



ICOM Costume News 2015: 1

15 June 2015

INTERNATIONAL COSTUME COMMITTEE COMITÉ INTERNATIONAL DU COSTUME

Letter from the Chair

Dear Colleagues,

Our September meeting in Toronto from 8-13 September promises to be filled with interesting papers and events. Alexandra Kim, ably assisted by Ellen Hlozan and Ariel Pomerance, with special help from staff at the new Aga Khan Museum, has worked diligently to make the meeting exceptional. The meeting theme, *Exhibitions and Interpretation* is one that encompasses all museum professionals. I hope that many of you will be able to attend. There is also an enticing post conference tour to Montreal and Ottawa. Remember that the Costume Committee is offering support to enable more members to make the journey to Canada. The specifics for the support application are in the November 15, 2014 Newsletter and also on our Web site <http://costume.icom.museum>. The deadline for applications is 15 July, 2015. Applications should be sent to me at jdruesed@kent.edu.

The November 15, 2014 Newsletter was filled with information that asks for your response and participation. For example, the draft of the *Rules*, the new procedure for submitting articles for “Clothes Tell Stories,” the competition for a new logo, as well as the application process for subventions to attend the Annual Meeting mentioned above.

In Toronto, we will finalize the *Rules* for the operating functions of the Costume Committee. This is something requested by the Secretariat. The draft was published in the last Newsletter. If you have comments, please send them to Bernard Berthod bernardberthod@yahoo.fr by July 31. We will ask for a formal vote by e-mail prior to the Toronto meeting.

We have received a new submission for “Clothes Tell Stories” and Anthea Bickley is now testing our new process for adding articles. I would like to encourage you to submit articles for on-line publication. The procedure, outlined in the November 15, 2014 Newsletter, is also on our Web site.

I want to remind you that at the Triennial in Milan in July 2016, we will have a half-day joint meeting with the Ethnography Committee. This is a wonderful opportunity to share scholarship with colleagues in a related discipline. As you think about presenting research at that meeting, I encourage you to submit a paper for that session related to traditional dress. Dorothea Nicolai and Lucia Savi have already begun planning for that meeting.

The thought of ethnographic research brings me to the sad loss of one of our most esteemed members, Aagot Noss, whose life work

focused on the traditional costume of Norway. Memories of Aagot will follow in this Newsletter.

Looking forward, the Board of Officers has accepted the invitation of the Queen Sirikit Museum of Textiles in Bangkok, Thailand, to hold our annual meeting there in January 2017. This promises to be another of our “once in a lifetime” meetings. The Board is eager to consider an invitation for 2018, so if you are interested, please bring forward your invitation. The site of the 2019 Triennial will be announced in June at the General Assembly in Paris.

Although e-mail communication cannot take the place of meeting face to face, it does allow us to contact members quickly. I want to thank Paola Di Trocchio for maintaining our e-mail list and sending out messages. Likewise, Meike Koenigstein continues to maintain our Web site. This Newsletter comes to you through the good efforts of Lena Chwalinski. I thank all three of these hard-working members of the Costume Committee for volunteering to keep us connected and informed.

I look forward to seeing you in Toronto,

Warm regards,



Jean L. Druessedow, Chair
ICOM International Committee for Museums
and Collections of Costume

REMINDER OF BOARD RESPONSIBILITIES:

Bernard Berthod, Vice Chair: comments or changes to the *Rules* for the operation of the Costume Committee
bernardberthod@yahoo.fr

Alexandra Kim, Secretary: Official minutes, membership lists and general correspondence
alexandrakim@live.co.uk

Ursula Karbacher, Treasurer: accounts and bill payments
ukarbacher@bluewin.ch

Isabel Alvarado, Board Member: prospective authors and new articles for “Clothes Tell Stories”
isabel.alvarado@mnh.cl

Dorothea Nicolai, Board Member: Meeting planning for 2016 Milan Triennial
dorothea@nicolai.at

Johannes Pietsch, Board Member: Committee publications
jo.pietsch@web.de

Next Annual Meeting

2015 Annual Meeting ■ 8-13 September 2015 ■ Toronto, Canada
Post conference tour ■ 14-17 September 2015 ■ Montreal and Ottawa, Canada

Dear ICOM members, colleagues and friends

We'd like to welcome you to Canada for our Committee's 2015 annual meeting. The meeting will be held in Toronto, Canada's largest city, which has a rich dress and textile history. In July 2015 Toronto is hosting the PanAm games and the city's cultural institutions have responded by offering a vibrant and diverse programme of events and exhibitions, including a fantastic range of dress exhibitions, many of them curated by our members. The main meeting will be followed by a post conference tour to Montreal and Ottawa.

The theme for the meeting is *Exhibitions and Interpretation* and we have a received strong group of proposals addressing this issue from a wide range of perspectives, touching on conservation, display methods, research and online interpretation. We're delighted that many have been offered by colleagues from across Canada.

The paper sessions will be held in the Information School of the University of Toronto, which offers an MA programme in Museum Studies. The afternoons will be filled with visits to exhibitions, museum and collections across the city including the Royal Ontario's *Viva Mexico: Clothing and Culture*, the Bata Shoe Museum's *Standing Tall: The Curious History of Men in Heels* and the Design Exchange's *Smarter. Faster. Tougher*, an exhibition of sportswear to tie in with the PanAm Games. There will also be a trip to Cambridge, Ontario to see the small but rich collection of the Fashion History Museum and a day exploring Toronto's newest museum, the Aga Khan Museum of Islamic Art, which opened in September 2014.

Our meeting will be taking place at the same time as the Toronto International Film Festival and we will have our own programme of glamorous entertainment for the evenings. Mrs Sonia Bata is very kindly hosting our opening reception on the Tuesday evening at the Bata Shoe Museum. Other evening events include an evening at the Royal Ontario Museum, a screening of the Red Shoes and a visit to the acclaimed Toronto designers Comrags.

For Toronto 2015 our student day, giving local students the opportunity to meet and hear from international museum professionals, will take place on Tuesday 8 September, just before the start of the main meeting. This element of the meeting is being organized by Vicki Berger and Ellen Hlozan, who have been receiving offers of help whether giving a paper, leading a discussion or photographing the event.

The post conference tour provides us with the opportunity to see some of the great dress collections in Montreal and Ottawa. It includes a day at the McCord Museum in Montreal, with a chance to see their display of dress worn by First Nations people and learn about the breadth of their collections. In Ottawa we'll visit the Museum of Canadian History and the Canadian Conservation Institute.

While registration for the post conference tour ends 19 June, **registration for the main meeting is open until 30 July** so there is still plenty of time to register and join us in Toronto.

The registration process is via the website of the Aga Khan Museum, which has kindly agreed to handle the payments for the meeting. To register please pay by credit card online by visiting <http://ticketing.agakhanmuseum.org/single/SelectSeating.aspx?p=2319>

The Aga Khan Museum website will ask you to create a login to complete this payment process. You also need to fill in the Word .doc registration form (accompanying this email but it will also be available as a link from the registration page). Once you have filled in the registration form please email it to the organizers at icomtoronto2015@outlook.com, along with the email confirmation of your payment from the Aga Khan Museum.

For further details about the meeting please visit the meeting website

<https://icomcostumetoronto2015.wordpress.com/> where you will find information about

- Important Dates
- Registration
- Accommodation
- Post conference tour
- Visiting Toronto
- Transit

Please remember that the board is happy to receive applications for subventions to attend the meeting. The details are provided below.

We'd like to thank our colleagues in Toronto, Montreal and Ottawa all their help in putting the programme together and offering us their support and advice.

If you have any questions about the meeting, whether they relate to the programme, accommodation, transport or otherwise please feel free to email us at icomtoronto2015@outlook.com

We look forward to seeing members in Toronto!

Alexandra Kim

Ellen Hlozan

Ariel Pomerance

Criteria for subventions for members to attend Annual Meetings

The following criteria were established for applications for subventions to attend a Costume Committee Annual Meeting:

Applicants must:

1. Be a member of the Costume Committee in good standing (include ICOM number with letter of application)
2. Have a paper **accepted** for presentation at the meeting
3. Write an essay of at least 150 words (300 words maximum) explaining why you want to attend the Annual Meeting; explain other funding sources received
4. Write a brief report on the experience for the Newsletter
5. Report to colleagues at home about the experience with a copy to the Costume Committee Secretary.

