# "I don't design clothes. I design dreams."

Ralph Lauren

# "Do we lead or follow"

"Disarming British individuality.

Cindy must be a Celt...

making Midsummer Night's Dream clothes.

Dresses as heirlooms to wear and

wonder at for years."

Prudence Glynn, The Times, April 20th, 1978



## Prologue

his book, like so much of what happens in life, was not planned. It came about after I mentioned to a friend that I would like to have a small retrospective exhibition of some of my fashion designs before donating them to a museum.

All at once, my remark took on a life of its own, and inspired by the 2012, exhibition at the V&A, 'British Glamour since the 1950s', where my 'Fairy tale' ballgown had caused such a stir, it transformed into a grand, non profit, community project called 'Fashion and Fairy-tale', involving many schools and businesses here in Bath.

Our ultimate mission was to encourage imagination in young people of all ages and backgrounds, and included a competition to design a sustainable ballgown or outfit inspired by nature.

As the daughter of a gamekeeper of the largest nature reserve in the West Midlands, and in keeping with my own ethos of working only with natural fibres, we aimed to encourage contestants to think more deeply about the environment by combining fantasy, with ethical production.

The winning designs were to be shown alongside my own, in a grand gala exhibition in August 2020 in a beautiful ballroom at Bath's historic Assembly Rooms, which also housed the prestigious Museum of Costume. As part of the project, and bearing in mind the time scale, it was decided to produce a simple, low budget book

about my life in fashion that could be sold during the exhibition with proceeds going to charity. At that point we had no intention of publishing it. But as events unfolded, I realised that my early Cinderella years spent diligently stitching and cutting and making, followed by my fairytale rise to world success, could be an inspiration to many designers and makers, especially in this world of mass production.

Just as everything was coming together however, and the winning designs were being judged, events took a dark and ominous turn for the worse, when the Coronavirus struck. Suddenly we were all under lockdown, and with the Assembly Rooms closed into the foreseeable future, there was no guarantee there would be an exhibition, let alone a book. Yet by hook or by crook, and a small sprinkling of fairy dust, here we are at the end of all the darkness and drama, with a beautifully published book, aimed at showing how imagination, plus hard work and dedication to the craft, are often all we need to make our wishes and dreams come true.

For myself, it all began with a party dress I made for my one eyed doll many years ago from scraps of a rayon petticoat my mother was making. But it was a magical little silk worm that spun the fine gossamer silk thread, that has now spun this story. For without that tiny creature's hard work and dedication, there would have been no precious silk fabric to inspire my creations.



'So go ahead, dare to surprise and enchant, dare to be magical, and dare to create an heirloom to cherish for years to come.

But beware the midnight hour and our

precious planetary resources.

For just as these are fast becoming depleted, when the clock finishes striking,

so too all fairy tales must end and even the

so too all fairy tales must end and even the grandest ballgown may yet vanish into nothing."

Fashion and Fairy Tale





# Fashion and Fairy Tale

he inspiration for this project came about from my deep love of nature. As a gamekeeper's daughter who grew up in the woods and fields, I was aware at a very early age of a profound connection to the wildness and beauty all around me. This naturally awakened my imagination as well as my sensitivity to various nature creatures and fairy beings, who showed me where to find such wondrous things as, six-leaved clovers, lost treasure and the very first spring flowers.

It is this refined sensibility to beauty and my all-embracing mystical connection to the whole, that has informed every creative impulse of my life, and was a major influence on my years in fashion. Consequently, I had to develop unique dying techniques to create the colours and affects I wanted. It also entailed inventing ever new and elaborate methods of construction or stitching, especially for such fragile fabric as silk habotai, that had never been used for clothing before.

My vision obviously worked, as buyers often told me that although they could not afford my designs, they would come to see my collections just to cheer themselves up. Fortunately, there were enough affluent stars and celebrities around the world to sustain a flourishing business in the seventies and eighties. In fact, one of my favourite buyers, who always had a fragrant flower tied to her finger, and who owned the most exquisite boutique in Rodeo Drive Los Angeles, where many of them shopped, was so inspired by my designs that she used to write a poem to go with her chosen pieces.

With such an appreciative market for my work, how could I not be inspired to give full reign to my prolific imagination - something I feel incredibly privileged to have had the opportunity to do, even if it was cut short by illness.









For Fashion and Fairy Tale Exhibition

Photos by Mona Jones



## CHILDHOOD

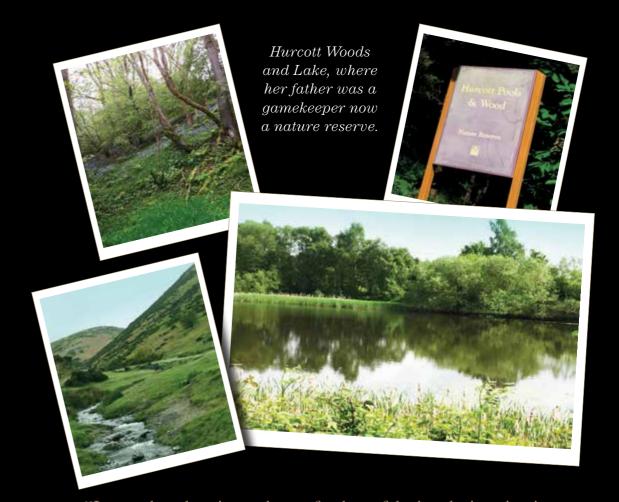
racing our fingers over Cindy Beadman's delicate silk gowns in this world of mass production, instantly conveys us to an enchanted land of sparkling oceans, mysterious woodlands, and sun lit meadows of wild flowers and butterflies. Delve a little deeper into her life, and we become aware that creating them was also an escape for her.

Indeed, her own life reads like a traditional Grimm's fairy tale. Born prematurely in Shrewsbury hospital in 1948, during the post war period of poverty and rationing, Cynthia Morgan was the middle child of five. Her father, Harry Morgan, a gamekeeper, was seldom at home, and, much like the archetypal woodsman, would summon foxes from their holes and knew the name of every star in the sky. His wife, Marjorie, the polar opposite was much more at home with machines than nature. A gifted but cold hearted woman, she would knit and sew garments for the village residents in order to feed her children. The constant struggle against the relentless poverty, led to conflict at home, forcing Cindy to escape into her imagination and the beauty of the nature all around her.

No Fairy story is complete without a fairy Godmother, and Cynthia, or Cindy which she preferred to be called, also found refuge by visiting Mrs Ashton, a kindly neighbour. More than just a provider of delicious chocolate cake, Mrs Ashton would feed the young Cindy's imagination by telling her tales of mischievous fairies that mopped her kitchen floor.

These visits allowed her a safe sanctuary beyond reality, as well as opening a door to her growing spiritual awareness. More importantly, it also provided her with an inner 'magic wand' of confidence, something she first put to the test when she found a 'lucky' sixpence in a nearby lane.

Armed with her new power Cindy went to the local fair and promptly knocked a coconut off the stand with her first ball. This seemingly lucky act lead to a self-belief that she could make her dreams come true; a belief that would translate in later life to a natural ability to see important patterns and trends well ahead of the next Zeitgeist.



"It was that sheer joy and utter freedom of letting the imagination soar to its most luminous transcendent heights that I wanted others to experience.

