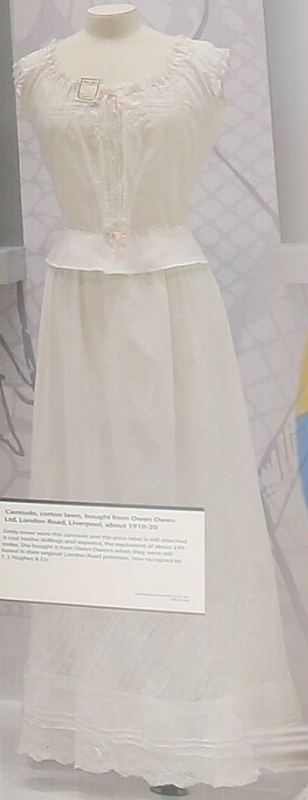
White bodice and skirt, circa 1910-20



White dress, circa 1920



White bodice and skirt, circa 1910-20



White dress, circa 1910-20



"The bathing was good and we took to going in before breakfast!"  
Miss Stone to her daughter, Miss  
about the family holiday in Glaston,  
11 September 1910

### SWIMWEAR

In 1910, bathing costumes were still a long way from the sleek, streamlined swimwear of today. They were often made of heavy, dark fabric and were designed to be practical rather than fashionable. The first one-piece swimsuits were made of rubber and were used by professional swimmers. The first one-piece swimsuits were made of rubber and were used by professional swimmers. The first one-piece swimsuits were made of rubber and were used by professional swimmers.



White shoes, circa 1910-20













**Coat, wool with silk velvet and silk brocade trimmings, 1912.**  
This coat is typical of the type that ladies wore when the weather warmed. It has a high collar and wide lapels, and the decorative brocade trimmings were popular in the early 20th century.

**Coat, wool with rabbit fur collar, made by J. & F. Baker, 1912.**  
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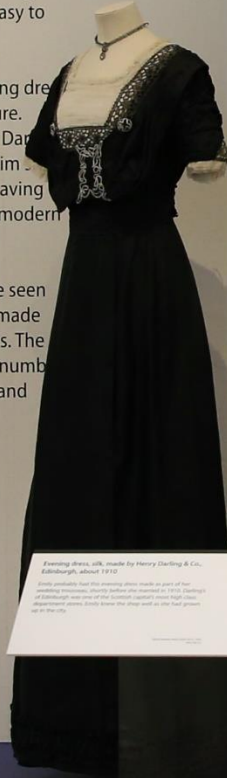
# EVENING WEAR

The most noticeable thing about Emily's evening wear is that it is mainly black, with the occasional flash of silver, pink or blue. It's believed she once put on mourning dress for a family member and found black so easy to wear that she wore it ever after.

Black was indeed a fashionable colour for evening dress at that time, but it was also flattering to the figure. Emily's black silk evening dress, made by Henry Darnley & Co. of Edinburgh in about 1910, shows how slim she was around the time of her marriage. By 1930 having had seven children she was the equivalent of a modern dress size 18, known at the time as 'outside'.

Emily's favourite fabrics for evening wear can be seen here. She especially liked silk velvets, machine-made laces and silk crepe sewn with glass bugle beads. The influence of the Art Deco style can be seen in a number of her evening dresses with geometric designs and angular patterns.

## EVENING WEAR



Evening dress, silk, made by Henry Darnley & Co., Edinburgh, about 1910  
This garment has the evening dress made as part of her wedding trousseau, shortly before she married in 1910. Darnley & Co. of Edinburgh was one of the Scottish 'great' dress 'hauls' that made their name. Emily knew the shop well as she had grown up in the city.



Evening dress, cotton satens, machine-made lace and silk ribbon, about 1923-28  
Black was a very popular colour for evening dresses throughout the 1920s and 1930s, and Emily had numerous examples in her wardrobe. Her family preferred the historical black because it was flattering to the figure, especially after multiple pregnancies.



Evening dress, silk crepe and rayon jersey, glass bugle beads and sequins, made by Earhart, 11 Faulkner Place, Paris, about 1925  
Emily was mainly fond of beaded evening dresses and wanted more of them. The decorative glass bugle beads were all imported from France. This dress was likely of the dressmaker's made from French silk crepe, the only one in Emily's wardrobe with a buttoned bodice. These were simply ordered from France.



Evening dress, silk and silk crepe, glass bugle beads and sequins, about 1925  
This dress is almost completely covered in beaded glass bugle beads and sequins, making it very heavy to wear. The beads were designed to catch the light and sparkle on the dance floor in the hall. The example of silk crepe and silk ribbon with a long skirt of cotton.

*'Last night we went to the Garston Hospital Dance. I wore my blue velvet and Alex her green. I find velvet very useful, it is warm and looks dressy.'*  
Emily to her son Ernest, 4 January 1931





Shoes



1. The earliest shoe was made about 1915-16... 2. The shoe was decorated with all white... 3. The shoe was made of wool gabardine... 4. The shoe was made of patent leather... 5. The shoe was made of black silk... 6. The shoe was made of black silk... 7. The shoe was made of black silk... 8. The shoe was made of black silk... 9. The shoe was made of black silk... 10. The shoe was made of black silk... 11. The shoe was made of black silk... 12. The shoe was made of black silk... 13. The shoe was made of black silk... 14. The shoe was made of black silk... 15. The shoe was made of black silk... 16. The shoe was made of black silk... 17. The shoe was made of black silk... 18. The shoe was made of black silk... 19. The shoe was made of black silk... 20. The shoe was made of black silk... 21. The shoe was made of black silk...



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Informational text label next to the coat.



### Other Liverpool shops

Text describing other Liverpool shops.



### Other Liverpool shops

Text describing other Liverpool shops.