Young professionals should first apply to their National Committees and to ICOM Paris, which has grants available by country. Members in good standing should send application materials directly to the Chairperson of the Costume Committee. The Board of Officers will make the decisions for subventions. The number and amounts will be determined case by case and according to the Committee budget. Applications should be received **at least** two months prior to the scheduled Annual Meeting.

Provisional Program

TUESDAY 8	WEDNESDAY 9	THURSDAY 10	FRIDAY 11	SATURDAY 12	SUNDAY 13
	University of Toronto for paper sessions and lunch	University of Toronto for paper sessions and lunch	University of Toronto for paper sessions and lunch	Fort York for paper sessions and lunch	
	Paper session	Paper session	Paper session	Paper session	Aga Khan Museum
	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK
	Paper session	Paper session	Paper session	Paper session	Aga Khan Museum
	LUNCH	LUNCH	LUNCH	LUNCH	Extended LUNCH / exhibition at Japanese Cultural Centre
STUDENT DAY	ROM Behind the Scenes	ICOM Costume Committee AGM	Choice of visit to Design Exchange Sportswear Exhibition/Canadian Opera Company/Toronto Reference Library fashion related holdings	Cambridge - Fashion History Museum	Aga Khan Museum
STUDENT DAY	ROM Behind the Scenes	Bata Shoe Museum visit	Textile Museum visit	Cambridge - Fashion History Museum	Aga Khan Museum
WELCOME RECEPTION and REGISTRATION at the Bata Shoe Museum	ROM Reception	FILM SCREENING	Evening with Toronto designers COMRAGS	Food Crawl	Final Dinner venue tbc

Post conference tour provisional programme

The post conference tour provides attendees with the opportunity to explore great collections of dress in Montreal and Ottawa, with visits to the McCord Museum and the Museum of Canadian History. The tour will also include a visit to the Canadian Conservation Institute and an exhibition of the work by the British Artist Yinka Shonibare.

Provisional post conference tour programme

- Monday September 14 Travel by train Toronto to Montreal, arrive early afternoon, visit to Yinka Shonibare MBE at **DHC-art** [<http://dhc-art.org/yinka-shonibare-mbe-exhibition/>]
- Tuesday September 15 Day at the **McCord Museum**, with chance to see exhibits, behind the scenes visits to see collections and talks from McCord staff, organized by Cynthia Cooper; evening travel to Ottawa by train [<http://www.mccord-museum.qc.ca/en/>]
- Wednesday September 16 Morning at the **Museum of Canadian History** [<http://www.historymuseum.ca/home>], with chance to see the collections and conservation work, afternoon at National **Gallery of Canada** [<http://www.gallery.ca/en/>]
- Thursday September 17 Visit to **Canadian Conservation Institute** in the morning [<http://www.cci-icc.gc.ca/index-eng.aspx>]

Registration Form

ICOM COSTUME COMMITTEE ANNUAL MEETING 2015

8-13 September 2014

Toronto, Canada

Please attach the completed Registration Form to a copy of your email confirmation of payment and send them by e-mail to:

Alexandra Kim at icomtoronto2015@outlook.com

Name _____

Registration Fees (shown in CAD \$)

Category	*Early Fee	**Regular Fee	No of persons	Total
ICOM members	\$620	\$650		
Non ICOM members	\$640	\$670		
Day fee (please specify day or days)	n/a	\$120		
Accompanying persons	n/a	\$420		
Post conference tour ***	n/a	\$880		
Total cost				

*Until June 26, 2015

**From June 26 until July 30

*** if you would like to go on the post conference tour please book by June 19, 2015

The Day Fee is only for those who do not wish to attend the whole annual meeting. It does not include transportation and the final dinner.

The full registration fee includes conference materials, coffee breaks, lunches, afternoon visits and evening activities, including the final dinner.

The accompanying persons fee includes lunches, afternoon visits and evening activities, including the final dinner.

The post conference tour includes train travel between Toronto and Montreal, and Montreal and Ottawa, three night accommodation (based on shared rooms) and refreshments and lunch on two days.

Personal Details

Last name	
First name/s	
Address	
Affiliation/Institution (if applicable)	
Telephone/Mobile	
E-mail	
ICOM membership number (if applicable)	
Name of accompanying person (if applicable)	

Arrival in Toronto	/ / 2014
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Special dietary requests	
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Interested in taking part in the Student Day on Tuesday, September 8?	
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Are you happy for your email to be included in the list of participants in the conference pack?	
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Payment

Payment is via the booking page on the Aga Khan Museum website

<http://ticketing.agakhanmuseum.org/single/SelectSeating.aspx?p=2319>

Memories of Aagot Noss (1925 – 2015)



We learned from our colleague Anne Kjellberg about the passing of our dear friend and colleague, Aagot Noss on 5 April 2015 at the age of 90. The funeral took place in Ål where she was born. Aagot's presentations of her research on Norwegian folk dress were among the highlights of many annual meetings, and it is fitting that her 90th birthday was celebrated with a symposium on folk costume at the Norse Folk Museum. Her continuing contributions to our field resulted in a number of books — the most recent one published in 2012.

“Aagot was the ‘backbone’ of the ICOM Costume Committee from when I joined it in 1976, until quite recently, when we noted her absence. As I an incomer, I was overwhelmed with the thorough work she had done in filming regional dress and publishing such grand and detailed books, the sort of thing we all yearned for in our own fields, and for which there never seemed to be funds; so brilliant abilities in more than one field. Very impressive, and such an asset to Norway that I was not surprised when she received the national honour: a treasure indeed, for any country, though I did feel she had earned it years before.

So long as dress and footwear is studied, Aagot's name and work will be quoted, and those of us privileged to know her and see her in Ål on her home ground will never forget her, and the devastating sense of humour: an ideal to follow.”

--- June Swann

“I first met Aagot in 1974 at the ICOM Triennial in Copenhagen. It was the first time that they allowed ordinary members of ICOM to attend and each Committee had to pass the motion allowing this to happen, if I remember correctly. Aagot and I met waiting for the doors to open to admit us to the first meeting. Anne Buck was stepping down as Chairman and Jenny Schneider was to take over with Mary de Jong remaining as Secretary. The Costume Committee passed the motion so Aagot and I together with Marilillina Perkkio and possibly some others became members. It was at this meeting that Jenny organised the first annual meeting of the Committee to be held the following year in Zurich. In fact this was the first of any ICOM Committees to be annual, as she said that it was impossible to do any work on things like the Vocabulary if we only met every 3 years.

Over the years Aagot has been a regular attender of the Costume Committee and her wonderful films and work on folk dress was an eye opener to most of us. The highlight must be the ICOM Triennial we had in Stavanger in 1995, I think, where Aagot was able to take the Committee to see the area where she had grown up and done much of her research. We had a wonderful time! Many thanks to Aagot for some lovely memories and again hats off to someone whose work was truly monumental.

---Naomi Tarrant

“Learning that we have lost Aagot is very sad news. As with all of us who attended our committee meeting that Aagot organized in Norway, I will never forget the care she took to share the cultural traditions of her country with us.

In a very few days she moved our committee from the intelligent and appealing displays in the interior of her museum, to the remarkable collection of folk architecture, then to a boat trip on a fjord where we were met by a bus and driven across the pristine Norwegian countryside. When we reached snow, the bus stopped and we got out to play in the snow, returning to the bus for cups of hot chocolate as we completed our journey. We arrived for a special treat Aagot had arranged; we saw the dressing of a traditional bride. From the inside out, Aagot explained each layer put on the bride, to the completion of her outfit. As she always did, Aagot patiently told us the details of the costume and answered all of our questions. She was a gifted and generous scholar with a sly sense of humor and a warm smile. I'll miss her.

---Inez Brooks-Myers

“In 1985 prior to our meeting in Finland, Aagot invited Ann Coleman and me to come to Oslo for the National Day celebration on May 17. On the day of the parade, Aagot dressed in her traditional costume, as did nearly everyone in the city. We watched the parade within sight of the royal family who were standing on a balcony overlooking the scene of men, women and children marching by. It was wonderful to see the different interpretations of national dress – more modern versions alongside the more traditional. It was also a time of end of term celebrations for students who outfitted box trucks for parties and we saw any number of colorful trucks filled with students wearing their own group colors having a very good time. It was all in all a festive time in Oslo and an unforgettable time spent with Aagot.”