This was the well spring and heart centre, of the Fashion and Fairy-tale' enterprise."







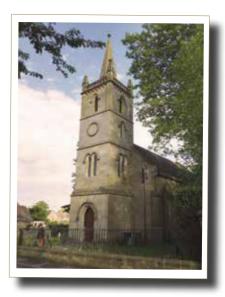
School was also an important haven for Cindy. Determined to get out into the world as soon as she could, she would nag her mother daily to persuade the headmistress to let her begin a term early. Her wish was granted and Cindy recalls her first day as being one of the best days of her life, despite getting her fingers smacked with a ruler for playing with an inkwell.

Intrigued by the routine, as well as all the exciting new subjects, Cindy thrived at school. She loved poetry, writing a daily diary, reciting tables, singing along to Schubert on the radio, going on architecture walks and dancing around the maypole. With her unstoppable enthusiasm, she was soon top of her class, even winning a competition for PG Tips, when she designed a poster complete with an exuberant red bow. This was just one of the many prizes she won throughout her life at school.

Living close to both school and church allowed Cindy to leave home as the church bell rang at nine. She would arrive at school breathless, just in time for a quick dangle upside-down on the railings before the whistle blew for lessons. She also attended Sunday School, which she found boring compared to normal school, but she persisted in order to collect the colourful stained-glass-window stamps that pupils were given to place in their books.



 $Village\ School$ 



Village Church



#### "As soon as I picked up a needle, it was if my hands knew what to do"



Despite the ennui, it was at church where Cindy had a formative experience concerning her future career. Her mother had made matching brown velvet bonnets for herself and her three sisters to wear for the Easter Sunday service. Each featured a posy of crocheted flowers and ribbon ties. The girls were the centre of attention and Mrs Morgan's artistry was much admired. This left Cindy with the indelible impression of how the power of a needle could garner such acclaim. Poignantly, one of the first college trips Cindy took to the V&A was to draw bonnets in a glass cabinet. She also chose a Juliet-style bonnet for her wedding, instead of a veil.

With no let up from the conflict at home, and after an unforgettable stint in a children's home, Cindy spent as much time as she could in the woods and meadows, and it was in these serene places that she fell in love with wild flowers. These would then be exhibited on the nature table at school. Another joyful experience involving flowers, was when she sold some marigolds she had grown herself for sixpence a bunch in Shrewsbury market. Crucially, it was Cindy's love of flowers that gave her the inspiration to pick up a needle for the first time when she made her mother a lavender bag embroidered with flowers.

"As soon as I picked up a needle, it was if my body knew what to do; sewing gave me a way to express the inner sense of the sacred beauty I found in nature. I remember feeling I would burst or die if I did not create somethin.", Cindy recalled.



"The aim of Fashion and Fairy-tale, is to inspire young people of all ages with the true wonder and magic of nature, something we feel is disappearing in today's world.

We hope that by participating in this project they will fall in love with the countryside around them and feel inspired to create to draw, to play, to dream, to write, to make - or to just simply feel that special bond with the natural environment.

To help captivate the imagination of the younger ones, we will be introduced to the story of the mysterious, Mistress Make-Believe, a mythical character who wandered the countryside writing magical stories that she kept in the pockets of her big gown. This can be seen in the Bath Fashion Museum during the duration of the project."







Having discovered the joy of stitching and making, the young Cindy went on to create an elaborate dress for her favourite doll using scraps of fabric she found on the floor. Relishing the challenge, she devised a way of cutting the sleeves and covering the doll's three-dimensional form; cleverly tucking and layering the slippery material to fit, before topping the whole thing with pink net and embroidering the bodice with tiny silk cross-stitches. From this moment on she would be fascinated by what could be created with fabric.

An avid reader, but with only one book at home, namely a collection of folk stories from around the world, Cindy would read it over and over again. She remembers being fascinated by all the elaborately decorated folk costumes the characters wore. This would undoubtedly influence her later designs. However, the story that had the most profound effect on her, was about a little girl called Josephine who lived at the bottom of a deep well. Cindy believes it was Josephine who taught her the grace and patience of self-discipline and delayed gratification, a trait she found vital as she honed her craft ready for her own grand escape when she took her first collection out into the wider world.



Illustration from Fire Side Stories





Photos by Mona Jones



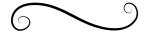
"Fashion and Fairy tale is a unique, once in a lifetime opportunity, to let your imagination soar and design the outfit of your dreams.

This is an exciting gala event that merges fashion, fairy tale and nature, with the overall emphasis on beauty and sustainability."





# "One day I shall make the most beautiful dresses in the whole world"



In 1957, when Cindy was nine, her mother rented a stall at Kidderminster Market in order to sell fabric and eke out the family income. All at once, Cindy found herself surrounded by a rainbow of beautiful textiles with which to hone her creative and technical skills. Being given free access to it, she would experiment with creating her own designs.

Keenly aware by this time of how essential it was to pass her 11-plus exam to the grammar school, and showing all the determination necessary to succeed in the fashion industry, Cindy would take school books home to catch up on lessons she missed through ill health. This led to her being awarded the top prize at junior school as well as obtaining a much-prized place at Kidderminster Grammar school. She recalls that the only time her mother embraced her was when the confirmation letter arrived.

With her newfound confidence at having pleased her mother, Cindy then proceeded to design and make her uniform dress, ready for her exciting new life at grammar school.

Such happy events however, would often be overshadowed by a deep sadness caused by her mother's ongoing moods, as her childhood diaries reveals. But shining jewel-like among the pages, and influenced by watching ballet on black and white television, are dreams about making the most beautiful dresses in the world. Interestingly, many of Cindy's designs, went on to have a balletic influence.

"One day I shall make the most beautiful dresses in the whole world. And I should like to experience a real old-fashioned romance. The trouble is people are just not romantic enough nowadays."





Before she could achieve her dream, however, Cindy was obliged to help on her mother's market stall. She would also be tasked with rolling and folding the fabric that filled the family's sitting room; a job that often took until late into the evening. This left little time for school work but the silver lining was that it enabled her to become familiar with the feel and weight of each different fabric.

These included woollen flannel, barathea, jersey, tweed, tartans, taffeta, crepe, muslin, satin, rayon, corduroy, linen, silk, broderie anglaise and cotton lace. Cindy's favourite at this time being the pretty cotton border prints with which the full gathered skirts that were all the rage would be made. These were worn over frothy net petticoats to the Friday night Youth Club where she learnt to 'bop'.

With her new business a resounding success, it wasn't long before her enterprising mother had opened market stalls in Hereford, Worcester, Ludlow, Brierly Hill, Oldham, Blackburn and Bromsgrove, some indoor, some outdoor. Cindy recollects that in winter, she was often so cold that her feet would freeze and would have to put them in a bucket of cold water to defrost them.

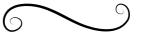
Embracing the boldness of the Sixties revolution that was now sweeping through the creative arts and fashion world, the Thursday-night dances at Kidderminster Town Hall became the perfect forum for Cindy to showcase her designs. She would use her skills to copy the cutting-edge looks featured in Vogue before they came onto the mass market. Inspiration included, a denim hipster mini skirt, floral culottes and the spaceage lurex designs of French designer André Courrèges, which featured daring, cut-out holes and were worn with silver boots.



