

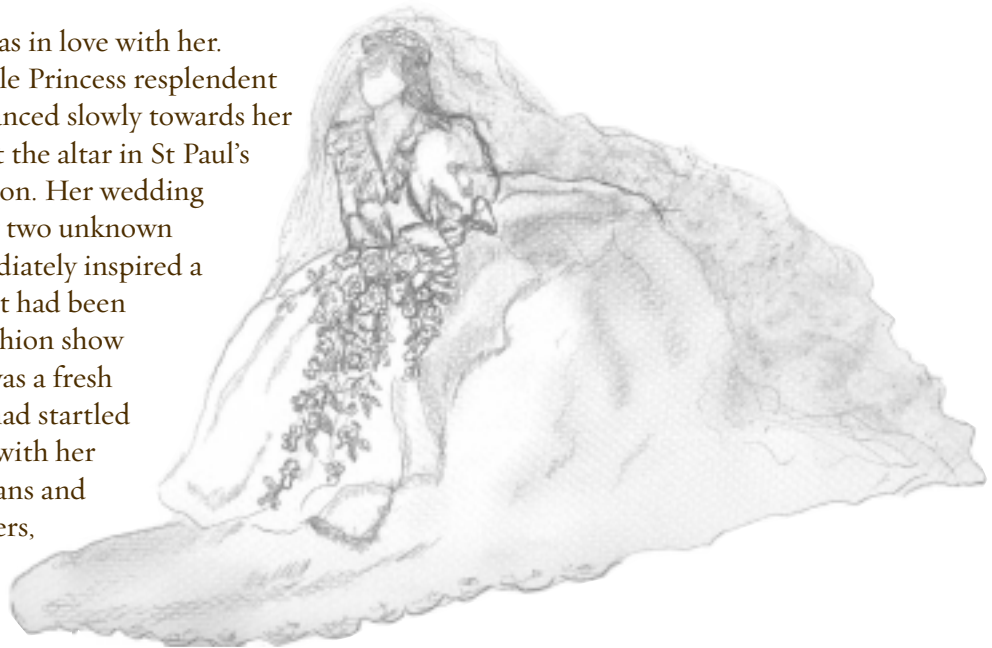
THE IMPACT OF PRINCESS DIANA ON BRITISH FASHION

Including a private study at Althorp to view the
Princess's wedding dress and ball gowns

Monday, November 5th to Monday, November 12th, 2001

The world was in love with her. The fairytale Princess resplendent in ivory silk advanced slowly towards her Prince waiting at the altar in St Paul's Cathedral, London. Her wedding dress, created by two unknown designers, immediately inspired a romanticism that had been missing from fashion show runways. Here was a fresh young girl who had startled the newspapers with her casual style of jeans and patterned sweaters, exquisitely dressed in something no one could have predicted.

She chose for her gown an Elizabethan form, drawn from an era when Britain ruled the world. In one brilliant moment, Diana secured Britain's future on the world fashion scene. Overnight, David and Elizabeth Emanuel, who designed the wedding dress, were elevated to the arena of haute couture and as American buyers woke to the avant-garde fashion scene in London, others



soon followed in their footsteps. Within ten short years, the Princess took a slumbering industry and turned it into a luxury trade, with its own distinctive look that made it decidedly British. Wherever she went, the cameras followed her, generating interest in her wardrobe, drawing attention to her favorite designers. Her fashion was one that had a sense of fun and was vibrant with color.

British fashion is couture, but caters to a public as young and sparkling as the icon of this new age in fashion. Here, couture is not the clothing of Armani or Yves St Laurent, meant only for the very rich. Britain's fashion industry grows out of centuries of fine tailoring and a rigorous training at Central St Martin's College of Art and Design. Fine, handmade clothes are the signatures of this art form, as is delicate beadwork, embroidery, and weaving. Texture, fine cut, glamour, elegance, and a heritage of royal pageantry are what shape the British sense of style and imagination, while their work, as we shall see through visits to studios and through discussions with designers, is daringly creative, sophisticated, and dramatic.