--- Jean L. Druessedow

„It is with great sadness that I have learned that our dear colleague, a member of the Committee, my dear and respected friend Aagot Noss, passed away. She visited Belgrade on three occasions: in 2007, 2009 and in 2011, when the annual meeting of the ICOM Costume Committee was organized there. During that last visit, she wished to visit my apartment in order to be personally assured that everything was fine and that my efforts to find “a roof over my

head” were fruitful. During the last two visits, she was accompanied by her good and faithful friend Magni Karlberg, whom we visited together during my stay in Norway in 2008.

Aagot Noss visited Belgrade as a guest of the Ethnographic Museum in Belgrade in May 2007 and 2009, when she presented lectures on folk costumes of Norway and Scandinavian countries and showed numerous photographs, slides and documentary films that she had made herself. These were exceptionally rare opportunities for curators of the Ethnographic Museum in Belgrade and the broader expert public to meet one of the greatest scholars in folk dress in Europe and learn more about the folk dress of Scandinavian countries. Curators of Ethnographic Museum used their time together with Aagot Noss in the best possible way: experiences were shared, methods of field research and types of preservation and presenting of material were discussed, collections and documentation at the Museum were presented, and due to the kindness of our colleagues it was also possible to see the collections of the Museum of Applied Art in Belgrade.

Aagot Noss was born in 1924 in the Hallingdal Valley, namely in the village of Os in the heart of southern Norway. Thirty-two years later, the same place was the starting point for her first study trip, the journey that led her for the full fifty years across *the patterns of Norwegian folk dresses*, from the most diverse festive items to the invisible, most intimate parts of clothing. In 1956, she started down the uncharted and unlighted ethnographic paths of Norway, with the task that basically included merely the recording of folk costumes and customs. However, as a philologist of the Norwegian language and an ethnologist, whose education included subjects such as history, pedagogy and the English language, Aagot endowed her studies with an additional geographic and cultural-historical dimension and relevance. From her journeys, she brought notes that were not only included in museum archives throughout the country, but also in linguistic and historical lexicons. Along with collecting clothes and knowledge on dressing customs from almost all areas of Norway, she dedicated equal attention to recording numerous archaic words and expressions in their original form, pertaining to certain parts of dress and their purpose. Therefore, Aagot offered a comprehensive and unique presentation of folk costumes and customs connected with them, together with specific terms used in the parts of country where they originated. Her studies and journeys throughout Norway also resulted in numerous picturesque travel stories, completely distinct from all other works of Norwegian literature.

From this research journey, Aagot Noss returned crowned, both by the colleagues and by the numerous audience, with the informal recognition and title of “an expert on Norwegian folk dress”. Between 1961 and 1994, “the first lady researcher of Norwegian folk dress” was officially employed as the head conservator and curator of collection of folk dress and costumes at the Folkemuseum at the island Bygdøy in Oslo. Aagot had spent her whole working life in collecting, photographing, making films, recording and sorting data, while in her retirement days she placed accent on teaching and publishing her treasury of knowledge. Besides the large number of expert articles on folk dress in Norwegian and international journals and magazines, she also wrote and published the following books:

1970 *Johannes Flintoe's watercolor paintings* (Johannes Flintoes draktakvarellar),

1973 *Joachim Frichs's watercolor paintings* (Joachim Frichs draktakvarellar),

1977 *Statues in the Nordman Valley* (Statuane i Nordmansdalen),

1981 *Adolph Tidemand and the people he met* (Adolph Tidemand og folk han møtte),

1991 *Headgear and crown – from unmarried woman to bride* (Lad og krone - frå jente til brur),

1992 *Dress customs up front* (Nærbilete av ein draktskikk - frå dåsaklede til bunad),

1996 *Crown and headgear – headgear for unmarried women, brides and married women in Hordaland* (Krone og skaut - Jente-, Brure- og konehovudbunader i Hordaland),

1999 *Dress customs at Trinn and Telemark* (Kleskikk i Trinn i Telemark - Frå tinndøklede til tinnbunad),

2003 *From the traditional way of dressing to folk dress at Western Telemark* (Frå tradisjonell klesskikk til bunad i Vest Telemark).

She did not transfer her knowledge on folk dress and customs only in the written form, but she also participated in various seminars and courses as an expert adviser and lecturer and organized exhibitions and screenings of a series of documentary films. As a lecturer and scholar she was highly respected in Norway and abroad, and she was the central person in the Board for Folk Dress at the Valdres Folk Museum at Fagernes for many years.

Aagot Noss also received some very prestigious awards:
in 1986, the award of the Royal Gustavus Adolphus Academy for “the founding research into the history of folk dress in Norway”;
in 1994, the Royal Medal of Honor in gold, and, in the same year, the award in the field of culture of the Buskerud region;
in 2002, the title of Knight, First Class of “The Royal Norwegian Order of St. Olav” for her “research on folk dress”.

During her long, relentless, dedicated work, Aagot recorded more than a thousand most diverse pieces of dress. According to her, most of these were results of interviews with more than 250 persons. Certain parts that were observed, filmed and recorded by her had their own secret stories, their latent meanings, and such revelations were probably the only thing that Aagot brought from her journeys but did not share with the public, as she did not want to breach the trust she had built. Her main and most important goal was not just to collect and systematize the knowledge on the customs and dress but also to preserve them for the next generations. “We have to know how it used to be in order to know who we are”, she said. The fact that her research was dominated primarily by women’s clothes she explained with the symbolism of dress and the numerous variations that she found particularly interesting. At the same time, she wanted to present clothes as an indicator of geographic area, social status, industrial and social structure, and above all, a person’s identity. “At each point in time, the existing folk dresses were a result of a long process. They are products of the inherited or traditional, the fashion influences, the local development and the individual taste of each person”, stated Aagot.

The degree in which the contribution of Aagot Noss is valued and revered in Norway is shown by the fact that an overview of her opus has found a special place in the magnificent and the most extensive project of the publishing house Damm, the “Norwegian Lexicon of Folk Dress”. The editor of this edition, Mr. *Björn Sverre Hol Haugen*, presented more than 400 folk costumes, with historical accounts and comments, technical, geographical and historical articles, definitions of terms and illustrations. However, according to him, this lexicon would be unimaginable without one of the most important women-researchers of Norwegian folk dress, without our demure and magnificent Aagot Noss.

With sadness and love I will remember Aagot Noss.“

With gratitude,
Mirjana
Belgrade, April 25, 2015

COSTUME COMMITTEE BUDGET PROPOSAL 2015-2016

Bank Balance 31.12.14	€ 8340
2015 SUBVENTION:	€ 5650
Balance as of 31.12.2014	€ 13990
Anticipated Expenses:	
Postages and telecommunication costs	500
Bursaries	4000
Others activities (as bank charges etc.)	1500
New Logo	1000
Total anticipated expenses	€7000
Anticipated Balance on 31.12.2016	€6990

Book Reviews

By June Swann

First a correction to one in my last reviews: Mark Palmer, *Clarks, Made to Last*, Profile Books, London 2013. The reference: 'based on Tim E. Crumplin's thesis,' should have read, his 'Post-Doctoral Research'.

At last there is a second book on Coptic footwear, which may help with dating these early shoes, which were rescued before archaeology became so helpful. These are the most useful for showing the more decorated shoes that might have been worn in Europe's so-called Dark Ages (at least something similar; there must be Byzantine influence somewhere), beside the sad scraps of leather that survive in our damp lands. André Veldmeijer & Salima Ikram: *Catalogue of the Footwear in the Coptic Museum (Cairo)*. Sidestone Press, Leiden, Netherlands, 2014 ISBN 978-90-253-6, 332 page soft back, fully illustrated in colour, with black and white drawings and full catalogue. Veldmeijer has been writing on Egyptian footwear for some years, using the 'Dutch-English' terminology pioneered by Olaf Goubitz (I gave him a copy of English Shoe Trade Terms and, with many others, tried to help with his English, but he persisted in using 3 words when one term was sufficient. Those researching Egyptian footwear should check

the web for Veldmeijer's many publications (mostly sandals), but the colourful shoes are a revelation.