Kidderminster Market



"Boundless palette of heavenly joy... with its plethora of silks and satins and chiffons"



Such hardships were soon forgotten however, by the sheer joy of accompanying her canny mother on buying trips to Manchester and Leicester. She watched in admiration as she haggled over the price of the new easy care fabrics, such as Courtelle, Banlon Crimplene and Dacron that had revolutionised housewives lives by freeing them from the daily grind of ironing. Customers were so desperate to purchase it that they would be queuing at seven o'clock in the morning, well before the bundles of fabric had been wheeled in on iron trolleys.

In her journal, Cindy describes the stall as a: 'Boundless palette of heavenly joy... with its plethora of silks and satins and chiffons and lace, that evolve nothing less than glittering Baroque palaces, shimmering Arabian tents and golden Egyptian temples.'

Such fabrics that not only inspired her imagination but with which she was able to experiment with her designs by now Cindy had earned the trust of customers and enjoyed the interaction with them as they sought her advice on the suitability of the material for their chosen pattern, or the yardage required to make it. Having already decided she wanted to be a fashion designer, this experience would be invaluable for her. Cindy remembers that when she eventually plucked up the courage to declare her chosen career to her mother, it was met with the usual frosty response she had come to dread, that her young daughter had better first finish all the half-made garments she'd stuffed in the cupboard. Rising to the task, Cindy then made sure every garment fitted her like a glove. She would later admit it was the best lesson anyone could have given her.





We hope that this fun creative project will not only encourage everyone to explore and investigate the countryside around them, but also to become pioneers in preserving it for future generations."

Fashion and Fairy Tale













Tith her newfound self-belief and determination, Cindy's creative talents were quickly recognised by her teacher at Kidderminster College of further Education, which she attended one afternoon a week from school for needlework.

She revelled in learning about the many different stitches and seams used by couture houses, as well as the mathematical precision needed for pattern-cutting. Here she also learnt how to cut different types of collars and sleeves. She was also shown how to design a jersey cape for herself. Her dedication was later rewarded by being given the college prize for needlework of two books that she was allowed to choose for herself.

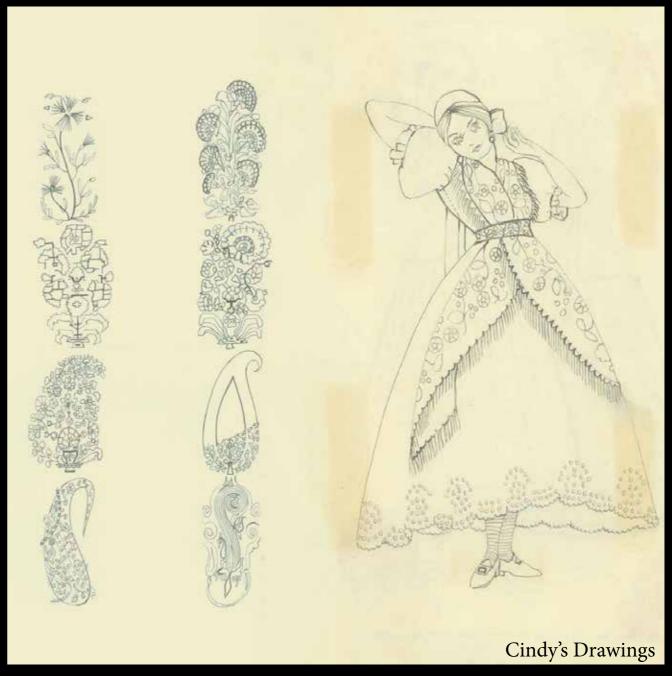
With her mother now producing a substantial income from her fabric stalls, Cindy was able to go skiing on a school trip to Austria. It was here that she became fascinated by the traditional folk costume of lederhosen with its handembroidered flowers. Upon returning home, she produced drawings of the national costumes found in other parts of the world, including Denmark, Kashmir, Poland, Finland and Bavaria. She would then use these drawings as inspiration for work on her needlework course.



Book prizes, Kidderminster College of Further Education











"Throughout her career many of Cindy's designs would evoke a nostalgia for the simple idealised country life in which cherished handmade costumes were

passed down through the generations.

An example being the rainbow-dyed pure silk gown, in this particular design, ribbons of the self-same fabric were used to weave the bodice and to create the knotted and bow effect on the over skirt. The bolero was cleverly ruched to give the fabric more body.

Using a new technique that she had devised, the skirt was then given a lace-like edge in which the pattern was first over-locked with transparent thread before each little shape was cut out by hand.

The process involved using the finest paper like Vilene to support the fabric which was gently torn away afterwards."





"My dream was at last granted and I went to the Big-Beat ball in my new pink dress"

Diary exerts.

"Chris and I went to Birmingham and bought a smashing pair of shoes, but I was only just in time. The shop was shut and I had to persuade the man that I had come such a long way and wanted them so badly. In the end he let me have them."

"I have got a rotten cold and cough which I expect will stop me going to the Big Beat Ball at the Town hall. It's so maddening, as I have made my new dress especially. Mum and Gloria are going to Manchester tomorrow so I am really looking forward to being on my own."

"My dream was at last granted and I went to the Big-Beat ball in my new pink dress. I think Jane was jealous. David was there and he was so sweet; he held my cardigan most of the evening for me. Ah well, it's twelve o'clock, so good night."

Cindy had thrown herself with gusto into all the new subjects offered by The Grammar School and soon discovered that she had a natural gift for art, often painting and drawing well into the night. She would also learn to play both piano and cello, but due to continual bouts of illness (later diagnosed as tuberculosis), she would begin to fall behind with her normal school work. Ignoring Cindy's ill health, her mother offered no reprieve from the domestic chores or market work, adding to the pressure by threatening to make her daughter leave school and go out to work if her grades did not improve.

Spurred on despite the hardship, she would eventually gain seven O-Levels as well as a special art prize never awarded before in recognition of her outstanding artistic ability. This would secure her a place at Stourbridge Art College to study for the one year Pre-Diploma course two years earlier than usual and without the A levels normally required.

After the years of fighting and conflict, her parents became divorced and her mother moved to Devon, leaving the sixteen-year-old Cindy to lodge with a "crazy old lady," who counted every slice of bread she ate. Already an insomniac, this would lead to ongoing anorexic problems for Cindy. Nevertheless, she recollects it being one the best years of her life, as she embraced the exciting new hip, 'Happening' scene of the 60's youth culture. It was here that she would also experience her first kiss and romance.