In exploring British fashion, we take you on an enchanted journey into the life of a woman who became a symbol of style and elegance. In London and at Althorp, we explore Diana's emergence from a shy young girl into one of the world's most photographed women. We will explore her personality to see why her vitality in turn became the energy that fueled the imagination of a whole generation of designers. Our study at Althorp will be lead by **Professor Catherine McDermott**, curator of the private Diana Museum, granting participants exclusive entrée into Althorp and a study of the romantic dress Diana wore for her wedding. In London, we focus on the designers who shaped her style, and whom she turned to as she grew from a young lady to a mother and stateswoman.

Highlights

Guests will stay at the Ritz Hotel. Among the highlights will be a visit to a private collector who has championed the British fashion scene in much the same way as Princess Diana, who will receive us into her townhouse.

We will visit the studios of some of the designers Diana used, starting with a visit to the showroom of Catherine Walker. We will learn from her how Diana chose her wardrobe. The

exquisite couture elegance of French-born Catherine Walker made her one of Princess Diana's favorite designers.

At Althorp, although the house and museum have been 'put to bed for the winter' it will be opened and the covers removed from the closed exhibition in the museum created in commemoration of Diana. We will have private study in the museum, brilliantly curated by Professor Catherine McDermott, who will lead our study of the life and work of the Princess, showing us Diana's wedding dress and the special clothing she wore that has left her image so vividly imprinted in our minds. Included in the collection are dresses by Amanda Wakely, mementos such as her toys, her school reports, a school trunk labeled 'D. Spencer', films of her charity work, and a collection of home videos showing Diana as a carefree child dancing and playing in the gardens of Althorp. The opportunity to be in such intimate contact with the princess's clothing brings her to life. Following a stately lunch at Althorp, we study the mansion's interiors and collections. Historically, the Spencer family viewed themselves as 'Whig' aristocrats, and through the years established a reputation as leaders of style and fashion, and advocates of scholarly study. It was with this ambition in mind that generations of the family slowly expanded and refined the collections to include a range of periods and movements, demonstrating a wide intellectual interest in art. Diana Scarisbrick will speak on the Spencer tradition in jewelry collecting concentrating her talk on the jewelry of the late eighteenth century. Participants will have time to tour the grounds individually.

Accompanied by London's leading curator of fashion and costume, we will spend the morning enjoying a private view at the Victoria & Albert Museum's Costume Gallery, for a look at British fashion in the costume collection. From the post-war dresses of Victor Stiebel to the modern style of Princess Diana, we examine the evolution of British fashion and the new look she brought to her age. We are then led through Chelsea and Kensington to meet designers of the moment as well as those people who were patronized by the Princess.

Richard Stone, the official portrait painter to the Royal Family will receive us at his home. Although Mr. Stone never painted Diana, he is intimately involved to this day with the Royal family. Murray Arbide, who created some of the fabulous evening dresses, will also be featured.

Included will be the designers patronized by Diana such as Jimmy Choo, and up and coming designers of today. We will visit the archives of *Hello Magazine* to see all the wonderful views of Diana in her many roles.

Registration

The fee for the program is \$11,000 per person double occupancy with a \$1,500 single supplement. This includes round trip business class airfare between New York and London, and return flight. to New York. The program fee includes a \$1,000 donation to Althorp for each participant, Included is seven nights luxurious accommodation, most meals, wine with meals, entrée to private collections and to places not generally open to the public, private entrée to museums, private sessions with curators, expert scholars, entrée to private homes, elegant dinners at the homes of hosts, visits to designers; ground transportation provided by England's top luxury coach company, and extensive scholarly reading material prepared by Arts to Life. Registration must be accompanied by a deposit of \$4,000. The balance of payment is due on September 5th, 2001, and after this date no cancellations will be accepted and no refunds will be made unless the space can be filled. Any cancellation before the cancellation date will be subject to a processing fee of \$500 per person as we are committed to a minimum number of donations to Althorp. We advise all persons to take out travel insurance and can provide information upon request. Arts to Life reserves the right to make any changes to the schedule whatsoever, should the need arise. Should any speaker or host withdraw we will endeavor to make a suitable replacement. Arts to Life does not act as a travel agent and any additional reservations at hotels, changes to scheduled airline, or extensions of vacation, are to be made by the participants individually. For more information, please contact Arts to Life on 646 792 2340.