An 8-page booklet has been produced on an obscure 'saint' (though never officially accepted): *John Schorne, North Marston's Saint* published by the North Marston History Club 2013 (Buckinghamshire, England). Born about 1250, he became rector of the village in 1282 and not only found a spring of water in a drought, but 'conjured the devil into a boot' (if only we could!). The village became the third most important place of pilgrimage in England after he died in 1213. The church grew so rich that in 1478 the Pope agreed his remains be transferred to the more important, less remote St. George's Chapel, Windsor. The shrine survived until Henry VIII's Reformation. Paintings of him holding a knee boot with the horned Devil's head showing at the top survive on rood screens in 3 churches in Norfolk and one in Suffolk; 2 of them show him wearing shoes from Henry's reign. There are a lot more of the various lead pilgrim badges showing the same, with a very lively devil on the booklet's front cover. Illustrated with mostly colour photographs, and the text enough to encourage further reading, or even visiting the area where 6 'Devil in the Boot' pubs survived when I first had a car.

Thomas Dekker *The Shoemakers Holiday* edited by Jonathan Gil Harris, Bloomsbury Methuen Drama, London & New York, second edition 1990, reprinted 2014, 119 page paperback, with Introduction and a lot of footnotes of varying accuracy when explaining shoe terms. The 1599 play, a jolly romp with serious undertones, was published in 1600 (there is also a 1971 Scolar Press facsimile, if you can read type of that date). It shows how important shoemakers had become by then, when at the height of their appreciation about the middle of some 50 years of prosperity (shoemakers usually too kind hearted to charge enough). Looking at the exquisite shoes made then, not just attractive, but good work, they deserved the wealth. Those familiar with Shakespeare should ignore the modern comments and enjoy, and see it when you can: the current production at Stratford-on-Avon is not the best of the 10 or so I have seen, but you will emerge smiling.

Katherine Elliott, 'Clothing Soldiers; Development of a System of Production and Supply of Military Clothing in England from 1645 to 1708', page 30-50 in *Arms & Armour* vol.10, no.1 Spring 2013, Maney, ISSN 1741-6124. I was pleased to see this mentions the sealed pattern garments in the Armémuseum, Stockholm, which also holds the most sealed patterns of boots and shoes I have found anywhere, now (at least in 2014) available on the web, the most accurately dated objects museum assistants dream of. The article is obviously useful as background information, and for re-enactors. I wonder what happened to the boots he 'never put off... for six weeks together' in the 1640s: were they kept, perhaps concealed in a house repair when he returned home? Mostly b&w photographs, including familiar boots and shoes from the V&A, though I doubt their rigid leg jack boot is as early as '1660': the rigid leg and big top was the cavalry boot worn during the 1702-13 Marlborough Wars and continued for some 10-20 years after and later with changes in toe shape.

Lenka Vaňková – Veronika Pilná: *Metododika Datování a Interpretace Portrétů 16-18 století Pomocí Historické Módy*, 160 page soft back, Prague,

Czech Republic 2013, ISBN 978-80-7480-002-3, many colour photographs of dress and footwear there, as well as unfamiliar paintings you will be able to interpret the dates for, without struggling with the text. The brief chapter on Obuv/footwear shows 2 rarities, both women's, a slap-soled shoe with platform sole and early 18th century toe-shape; the other a c1610s platform sole mule. There are also 2 pages of post-stamp-size photographs of more footwear, including another rare, teenage girl's white leather shoe with the large open sides of about 1613-40 (from English evidence, though how, or whether this varies from East European styles I have yet to discover).

Fanny Espinoza: *Zapatos Femeninos, Seducción paso a paso*, Colecciones del Museo Histórico Nacional, Santiago, Chile, 2013, ISBN 978-956-7297-27-6, 100 small page hardback, in Spanish. After a 26-page Introduction, the catalogue follows with good photographs and description of each shoe, covering the period 1820-1970, with enlargements of labels, fashion plates, advertisements, bills for background. A handy book with basic information for the period covered.

The Museum of South East Moravia in Zlín, with the Shoe Museum, has moved into The Skyscraper there. A useful guide to the shoes in English is available to carry round, which I suggested should be put on sale to take away, as well as a publicity leaflet by Miroslava Stybrová *A Guide to the Collection of Historical Footwear*: rather unwieldy, concertina folder, which divides the contents into 9 sections by country and region, types, materials, occupations, and the Baťa Company's production, the company which transformed a small village into a 20th century town with all facilities from model housing, education at all levels, theatre, cinema, tannery, rubber works, with a worldwide empire of shops and factories. Their only other recent publication by Pavel Stojar, 360 page large format hardback, *Zlínský Kraj Obrazy/ The Picturesque Zlín Region*, magnificent picture book in both languages, ISBN: 978-80-903450-8-9, published 2011 by Q studio s.r.o., Uherský Brod, CZ; guaranteed to encourage you to visit. See the Zlín section for information about the

town, Skyscraper, Museum (very impressive), including on the dust-cover.

I think we should also be aware that the younger generations are beginning to excavate some of the mass graves from the World War 2 Death Marches in Czechoslovakia, in hopes of matching DNA with families who lost relatives this way, and improve the burials. 2 hardback books by Jiří Nenutil were published in Pilzn 2011, both with short summary in English and German: *Pochody smirti* and *Exhumace obětí II*...Both include 2-3 photographs of 1 or 2 incomplete leather shoes and boot; occasional textile fragments also survive.

Edited with Introduction by Keith Brooker, *Recollections of William Arnold* published by the Northamptonshire Record Society 2014, 184 page soft back, ISBN 978 0 901275 71 4. The original *Recollections* was privately printed on cream paper in Northampton in 1915, having been dictated by William Arnold, a finely proportioned, delightful book to look at and read, with a few relevant b&w photographs (including him and relations in black leather ankle boots, the only footwear visible in the entire book). This has now been stretched slightly to the new larger page format, black on glossy white paper, leaving the photograph faces rather sad. It is preceded by 84 pages: list of abbreviations, bibliography and Introduction with too much of most pages occupied by small footnotes, which makes reading tedious, especially as not all the references appear in the Index. The *Recollections* are then followed by a page of Brooker's 'Notes on the Text' and a 49 page 'Appendix. The Footwear Industry of Northampton', again with tiny footnotes and indeed repeating a not insignificant amount of the Introduction. I winced when I read the American word 'footwear': not used there until 1881, and only began to be accepted in England in 1919. Up to c1970 it was always known as The Boot and Shoe Trade (which resulted in the Boot and Shoe Collection in the Museum). The Editor's sections contain an enormous amount of important information, without much system: an appendix listing each maker/manufacturer mentioned, in alphabetical order, with the information about

them chronologically; their private life, if really essential, separate at the end. That would really make it useful for the serious reader/student, and the rest more palatable. It covers the changes in shoemaking as machines (none of which are illustrated) were invented from 1855, with the big Blake sewer no one would want at home driving workers into factories by about 1863-4, until all stages were perfected. The workers too agreed a system for resolving disputes after the Great Strike in 1895, though it did not solve the army bootmakers unemployment problem after the Boer War – that fared better after the first protest March to London in 1905. The terrible loss of skilled management and men in the First World War was not 'solved' until full employment again from 1939. The cover, back and front, shows a painting of Northampton's then very attractive Market Square before so much was 'developed' in the 1960-70s. But nowhere could I find a mention of it for the artist's name or its whereabouts, a sad omission for a book on the history of such an important trade, for which the town was then famous worldwide.

In the week before Christmas 1933 Patrick Leigh Fermor, set free from education, left London to walk to Constantinople just before his 19th birthday. As I try to find more about the long-distance walkers, in hopes they comment on their footwear, I thought his 3 books, written retrospectively from his notes, might enliven the long winter nights, all published from 1977, and now available in paperback, with maps: *A Time of Gifts, Between the Woods and the Water, The Broken Road*, John Murray Publishers, London. It was a good read, with many comments on the local footwear he saw: clogs in the Netherlands; in eastern Europe he called them moccasins, obviously the 'turned-up', harder-soled opanke, then still common there. His own puttees and 'nailed boots' from an army surplus store survived to the 3rd book; 'coming to bits', they were mended by 'the best cobbler in Tirnovo (Bulgaria), delivered back, looking brand new, the heels armed with miniature horseshoes, the soles a-glitter with studs that struck sparks from the worn cobbles'. He carried rubber-soled gym shoes for wear when not walking on rough ground. Sadly he seemed wary of the

Turks when he met them, and the last book ends before he reached the life-changing Constantinople/ Istanbul early in 1935.