### THE WIDER WORLD

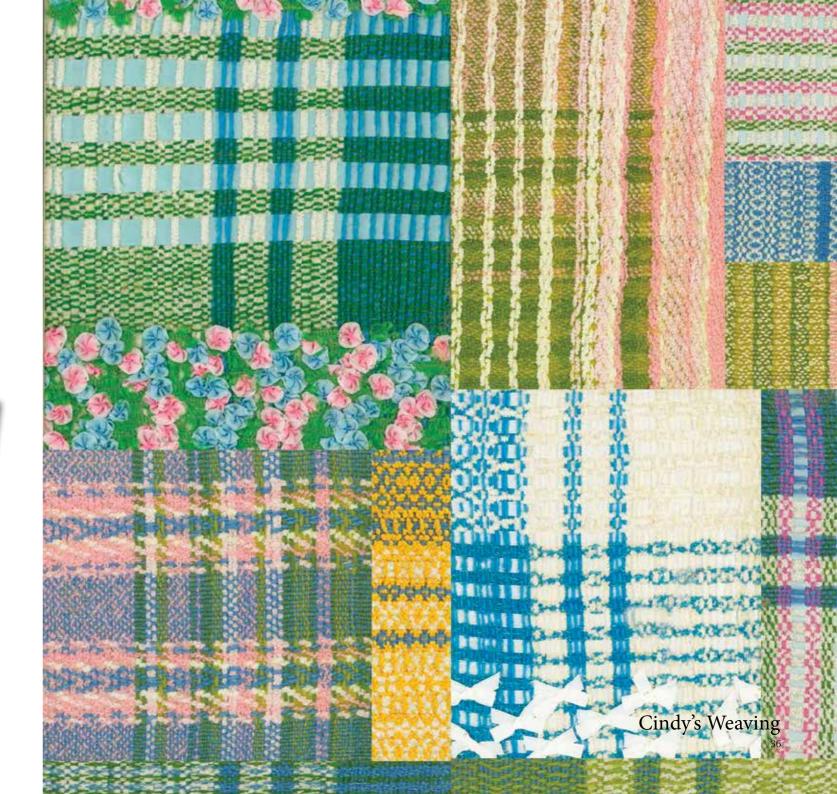
t Stourbridge Art College, Cindy was introduced to such diverse mediums as weaving, printing, metalwork, glass-making, life drawing and fine art. Reading widely, she would also devour many books of the era that are now regarded as cult, as well as studying art history.

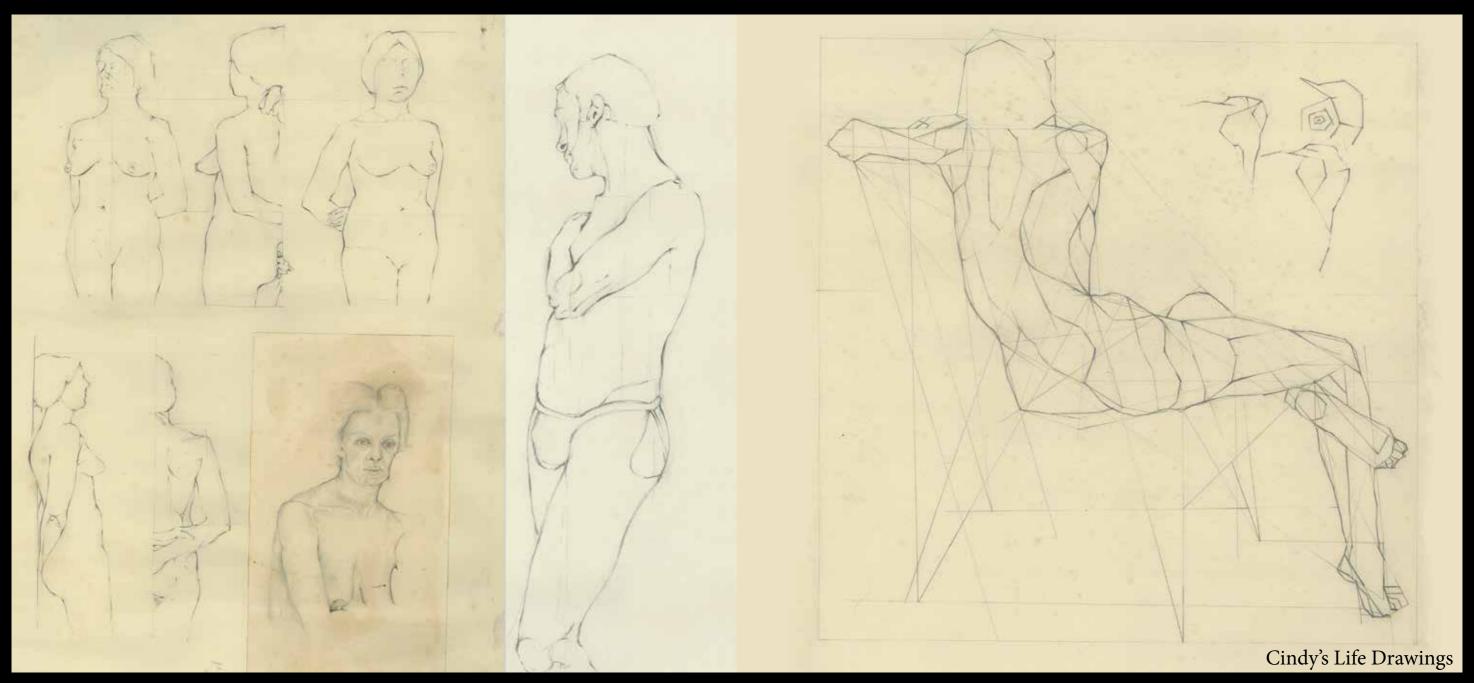
This was also the year that she met Michael Beadman – her 'prince charming'. While on an Easter visit to see her mother in Torquay, Cindy attended a dance at a local hotel. This is where she met Michael, and she describes being "overcome with love at first sight".

She would write in her journal later that evening: 'I have just met the man I shall marry'. Even so it was weeks before he contacted her again.



Stourbridge Art College







# "I don't want to sleep. I want to work myself to sleep"

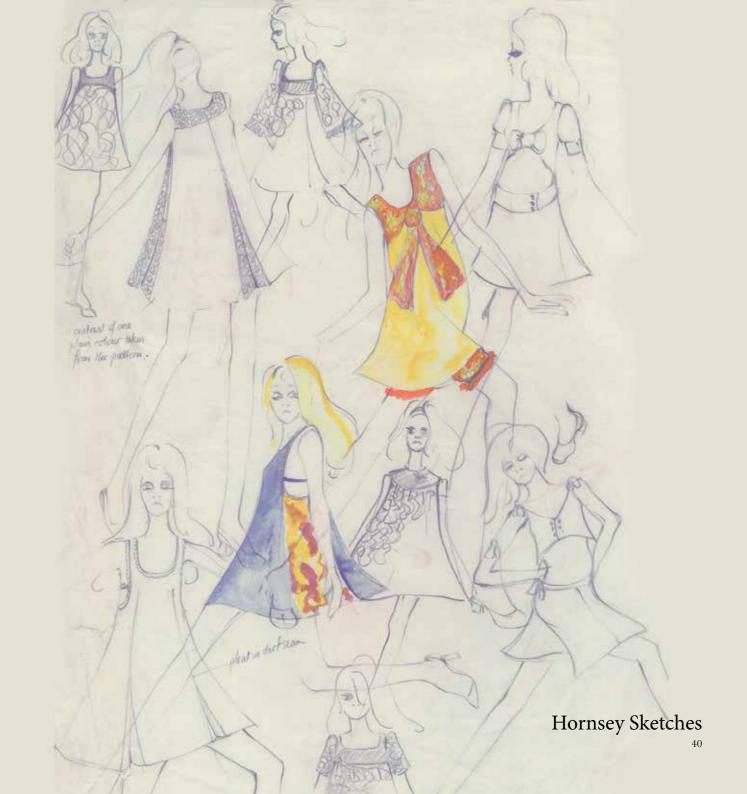
In 1966, having gained her pre-diploma in Art & Design, Cindy applied for a place on the Fashion & Textile Diploma course at Hornsey College of Art in London. Making her own tailored outfit for the interview, she was delighted to be accepted. A few weeks later, Michael drove up to Stourbridge to take her back to Devon. They would spend the rest of the summer attending balls and parties, and sailing, swimming, water skiing, sunbathing and picnicking on Dartmoor.