Also for winter reading, if you want to understand 19th century Russia, its footwear and the need for Revolution, Tolstoy's *Anna Karenina*, written in the 1870s, is impossible to put down.

The Costume Society's *Costume* vol.40 no.1, January 2015, Maney Publishing ISSN 0590 8876, has a useful article mentioning shoes, by Danae Tankard, 'Giles Moore's Clothes: The Clothing of a Sussex Rector 1656-79', though no shoes appear in the photographs. And a final costume book which includes boots and shoes, by Adelheid Rasche, *Krieg und Kleider: Mode und Grafik zur Zeit des Ersten Weltkriegs*, Leipzig 2014, 224 pages, 240 pictures; English edition ISBN 978-3-86502-339-1. German. ISBN 978-3-86502-338-4.

June Swann

2^o2015

Costume exhibitions

Australia

Undressed: 350 years of underwear in fashion

Until 12 July 2015

Powerhouse Museum, Sydney, Australia
www.powerhousemuseum.com

Uncover fashion's secret history with *Undressed: 350 years of underwear in fashion*.

Organised by the world's leading museum of art and design, the Victoria and Albert Museum, London, this exhibition features more than 80 garments from the V&A's extensive collection of underwear, many which have never before been on public display. It spans 350 years of fashion history, bringing together the garments that secretly and privately reduced, lifted, padded, adorned, revealed and concealed the body.

From corsets and petticoats, brassieres and boudoir wear to bustles, *Undressed* explores underwear's function in decorating and manipulating the body. Highlights include Queen Victoria's undergarments, one of the earliest known bras, and many rare, delicate and beautifully detailed items worn by some of the world's most glamorous

women. Men's underclothes will also be revealed, as will everyday essentials by major retailers such as Marks & Spencer.

From the dramatic engineering of a 17th century iron corset through to the satin revolution of the Wonderbra, see striking pieces by world famous fashion designers, Calvin Klein, Christian Dior, to the avant-garde freedom of Gianni Versace, Jean Paul Gaultier and Vivienne Westwood.

Recollect: Shoes

Until 19 July 2015

Powerhouse Museum, Sydney, Australia
www.powerhousemuseum.com

MAAS is bringing out its world renowned shoe collection in our Recollect visible collection storage series. Featuring more than 800 pairs of shoes from the 1500s to now, the collection ranges from the first pair of elastic-sided boots in the world, worn by Queen Victoria, to designer names like Louboutin, Yves Saint Laurent and Lacroix.

Recollect: Shoes provides a unique visual insight into footwear history and fashions. It will illustrate how our attitudes towards design and 'comfort' have changed or, perhaps, remained entirely the same, as well as the impact of new materials and techniques on shoemaking methods.

Highlights of the display include historic shoes from the internationally significant Joseph Box collection. Joseph Box Ltd (today owned by John Lobb Bootmaker Ltd) was a London based shoe company which had its origins in a business making women's shoes founded by James Sly in 1808. The collection includes remnants of leather shoes from the Middle Ages, excavated from British archaeological sites, intact European shoes from the 1600s to the early 1900s, ethnographic shoes, shoe buckles, tools and spurs, as well as an extensive company archive.

Visitors will be dazzled by a range of men's and women's shoes made or worn by celebrity names, such as Vivienne Westwood's 'Super Elevated Gillies', Marc Newson's cosmonaut-inspired sneakers for Nike, a pair of Charles Jourdan heels worn by Nicole Kidman in the film *Moulin Rouge* and a pair of cricket boots signed by Sir Donald Bradman. Also on show will be an extensive collection of designer high heels, wedges and boots owned and worn by costume designer and film producer Catherine Martin.

The display would not be complete without a range of shoemaking equipment, including an early 20th century clicking press, shoe lasts and patterns to demonstrate the process of making bespoke (made-to-measure) shoes, in addition to a collection of

recent acquisitions, fashion photographs and a section about caring for shoes.

Austria

Die Kleider der Buhlschaft / The Paramour's Dresses

Until 01 November 2015

Residenzgalerie Salzburg im Nordoratorium des Domquartiers, Salzburg

<http://www.residenzgalerie.at/>



Since the world première in 1911 of the play Jedermann [Everyman] by Hugo von Hofmannsthal (1874–1929), the role of the Paramour, Everyman's mistress, has always been performed by distinguished actresses. A performance directed by Max Reinhardt (1873–1943) marked the founding of the Salzburg Festival in 1920, and the annual production on the Cathedral Square of the "Tragedy of the Life and Death of the Rich Man", under a succession of famous directors, has been an essential part of the Festival ever since.

The Paramour embodies vibrant life; she is seduction personified, the vivacious counterpart to the doomed man on the stage.

Year after year, no Festival costume has been the subject of more public attention, excited guesswork and curiosity, than the Paramour's dress.

These show-pieces, always created in the Festival workshops, constitute part of the Festival's history. The exhibition in the magnificent rooms of the newly-adapted North Oratory of Salzburg Cathedral shows a choice selection of the Paramour's dresses and accessories from various Festival productions. It is accompanied by sketches, notes and photographs from the Festival archives, and rounded off by a film showing excerpts of relevant scenes from the productions.

Canada

Fashion Victims: The Pleasures and Perils of Dress in the 19th Century

Until 30 June 2016

Bata Shoe Museum, Toronto

<http://www.batashoemuseum.ca/>

Transport yourself back to the 19th century where beautiful outfits fashioned by seamstresses and shoemakers supplied the privileged with enviable ensembles. Swathed from head to toe in expensive garments and shod in delicate footwear, fashion-forward women graced the boulevards and the ballrooms with their colourful presence. Their tailored male companions cut equally refined figures in their black coats, spotless white linens, lustrous top hats and shiny boots. Yet presenting an elegant exterior was not without its perils. The discomfort of constricting corsets and impossibly narrow footwear was matched by the dangers of wearing articles of fashion dyed with poison-laced colours and made of highly flammable materials. From the challenges faced by those who produced fashionable dress to the risks taken by those who wore it, this exhibition provides thought provoking insights into what it means to be a *fashion victim*.

Beauty, Identity, Pride: Native North American Footwear

Until January 2016

Bata Shoe Museum, Toronto

<http://www.batashoemuseum.ca/>



Created by Indigenous peoples from diverse regions of North America, Beauty, Identity, Pride showcases exquisite craftsmanship, regional patterns, and beautiful decoration. The exhibition features rarely seen artifacts chosen entirely from the Bata Shoe Museum's foremost and comprehensive collection of Native footwear. Our collection is one of the world's most extensive, and we've chosen some beautifully crafted examples

which will change the way you think about moccasins.

More than ninety pairs of shoes, boots and moccasins will showcase the designs, meticulous methods of creation, culturally distinctive patterns and beautiful decoration of Aboriginal peoples of the Subarctic, Northeast, Southeast, the Plains, the Great Basin, and the Southwest regions of North America. The exhibition features a vast array of 19th-century moccasins, with several items from the 18th century as well as some 20th-century examples. The exquisite craftsmanship and intricacy of these functional works of art are manifest in sophisticated beading and quillwork, the use of decorative metals, different hides, ribbons and other materials, and regional variations in structural design. Visitors will see up close the techniques and artistry which exemplify the outstanding quality and detail of Native footwear.

Artist Textiles: Picasso to Warhol
Until 4 October 2015

Textile Museum of Canada, Toronto
<https://www.textilemuseum.ca/>

Artist Textiles: Picasso to Warhol is a major international exhibition offering a fascinating overview of 20th-century textile designs from some of the world's most renowned artists. More than 200 works on fabric trace the history of art in textiles, with examples from key European and American art movements including Fauvism, Cubism, Constructivism, Modernism, Surrealism and Pop Art as well as the work of leading fashion designers and manufacturers. Featuring work by artists such as Pablo Picasso, Raoul Dufy, Salvador Dalí, Henri Matisse, Sonia Delaunay, Marc Chagall, Henry Moore, Fernand Léger, Barbara Hepworth, Ben Nicholson, Joan Miró, Andy Warhol and Alexander Calder, most of these rare pieces have not been on public display before.

¡Viva México! Clothing and Culture

Until 23 May 2016
Royal Ontario Museum, Toronto
<https://www.rom.on.ca/en>

¡Viva México! Clothing and Culture is the ROM's first-ever presentation of its large and varied collection of Mexican textiles and costume. The Museum's diverse, internationally respected holdings span more than 300 years. Reflecting Mexico's indigenous and colonial history, they also represent living traditions in the 21st century. Colourful and vibrant, the exhibition features approximately 120

pieces, including complete ensembles, textiles, embroidery, and beadwork. *¡Viva México!* explores continuity and change. Ceaselessly evolving, Mexican textiles combine prodigious technical prowess with exquisite artistry. Although Mexico's artistic traditions have been influenced by other cultures, they have in turn influenced fashion around the world.

Standing Tall: The Curious History of Men in Heels

Until 2016
Bata Shoe Museum, Toronto
<http://www.batashoemuseum.ca/standing-tall/>

Standing Tall will challenge preconceived notions about who wears heels and why. From privileged rulers to hyper-sexualized rock stars this provocative exhibition will explore the history of men in heels from the early 1600s to today, delving into the use and meanings of heeled footwear in men's dress over the last four hundred years.

Frida Kahlo: Through the Lens of Nickolas Muray, with traditional Mexican costume from the Textile Museum of Canada

10 June 2015 – 7 September 2015
Textile Museum, Toronto
<http://www.textilemuseum.ca/exhibitions/upcoming-exhibitions/frida-kahlo-through-the-lens-of-nickolas-muray,-wi>

Frida Kahlo: Through the Lens of Nickolas Muray comprises 50 photographic portraits of renowned Mexican artist Frida Kahlo taken by Hungarian-born photographer Nickolas Muray between 1937 and 1941, capturing the exceptional breadth of Kahlo's persona from the photographer's unique perspective as her friend and intimate confidant. The exhibition includes pioneering colour images whose lush, saturated colours highlight the elaborate wardrobe that was an intrinsic part of Kahlo's identity during the 1930s and 40s, when political idealism and national fervor were at their height among her circle of urban intellectuals.

Smarter. Faster. Tougher

8 July 2015 – 15 November 2015
Design Exchange, Toronto
http://www.dx.org/index.cfm?pagepath=Exhibitions/Upcoming_Exhibitions&id=19196

An exhibition exploring, sportswear, performance and fashion, to coincide with the PanAm Games which are held in Toronto 2015

Yinka Shonibare's Pièces de résistance

Until 20 September 2015

DHC/ART, Montreal

<http://dhc-art.org/yinka-shonibare-mbe-exhibition/>

Shonibare has become known worldwide for his use of Dutch-wax fabric as a conceptual and formal device in all of his work. While stereotypically associated with Africa, the origins of Dutch-wax fabric are actually found in Indonesian batik techniques, which were then industrialized and appropriated by European interests. With its mixed and mistaken provenances, Dutch-wax fabric provides a sumptuous yet probing vehicle to evoke the complexity of concepts such as identity, authenticity, ethnicity, representation, hybridity, race, class, migration, globalization, and power.

Czech Republic

Vital Art Nouveau 1900

Until 31 December 2015

Municipal House, Prague

<http://www.obecnidum.cz/en/>



The long-termed exhibition presents a selection of the most outstanding works of Czech and European Art Nouveau art from the holdings of the Museum of Decorative Arts in Prague. The exhibition is intended to show the Art Nouveau arts and crafts as part of the ground-breaking, forward-looking trends and emancipation efforts that evolved in the late 19th century, as a reformist art movement that strove for “the multiplication and intensification of life”.

Masterpieces of decorative art exhibited at the famous Paris World's Fair of 1900 are on display,

alongside works influenced by the various currents of thought popular at the time (such as the theories of Vitalism and Spiritism), as well as the formal and stylistic innovations in glassware, ceramics and furniture. Other areas cover the radical changes in life style as reflected in interior design, the visual style of poster art and fashion.

Fashion is a dominant part of the exhibition. Along with a collection of underwear and fashion accessories twenty dresses made in the best Viennese (L. & H. Lauffer, G. & E. Spitzer, W. Jungmann & Neffe), Parisian (Worth) and Bohemian fashion houses are on show.

The Exhibition is accompanied by a comprehensive and richly illustrated book published by the Museum of Decorative Arts in Prague and Arbor Vitae Publishing House in Czech and English. (Order: marketing@upm.cz, www.upm.cz)

Denmark

Political knitwear and hot pants – fashion and style in the 1970s

Den Gamle By, The Old Town, open air museum of urban history and lifestyle, Aarhus, Denmark.

Until 30 December 2015

<http://www.dengambleby.dk/>



political knitwear skirt dated 1978/79
Photo: Thomas Kaare Lindblad

With this special exhibition 3 themes of 1970s dress are addressed. The first being homemade wear of which the political knitwear was part. The second theme is clothing in the shopping bags and the third music and way of clothing. In the 1970s, a lot of people wore clothes that came from India, South America or military surplus clothing stocks and the style was understood as anti-fashion. The clothing sent out strong signals and workwear like bricklayer shirts and carpenter overalls were popular items among left-wing students, kindergarten teachers and other groups who were sympathetic to the working class. Disco took hold in the mid 1970s and it had a big impact on clothing, as did punk when it arrived in Denmark.

France

Jeanne Lanvin

Until 23 August 2015

Palais Galliera, Paris

www.palaisgalliera.paris.fr



The Palais Galliera, in close collaboration with Alber Elbaz, artistic director of Lanvin, is honouring the oldest French fashion house still in business. This first Paris exhibition devoted to Jeanne Lanvin (1867-1946) features over a hundred models from the amazing collections of the Palais Galliera and the Lanvin Heritage.

La mode retrouvée : les robes-trésors de la Comtesse Greffulhe

Du 7 novembre 2015 au 13 mars 2016

Palais Galliera, Paris

www.palaisgalliera.paris.fr



Charles Frédéric Worth, tea gown, vers 1895. Photo : © Stéphane Piera / Galliera / Roger-Viollet

Cette exposition propose de découvrir la garde-robe de la Comtesse de Greffulhe dont la beauté et l'élégance légendaires ont inspiré les plus grands couturiers de son temps.

La Comtesse Greffulhe, née Élisabeth de Caraman-Chimay (1860-1952), est l'une des femmes les plus en vue et les plus élégantes de Paris. Mariée au riche Henry Greffulhe, la Comtesse occupe une position mondaine exceptionnelle. D'une beauté très originale, elle commande – notamment à Worth – de somptueuses toilettes dont la ligne met en valeur sa taille superbe. Marcel Proust s'en inspire pour son personnage de la duchesse de Guermantes dans son célèbre roman *À la recherche du temps perdu*. La Comtesse Greffulhe est également la muse de certains poèmes de Robert de Montesquiou.

Très cultivée et issue d'une grande lignée de mécènes et de mélomanes, elle est aussi une grande protectrice des arts et des sciences : la Comtesse soutient de nombreux artistes de son époque, comme Paul Verlaine ou Richard Wagner qu'elle remet à l'honneur; elle favorise notamment la venue des Ballets russes à Paris et organise des levées des fonds pour encourager des recherches scientifiques.

Leonard Paris. L'Empire Des Couleurs

Until 11 October 2015

Musée de l'Impression sur Ettofes, Mulhouse

www.musee-impression.com

For the exhibition "Printings from the Land of the Rising Sun", the Museum is delighted to welcome the most Japanese of the French couture houses : LEONARD, Paris, a great ambassador of the relations between Japan and France. Mr Daniel TRIBOUILLARD, head of the house LEONARD, has been decorated with the Order of the Rising Sun, golden ray of sunshine on a chain, by the Emperor of Japan. Daniel TRIBOUILLARD invites us to share his passion for the ancestral culture of Japan, continually revisited through his creations. Thanks to a great artistic sensitivity, Mr TRIBOUILLARD managed to make the house LEONARD and its creations world-famous. The unique drawings of the house LEONARD and the

material used are the key to its success. Creator of the "Pull-over Fully Fashioned", Daniel TRIBOUILLARD has revolutionized the traditional techniques by using English weave reputed to be "unprintable". The clientele is won over and the whole world praises the initiative. Innovations and inventions follow each other contributing to the great reputation of the house LEONARD.