In keeping with her own 'Cinderella' story, this proved to be more than her jealous sisters and mother could bear, especially after her many other successes, and their sharp tongues let it be known. She would be under constant threat of being thrown out, despite contributing to her keep by waitressing daily in the café her mother now owned. Even when she stayed up the whole of one night to spring clean the kitchen, she was not even thanked.

In 1967, Cindy wrote in her journal: 'I am so tired, my eyes are tired, my mind and heart are tired. I want to work; I don't want to sleep. I want to work myself to sleep, I want to work myself to the bone just to see my mother's appreciative face once in my life, to have no spare time to worry".

With the summer over, and help from Michael, she found a flat in London and launched herself into her three-year Diploma course in fashion and textiles at Hornsey, then considered the 'in' college in London. Although mouse infested and only having two beds for the three girls that lived there, the flat soon became a buzzing scene for socializing and late-night discussions.

The curriculum covered all aspects of the fashion industry including drawing for magazines, which Cindy embraced wholeheartedly, as it gave her a platform to express the freedom of the 'Swinging Sixties', with its new youth movement in fashion.







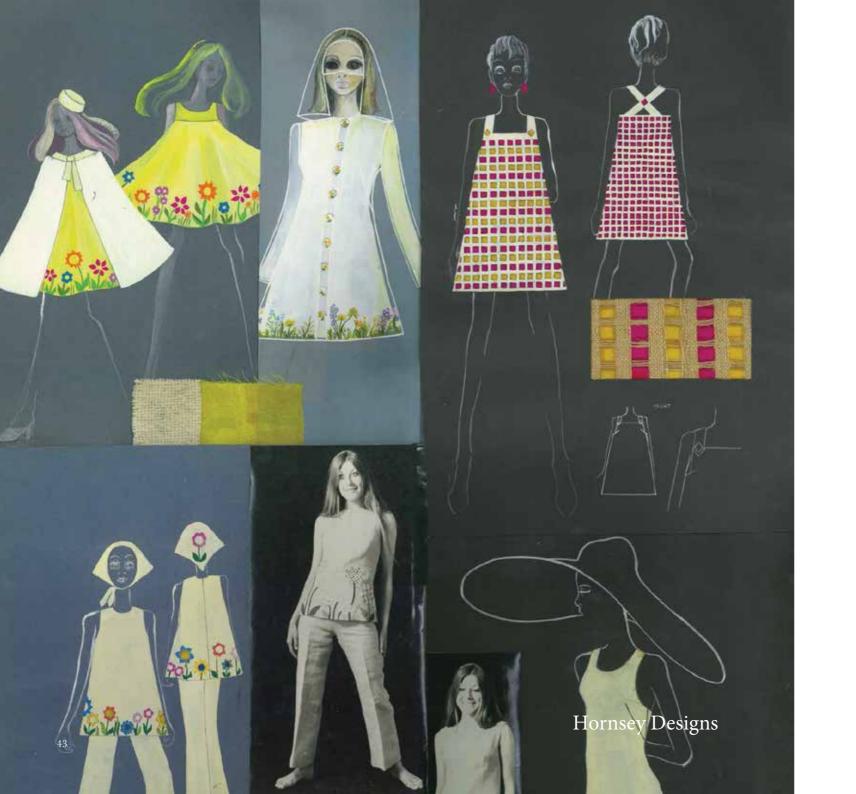
The college was also immersed in the artistic revolution of the student rebellion sweeping through Europe and America and soon became a hotbed of artistic revolution and the site of notorious 'sit-ins'. But rejecting this political, often drug-filled scene, Cindy had her own mini revolution by taking old DIY khaki overalls and adapting them into an androgynous look for herself. This would subsequently earn her the nickname 'The Boiler Suit Girl'.

A déjà vu moment for Cindy whilst at Hornsey happened on a study visit to the Victoria & Albert museum, London. Sketching bonnets at the altar to creativity in a glass cabinet, Cindy never dreamt that one day she would be gazing at her own creation in a glass cabinet in its iconic, hallowed halls. Magically, this is exactly what happened when one of her ballgowns was chosen to go into a year-long exhibition there in 2012, entitled, 'British Glamour Since 1950'.

Aged 18, having already met the love of her life, Cindy also found herself at odds with the ongoing sexual revolution. Still, she enjoyed soaking up the atmosphere, and would drive down The Kings Road with Michael, in his new Morgan sports car, hopping out to explore

boutiques, such as Granny Takes a Trip and Mary Quant's Bazaar. On Sunday's they would also wander down Portobello Road and rummage through the stalls of old clothes and bric-a-brac. With her mother's keen sense for business, it was here that she found some original Persian shawls that she would later sell (for a huge profit) to rich tourists at one of the Lancaster Gate roadside stands.







"They said my designs were divine, simply beautiful and so different to everyone else's"

With its reputation for trend setting, Hornsey fashion students were also invited to appear in the night club scene of Antonioni's iconic film Blow Up, starring David Hemmings and featuring The Yard Birds. Told to wear their most outrageous outfits, and with the offer of substantial pay, it was too good an opportunity for Cindy to turn down, even though she risked being thrown out for missing college. To her

delight, the shot showing her would be chosen

out of sixteen other takes.

Despite the fun of being part of the fashion zeitgeist and with many prestigious competitions to enter, such as the British Young Fashion Designers Competition in Munich, 1967, Cindy would become all too aware that her course barely satiated her irrepressible imagination and her overwhelming search for beauty.

Rejecting what she perceived to be uninspiring fabrics and entry-level pattern cutting, and falling foul of the competition from fellow students when they copied her designs, Cindy retreated into her own world and focused entirely on her own individual designs. Splurging her grant at the beginning of each term she would go to John Lewis or Liberty, to choose

suitable fabric, happy to go hungry for the sake of her creativity.

Back at her flat in Crouch End, she experimented with simple fabrics such as hessian, butter muslin, cotton curtain lace and silk habotai, (parachute silk) all of which she would later go on to use for an entire collection.

Chastised for missing classes, Cindy was hauled in front of the academic committee. Without any expectation of how they would respond, the 18-year-old showed the lecturers the designs she had created. It was now that she finally received the acclaim she deserved.