Jean Paul Gaultier. From Sidewalk to Catwalk

Until 3 August
Grand Palais, Paris
www.grandpalais.fr

The Fashion World of Jean Paul Gaultier. From the Sidewalk to the Catwalk is a phenomenon that has wowed over a million visitors on its international tour. In its tenth stop here in Paris, after Montréal, Dallas, San Francisco, Madrid, Rotterdam, Stockholm, Brooklyn, London and Australia, the show is a high point in Jean Paul Gaultier's career. An exhibition organised by the Montreal Museum of Fine Arts with the Réunion des musées nationaux - Grand Palais, together with Maison Jean Paul Gaultier, Paris.

Germany

Mode aus dem Rahmen (Fashion out of the Frame)

Precious embroidered clothes from the late eighteenth century

Until 30 December 2016
<http://www.bayerisches-nationalmuseum.de/>



Sumptuous garments represented high social status but also exquisite taste of the wearer. So they played an important role in the eighteenth century when French styles were copied all over Europe. The nobility preferred magnificent embroideries as decoration for festive and prestigious clothes. At the end of the Ancien Régime striking designs came into fashion, whose bold colour combinations look surprisingly modern to the eyes of today's beholders. Silk and metal embroideries of this kind were produced in professional workshops by men and women.

The centrepiece of the exhibition is a delicately embroidered French court dress from the 1780s, a so-called *robe parée*. It is one of the outstanding objects in the Lillian Williams costume collection, which was acquired by the Bayerisches Nationalmuseum in 1996. The dress that had come in twenty pieces has been meticulously reconstructed in the textile conservation workshop of the museum. So today visitors have the opportunity to experience it in all its glory. What is so special about the garment is its cut: a *robe à l'anglaise* with an old-fashioned stomacher, which definitely marks it as a gown worn at the French court in the late 1780s. It seems to be the only surviving court dress in this shape. This is why part of the exhibition is dedicated to the pattern and the reconstruction of the dress. Also eleven men's garments dating from 1780 to 1800 will be included in the show. To explain the working process of an *atelier de broderie*, a very rare French album with the latest embroidery samples of that era will be presented as well. This had been made for the customers of a workshop to choose a design. In addition uncut waistcoats will be exhibited, i.e. embroidered lengths of fabric, which were designated to be cut out and assembled to a garment eventually.

The fashion that was produced on the frames of the embroidery workshops and worn by high society captivates us today through its magnificence, the richness of the colourful designs and their perfect execution.

The exhibition will be accompanied by a catalogue (68 pp. with numerous illustrations) including the pattern of the court dress, which can be purchased from the Museum shop (e-mail: team@museumsladen-bnm.de).

Karl Lagerfeld. Modemethode

Until 13 September 2015
Budeskunsthalle, Bonn
www.budeskunsthalle.de



The exhibition KUNST | STOFF turns the aesthetics of the time upside down. With this exhibition, the state museum – five years after its opening – has boldly taken up a new cultural position. With this purpose in mind, the time invited a number of artists to break up the narrative of the permanent exhibition with challenging interventions.

In a range of starkly differing forms, the striking works enter into a dialogue with the textile, political and social themes which constitute the centre of the museum. Whether as a light projection, an encasing, a curtain, woven material or an avant garde carpet – the artworks presented address current questions of patterns, codes and identity pertinent to contemporary society. Other works point to the abysses of economically unrestrained globalisation which is accelerating beyond all measure and distributing profits unequally. Visitors can expect a stimulating KUNST | STOFF exhibition, which shows the time in a very new light.

Karl Lagerfeld is one of the world's most renowned fashion designers and widely celebrated as an icon of the zeitgeist. *Karl Lagerfeld. Modemethode* at the Art and Exhibition Hall of the Federal Republic of Germany is the first comprehensive exhibition to explore the fashion cosmos of this exceptional designer and, with it, to present an important chapter of the fashion history of the twentieth and twenty-first centuries. Karl Lagerfeld is known for injecting classic shapes with new life and for taking fashion into new directions. For the past sixty years, from 1955 to today, Lagerfeld's creations have consistently demonstrated his extraordinary feel for the 'now' – whether haute couture and prêt-à-porter for the luxury houses such as Balmain, Patou, Fendi, Chloé, Karl Lagerfeld and Chanel, or his more affordable collection for Swedish fashion retailer H&M.

Karl Lagerfeld is celebrated as a fashion genius not only for continuously revitalising classics like the Chanel suit, but also for endlessly reinventing himself. 'Modemethode', Lagerfeld's 'fashion method', is his ambitious, all-encompassing approach: from the initial sketch to the finished garment, from the accessories, the architectural setting and music of the fashion shows, to the photographs and graphic design of press material, advertising, catalogues and window displays – every last little detail is devised by the designer himself.

KUNST | STOFF

Until 29 November 2015

State Textile and Industry Museum, Augsburg

<http://www.timbayern.de/en/>

Switzerland

furor floralis

26 August 2015 – 01 March 2016

Museum of textiles St. Gallen

<http://www.textilmuseum.ch/>

Flower mania! Whether a flamboyant sea of flowers, a wild mass of tendrils or tenderly scattered blossoms; whether arranged as decorative posies or as stylised geometric ornaments: floral motifs have dominated textile designs from the Middle Ages to the present. With its garden of glorious flowerpatterned textiles, the "furor floralis" exhibition reveals the intriguing parallels between textile design and horticulture. The lavish arrangement from the museum's own collection is complemented by selected costumes and textiles from a private collection as well as garden plans from the landscape architecture archives in Rapperswil.

UK

Alexander McQueen: Savage Beauty

Until 02 August 2015

V&A Museum, London

www.vam.ac.uk

"London's where I was brought up. It's where my heart is and where I get my inspiration."

- Alexander McQueen, January 2000

The V&A is delighted to announce that it will present Alexander McQueen: Savage Beauty in London in spring 2015. The first and largest retrospective of the late designer's work to be presented in Europe, the exhibition will showcase McQueen's visionary body of work. Spanning his 1992 MA graduate collection to his unfinished A/W 2010 collection, McQueen's designs will be presented with the dramatic staging and sense of spectacle synonymous with his runway shows. The original version of Alexander McQueen: Savage Beauty at the Metropolitan Museum of Art, New York in 2011 was organised by the Costume Institute and became one of the Museum's top 10 most visited exhibitions.

Shoes: Pleasure and Pain

13 June 2015 – 31 January 2016
V&A Museum, London
www.vam.ac.uk

This exhibition will look at the extremes of footwear from around the globe, presenting around 200 pairs of shoes ranging from a sandal decorated in pure gold leaf originating from ancient Egypt to the most elaborate designs by contemporary makers. It will consider the cultural significance and transformative capacity of shoes and will examine the latest developments in footwear technology creating the possibility of ever higher heels and dramatic shapes. Examples from famous shoe wearers and collectors will be shown alongside a dazzling range of historic shoes, many of which have not been displayed before.

The Fabric of India

03 October 2015 – 10 January 2016
V&A Museum, London
www.vam.ac.uk

The highlight of the V&A's India Festival, this will be the first major exhibition to explore the dynamic and multifaceted world of handmade textiles from India. It will include a spectacular 18th-century tent belonging to Tipu Sultan, a stunning range of historic costume, highly prized textiles made for international trade, and cutting-edge fashion by celebrated Indian designers. Showcasing the best of the V&A's world-renowned collection together with masterpieces from international partners, the exhibition will feature over 200 objects ranging from the 3rd to the 21st century. Objects on display for the first time will be shown alongside renowned masterworks and the very latest in Indian contemporary design. The

astonishing skills and variety evident in this incomparably rich tradition will surprise and inform even those with prior knowledge of the subject, and is sure to delight visitors.

Fashion Statements

Until 5 September 2015

Chertsey Museum, Surrey

<http://chertseymuseum.org/home>

This exhibition identifies three fashion themes using stunning and important pieces from the Olive Matthews Collection dating from the 1780s to the 1980s. The themes are Romantic, Outrageous and Classic dress. To give just a taster, the Romantic theme will include beautifully feminine clothing such as a flounced day dress from the 1840s and a luxurious 'New Look' evening gown from the early 1950s. Amongst the highlights of the Outrageous section will be an iconic corset dress by Jean Paul Gaultier and the Classic category will incorporate the ultimate in timeless style - a 'Delphos' gown by Mariano Fortuny.