In her journal, she wrote an imaginary letter to her mother, telling of the experience:

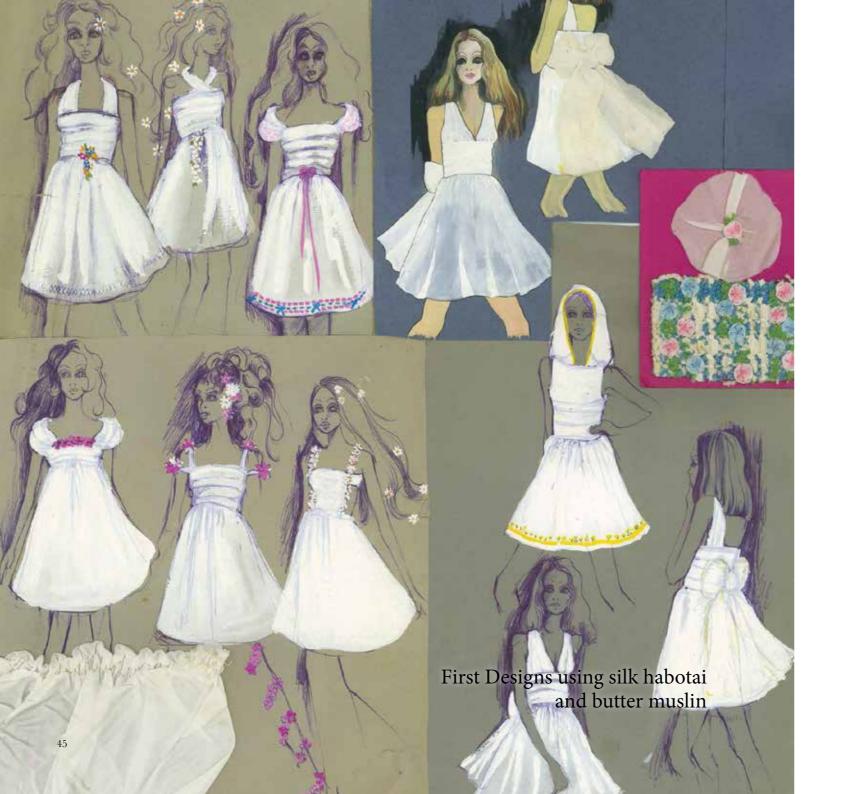
'You would have been so proud if you had heard my tutors praising my designs.

It made all the effort and work worthwhile.

They said my designs were divine, simply beautiful and so different to everyone else's.

They were overcome and said my pink and green silk chiffon dress was pure fairytale.

They just stood and raved for ages and I was so happy, I nearly cried.'





With her work now validated, Cindy realised her tutors had nothing left to teach her and she began to think about her future in the fashion world. It came to a head when she visited the Paris couture shows in spring 1968 with the college.

The trip coincided with the student demonstrations then sweeping the city; all too aware of how hard she had worked for her own place at college, she found it very disturbing.

Having also seen the artistry of the couture shows first hand, she knew she could never compromise herself by working in mass production. With the love of her life waiting at home, she made the decision to leave college, but determined that she would one day have her own label.

Following this decision, Michael proposed to her in Epping Forrest before whisking her back to Torquay, to be married. Thus, Cindy's dreams of romance would eclipse graduating from fashion school.



First romantic collection, Hornsey College of Art







"We are engaged – just the two of us from now on. He asked me in Epping Forest. It was cold and muddy but I couldn't stop smiling. Oh, my darling, darling love.

He was so happy he carried me over the mud. It snowed in the night and made the whole of London look like fairyland. It was so beautiful.

We threw snowballs and I wore my long skirt and felt like a princess stepping out of a romantic Christmas card and he was my prince."







## Dreams Come True

espite the preparations being overshadowed by her mother's threats not to attend, Cindy and Michael were married in September 1968, in a pretty medieval church in the historic village of Cockington, near Torquay. The reception took place in a country-house hotel overlooking the sea.

Cindy designed and made a silk-chiffon Julietstyle dress appliquéd with tiny daisies for the ceremony, before changing into a green slub linen culotte outfit, decorated with handmade daisies and buttercups (which her mother-inlaw had earlier mistaken for the real thing and inadvertently put in a vase of water).

After honeymooning in Majorca, the newlyweds moved to a pink thatched-cottage covered in climbing roses, and the formerly shy Cindy suddenly found herself at the heart of a very different and glamorous world. On one memorable occasion, the couple were staying at the Savoy Hotel in Madeira for the famous New Year's Eve firework display and Cindy wore a specially designed lace-and-satin ballgown. This was greatly admired by the owner of the

famous Parisian couture house Carven who also happened to be staying there. The compliment gave Cindy hope that she would still one day have her own label.

Back at home, Cindy was given a rapid education in social and culinary etiquette by her new in-laws, so that she could enjoy the many elegant parties and events she and Michael were being invited to.





Dusk on the Ocean collection



This social scene was leaps away from her upbringing, but Cindy navigated it with her usual enthusiasm.

Always eager to find expression for her artistry and creativity. Cindy started to sell paintings to a local gallery and worked as a windowdresser in a shop that made bespoke beaded evening dresses for older clients. Meanwhile, she was still designing, choosing to create more trendy outfits for the fashion conscious younger generation. As a means to showcase her creations, the 20-year-old entered the Miss Westwood pageant and came second. This led to her co-hosting a TV game show for six weeks – a task she gladly undertook modelling her more outrageous looks, such as suede hot-pants and lace mini-dresses. More doors opened as she was invited to give her first fashion show at a prestigious holiday centre.

By now Cindy's creativity knew no bounds, and she went on to help her husband renovate houses, building stone walls, making mosaic tables, landscaping gardens, and they also built their own house where they would throw exotic themed parties. This led to the couple lightheartedly being known as 'Mr & Mrs Bond'.





Cindy with Bond Actor, Roger Moore



By the autumn of 1976, Cindy and Michael had two children, Cristian and Hannah. Cindy was a natural at motherhood, and found much fulfilment in her new loving role, which also went some way to help heal her own tragic childhood and lack of mothering. She painted fairy tale murals on her children's bedroom walls, made and wrote special books for each, and taught them to read and write. With the children now at junior school, the 27-year-old Cindy used the time when they were asleep to design and craft her first collection of gowns.

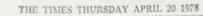
Realising she no longer knew anybody in the industry, she found the courage (with the help of a glass or two of wine), to approach Knightbridge's Lucienne Phillips, a fierce doyenne of British fashion whose shop was frequented by the well-heeled, to arrange to show her a selection of her work. This led to a commission and touting herself as a 'freelance designer for Phillips', she went on to acquire orders from Liberty and Dickins & Jones, as well as cutting-edge boutiques such as Rich Bitch, and Ginger. All of whom expected delivery of their order within four weeks. Trusting in her inherent knowledge that she would pull it off, 'Cindy Fashion' was launched as a temporary measure in a rented holiday apartment, (prior to acquiring her own atelier a few months later).

Quickly hiring seamstresses, Cindy trained them to work with the perfectionism required at this level of fashion, and spurred on by the ecstasy of official recognition, she completed the orders to the highest standard, with only the occasional hanging-loop missing.

Meanwhile, beyond happy with her designs, Lucienne had sent Cindy to Vogue for an interview and the golden gates of the fashion industry opened as Cindy was invited to show with the London Designer Collections.

Her show was a huge success and Cindy garnered critical acclaim from fashion journalists across the world, as well as being voted the 'New Designer most likely to succeed'.





#### Fashion by Prudence Glynn

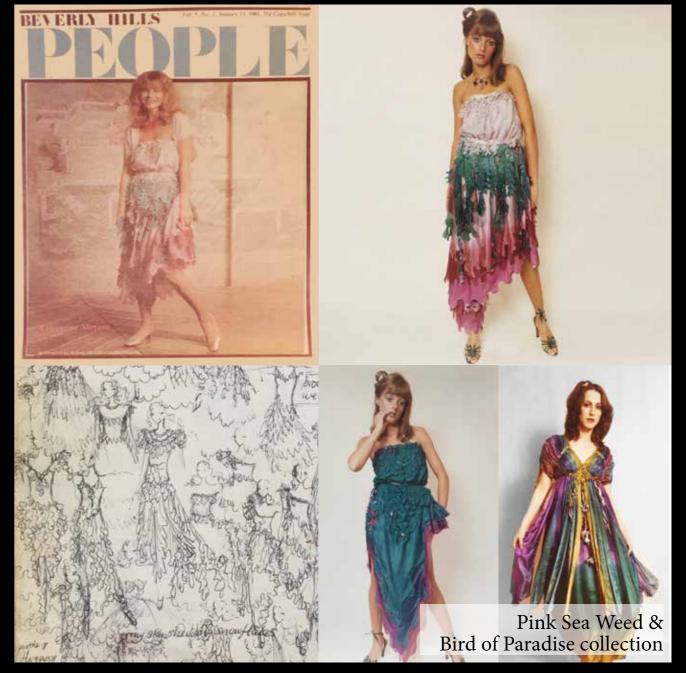
Do we lead or follow?
These pictures were taken
two weeks before the Italian and French
ready to wear collections.





Hedgerow Gypsy collection.









Cornflower collection 60









# "Her natural talent and imagination to make the most exquisite and desirable outfits"

The following years exceeded even her own expectations as her collections were now being bought by top boutiques and stores in Los Angeles, Philadelphia, New York, Sydney, Perth, Rotterdam, Munich and Riyadh. These included Saks Fifth Avenue, and Gunn Trigere, Rodeo Drive, where her high-profile customers included Olivia Newton-John and Farrah Fawcett. The press was always keen to feature her work, and she made appearances on various television shows that discussed art and design.

By this time Cindy was aware she was already leading an enviable life, so with the wisdom gained from years of hard work and delayed gratification, she made a conscious decision to steer clear of the more cut throat party scene in the fashion industry. This meant working harder to cultivate her own niche in the market by building good relationships with buyers for the most exclusive boutiques frequented by film stars and royalty. Ultimately, it also gave Cindy the creative freedom to design the most beautiful gowns and outfits without having to consider the cost. Indeed, the price of some gowns was on the level of a top couturier.

However, with the ability to sense a zeitgeist, as well as the business sense that came with selling budget fabric to market customers, it was second nature to Cindy to know how to make a profit at any level of the industry.

Thus, began the most wonderfully fulfilling years of her career, when she was given free rein to use all the practical skills she had learned, together with her natural talent and imagination to make the most exquisite and desirable outfits. Indeed, one boutique owner told her that her designs were stolen more than any others.

With her atelier buzzing with machines and shelf upon shelf of hand mixed dyes, it was more like an alchemist's laboratory and Cindy could not have been happier, she had transformed the grim reality of her childhood through her hard work and dedication. Ultimately, she never deviated from her search for beauty, her love of nature and natural fabrics, and her desire to bring out what she felt was the essence of feminine mystery as a mother, container and 'Sophia'.



Coral Island collection

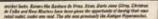












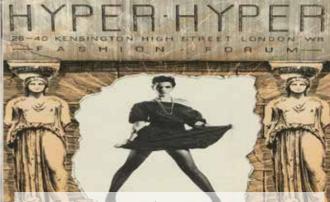
# Fashion Week's glittering prizes











Cindy's prize for Pocket gown and opening shop in Kensington.





#### is party was one fantastic event











Stormy Sky collection











## END OF STORY

I nfortunately, at the height of her success with buyers across the world clamouring for her creations, Cindy's career was unexpectedly cut short when she became bedridden with Myalgic Encephalitis, (chronic fatigue syndrome).

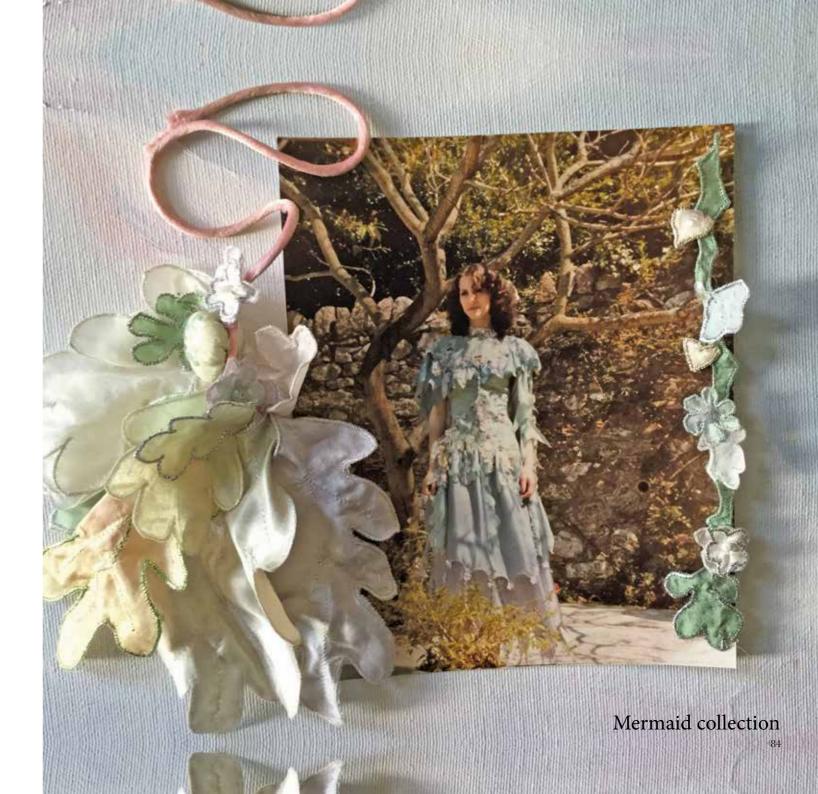
It was a devastating blow, particularly as there was no known treatment available. Subsequently, with every aspect of production dependent on her expertise, she had no choice but to close her beloved atelier and cease trading.

Never one to give up, Cindy experimented with many forms of alternative healing, such as homoeopathy, herbal remedies and acupuncture in her effort to be well again. Leaving no stone unturned, she also joined an ME research

program, as well as studying the different methods of self-healing contained within psychology and philosophy.

With no recovery in sight, prince and palace, frocks and balls all vanished as though they were in a dream. But, as we all know, every ending is merely a new beginning in disguise. And so for Cindy, life after fashion would turn out to be even more spectacular as she began to write her story, and as she wrote, so she began to feel better, and so her new career as a writer began.

Twenty years later, as if by magic, a letter arrived from the V&A. They asked if they could include her fairytale ball-gown in the year-long exhibition 'Ball-gowns: British Glamour Since 1950', thus completing Cindy's own fairytale with a happy ending.









### Fashion and Fairy Tale



#### Exhibition 3rd - 5th August 2020

A selection of ballgowns and dresses by Cindy Beadman were exhibited at the Bath Assembly Rooms.

As part of the exhibition local school children and students were invited to submit sustainable and nature inspired outfit designs. The winning designs were made and exhibited alongside Cindy's creations.













Fashion and Fairy Tale



# Fashion and Fairy Tale

#### Prize Winning Designs





















Bethany Trowmans

# Runners Up









Imogen Ball

Charlotte Fletcher

Eloise Evans

#### Commendation







Ellie Gresham



#### Notes On Collections

- Page 6 Fairy tale collection, circa 1982. I always created one piece that tried to capture the essence of the whole collection, ensuring publicity from the press who attended the shows. This ballgown was one such piece, it had a fairy tale stitched in silver thread into the silk satin of the skirt. The bodice was appliqued with a princess in a castle, fabric windows and doors opened to reveal more images. It was bought by my German buyer, for a client, as well as the singer Anita Harris who wore it for a Royal Variety performance.
- Page 11 Bohemian Dream collection, circa 1983. Imagined as a romantic country wedding party taking place high up in the wild flower meadows of the mountain side. The delicate silk habotai needed a suitable backing to support the three dimensional roses.
- Page 15 Mistress Make Believe, Alchemy collection, circa 1985. Conceived for a magical time in the future when bands of storytellers and magicians left the overcrowded cities to roam freely through the countryside.
- Page 20 Dawn on the Ocean collection, circa 1980. From an ocean-inspired collection, this design consists of coloured pieces of silk, dyed separately to reflect the colours of the water and seaweed. It is edged in pearly thread to catch the light, giving it an ethereal mermaid quality.
- Page 23 Persian Rose & Night Sky, collection, circa 1983. Imagined as a secret perfumed rose garden in ancient Persia where young women were taught mathematics, science, astrology, astronomy and philosophy.
- Page 32 Rainbow collection, circa 1979. My use of fabric broke boundaries as I attempted to make it more three dimensional, while the dying process entailed stencilling with a spray gun. In this design, ribbons were created out of the same silk satin as the gown and used to weave the bodice and make a knotted and bowed-over skirt. The underskirt was given a lacy edge involving an elaborate overlocked pattern, which was then cut out by hand. The bolero was ruched with elastic to give it more body.
- Page 52 Rose-Dusk Ocean collection, circa 1978. In this collection I put the seams on the outside of each garment (even for the pure wool flannel designs). By overlooking the edges in a pearly thread, it created a frill-like effect. The fragile silk habotai had to be supported by fine paper vilene when stitched, and torn away afterwards. The owner of Ginger in South Molton Street, said my designs were often stolen because they could be stuffed so easily into a pocket.



- Page 56 *Hedgerow Gypsies collection, circa 1978.* After seeing this collection, The Sunday Times commented: 'Disarming originality, Cindy is a leader not a follower' words that would launch my career onto the international stage.
- Page 57 Moorland Rose collection, circa 1977. This collection combined hessian with pure silk. It also featured a rose similar to the Royal Tudor Rose, which coincided with the Queen's Silver Jubilee. It was voted in the best of the 'Romantic Look' for the London collections that Autumn.
- Page 58 Pink Seaweed & Bird of Paradise collection, circa 1976. These two collections were featured in shops in Rodeo Drive, LA, and featured on the cover of a widely distributed film paper. The collection was inspired by rare pink seaweed, which I found on the beach where I lived, after a ferocious storm.
- Page 60 Cornflower collection, circa 1977. My love of flowers inspired much of my work, and this collection came about after walking through a meadow of cornflowers. Each layer of the silk habotai was dyed separately in a different shade of blue in order to recreate the effect. The pointed petal edges were overlooked in invisible thread.
- Page 61 Bubbles collection, circa 1981. My love affair with the fragile quality of silk habotai never waned, and it was the perfect fabric for this collection, along with the cotton lawn that was also used. I used a stiff cotton backing to firm up the bubbles that are slightly gathered to give a 3D effect. The gown uses a ruching technique.
- Page 62 Rock Dwellers, circa 1981. The inspiration for this collection came from imagining a tribe of wandering rock dwellers, living among the shimmering granite rocks and caves along the coast of Devon. The silk satin was holed and distressed and the hems were given a jagged edge to reflect the rocks.
- Page 63 This is a show I did for L'Oreal at the Royal Albert Hall. My big colourful designs perfectly complemented the elaborate hairdos that were in vogue at the time. The Saudi Royal family loved these designs, but I had to adapt some to adhere to their strict dress rules.
- Page 64 Long and short. These designs hit the headlines when the length of hemlines were the main focus of fashion. Some went up and some went down, but mine managed to do both in one garment.

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- Page 69 Winged Space Travellers, circa 1984. In this collection, I used different silks in their natural state, just as they came from China. I added a multi-coloured streak of lightning through the fabric of each design, which broke out into all the colours of the rainbow. Delicate twinkling sequins were added for extra effect. This collection encapsulated the 'spacey' feeling that influenced the fashion market at this time.
- Page 70 Hyper Hyper opened in Kensington to accommodate the new wave of young designers needing their first London shop or showroom, just as I did.
- Page 72 *Coral Island, circa 1985.* Living by the sea meant many of my designs had oceanic themes. This collection however, came from a yearning for more colourful and exotic coral islands. It also required a more complex stencilling and spraying technique to dye the fabric. This was then appliqued with fish and mermaids, and decorated with pearly sequins.
- Page 73 Butterfly collection, circa 1980. This collection coincided with the opening of a new costume and textile gallery at the Philadelphia Museum of Art. One gown featured fragile translucent silk habotai, perfect for recreating a butterfly effect. The veining on the wings was achieved by using fine cord and double stitching with invisible thread through two layers of fabric. The hand-knitted lace cardigan used fine single-ply wool.
- Page 74 Stormy Sky collection, circa 1984. For this collection I used silk satin, silk habotai and silk de Chine. The display feature in the shop Gunn Trigere in LA, where the owner often wrote a poem for each design.
- Page 75 Autumn Leaves & Wayside Lily collection, circa 1982. The raised veining effect on the Autumn Leaves designs disguised the winding seams and was achieved by double-stitching a fine cord to the back of the silk satin crepe de Chine with invisible thread.
- Page 76 Wayside Lily collection, circa 1979. This collection took me into the New York market, where Nieman Marcus purchased some pieces for Saks Fifth Avenue. Many of the designs were special daywear pieces in wool flannel, appliquéd with lilies and had a cut-out, lace-like edge. The store also took my Frosty Rose collection that used delicate silver lace over grey woollen fabric, decorated with 3D silver-edged roses and leaves.
- Page 79 Shell collection, circa 1986. The inspiration for this collection was mother-of-pearl shells found on the Devon beaches. Dying the fabric to create this look, entailed placing fabric on the floor, partly submerged in water, and then syringing different colours to create watermarks. The fabric was then fixed with heat. I loved this experimental aspect of being a designer and relished the challenge.



### Acknowledgments

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# Fashion and Fairy Tale An Exhibition

In celebration of Bath's status as a leading historical centre of fashion, and home to the renowned Bath Fashion Museum, which houses iconic attire from the 18th century to modern day, we are excited to announce a community project and gala exhibition, entitled, 'Fashion and Fairy tale', to be held in the Assembly Rooms in August 2020.