GEORGIANS: 18th century dress for polite society

Until 1 January 2016

Fashion Museum, Bath

<http://www.museumofcostume.co.uk/>

The Fashion Museum's special exhibition for 2014, GEORGIANS, celebrates the museum's situation in the Georgian Assembly Rooms in Bath. The new exhibition will present a selection of the finest fashions worn by those attending Assemblies, and other glittering occasions of 18th century life.

Great Names of Fashion

Until 3 January 2016

Fashion Museum, Bath

<http://www.museumofcostume.co.uk/>

Dior and Balenciaga, Vionnet and Yves Saint Laurent - the history of modern fashion is signposted by a handful of major fashion designers whose work shaped the look of a generation. A new display at the Fashion Museum in 2015 will showcase beautiful evening dresses by a number of these great names of fashion history from the early 20th century to the present day. From the jewelled key motifs on Elsa Schiaparelli's (1890 – 1973) powder blue evening dress to the strapless gown with a skirt made of metres of knife-pleated white silk organdie by Christian Dior (1905 - 1957), this

display is a must see for all those who are fascinated by the history of 20th century fashion. Prepare to be wowed!

RIVIERA STYLE Resort & Swimwear since 1900

Until 29 August 2015

Fashion and Textile Museum, London

<http://ftmlondon.org/>



From the English seaside to the Côte d'Azur and California, Riviera Style celebrates fashion at its most fun. With swimsuits and sarongs, brightly patterned beach cover-ups, boat neck Bretons and beach pyjamas, palazzo pants and playsuits, bikinis and burkinis, the exhibition features over 100 years of clothes for leisure. Riviera Style brings together a diverse range of clothing worn in and by the sea. A key feature of the items selected is the importance of fabric, from early examples to produce the perfect fabric that didn't bag or sag when wet, to more recent technical developments designed to improve fit and increase speed in the water.

Exhibition in association with Leicestershire County Council Museums

Rayne. Shoes for Stars

Until 30 August 2015

Fashion and Textile Museum, London

<http://ftmlondon.org/>

Explore a century of sensational British shoes made from extraordinary materials and worn by the world's most glamorous women, including Vivien Leigh, Marlene Dietrich and Brigitte Bardot. Awarded three Royal Warrants, Rayne made the shoes of Queen Elizabeth II including her wedding shoes. Over 100 examples also reveal the talent of designers ranging from Norman Hartnell to Bruce Oldfield and Mary Quant, as well as Roger Vivier and current designer Laurence Dacade. Coincides with a major exhibition at the Victoria & Albert Museum.

Fashion Rules

ongoing (exhibition part of entry to palace)

Kensington Palace, London

<http://www.hrp.org.uk/KensingtonPalace/>

Take a nostalgic look back at recent decades of dress through the wardrobes of three royal women in their fashion heydays: HM Queen Elizabeth II in the 1950s, Princess Margaret in the 1960s and 70s and Diana, Princess of Wales in the 1980s.

Yves Saint Laurent. Style is Eternal

11 July 2015 – 25 October 2015

Bowes Museum, Barnard Castle

<http://www.thebowesmuseum.org.uk/>

The Bowes Museum and the Fondation Pierre Bergé - Yves Saint Laurent are collaborating to create *Yves Saint Laurent: Style is Eternal*, the first exhibition in the UK to present a comprehensive display of the French fashion designer's work and life. The YSL show will highlight the defining elements of his vision, and the significant influence it has had on fashion and the way we understand womenswear. "Fashion fades, style is eternal" Yves Saint Laurent once said. Articulating this idea, the exhibition will present fifty garments including some iconic pieces from the Russian Collection, the Mondrian dresses and the Tuxedo. The show will also open up a dialogue with The Bowes Museum's collection, creating a unique sense of narrative around the history of fashion. It will inhabit much of the Museum's first floor, including the award-winning Fashion & Textiles Gallery, which has hosted high profile fashion exhibitions such as Vivienne Westwood Shoes, Stephen Jones Hats, Henry Poole & Co Tailoring, a retrospective of Laura Ashley and most recently 'Birds of Paradise: Plumes & Feathers in Fashion'.

After heading up the Christian Dior fashion house from 1957 to 1960 as Artistic Director, Yves Saint Laurent created his own fashion house with partner Pierre Bergé, with its first catwalk show in 1962. For 40 years, Pierre Bergé managed the business while Yves Saint Laurent focused entirely on the creative side.

In the first twelve years, the designer defined a new style and composed the quintessential elements of the modern woman's wardrobe: the pea jacket and trench-coat in 1962; the first tuxedo in 1966; the safari jacket and the first trouser suit in 1967; the jumpsuit in 1968. A selection of these iconic garments will be on show at The Bowes Museum - an exclusive opportunity for fashion lovers, enthusiasts, designers and students in the UK to have access to some of the 5,000 garments and

over 15,000 accessories, drawings, paper patterns and objects conserved and kept by the Fondation Pierre Bergé - Yves Saint Laurent in its archives at 5 avenue Marceau, Paris.

Cotton Couture

Until 14 June 2015

Gallery of English Costume, □ Manchester Art Gallery

<http://www.manchestergalleries.org/our-other-venues/platt-hall-gallery-of-costume/>

The Gallery of Costume houses a remarkable collection of designer dresses and suits commissioned by the Colour, Design and Style Centre of the Cotton Board, a Manchester-based organisation aiming to promote the use of cotton in fashion and to expand the export trade. The Centre concentrated on exhibitions, shows and commissions to promote cotton in fashion. The surviving outfits were all designed for the catwalk, and were created by the leading London and Paris couturiers of the 1950s. They exemplify the best of cut and silhouette for high-end fashion.

The Gallery has about 60 outfits donated by the Cotton Board, nearly all from the 1950s. British designers Hardy Amies, Michael Sherard, Digby Morton, John Cavanagh and Victor Stiebel created dresses alongside some of the great Parisian couturiers: Jean Patou, Jean Desses, Jacques Griffe, Pierre Balmain and Pierre Cardin.

This display at Manchester Art Gallery contains a representative group of 20 of the outfits from the collection along with contemporary fashion release photographs and film from a 1950s catwalk show.

Fashion on the Ration

Until 31 August 2015

Imperial War Museum, London

<http://www.iwm.org.uk/exhibitions/iwm-london/fashion-on-the-ration>

From 'onesies' to wear in the air raid shelter to jewellery created from aeroplane parts - *Fashion on the Ration* looks at how fashion survived and even flourished under the strict rules of rationing in 1940s Britain, often in new and unexpected ways.

Something Blue: Wedding fashions 1914-2014

Until 27 September 2015

Gallery of English Fashion, Manchester

<http://www.manchestergalleries.org/our-other-venues/platt-hall-gallery-of-costume/exhibition-programme/index.html>

Something Blue explores a hundred years of bridal fashion from the Gallery of Costume's collections. The 18 unique gowns on display were worn by a wide array of British brides including mill workers, wives of Lieutenants in the Royal Navy, women in the air force as well as the wedding dresses of art world figures Kathleen Soriano, Director of Exhibitions at the Royal Academy of Arts and Maria Balshaw, Director of Manchester City Galleries and the Whitworth Art Gallery. All but one of the dresses that will be part of the exhibition have not been on display before.

United States

Opulent Art: 18th-Century Dress from The Helen Larson Historic Fashion Collection

Until July 4, 2015

FIDM Museum & Galleries, Los Angeles

<http://fidmmuseum.org/>

Ladies and gentlemen living in 18th-century Europe dressed opulently. The designing, producing, and wearing of fashion was elevated to an art form. Luxurious silks, handmade laces, and precious metal trimmings were *de rigueur* for those aligned with royal courts and attending state theatres. In this exhibition are displayed lavish garments and accessories spanning the century, including a rare "Figaro" costume worn by an actor portraying the rascal servant in Beaumarchais's famed opera trilogy. The stories of this character's hijinks undermining his aristocratic employer sparked revolutionary tensions with real life rulers, who tried unsuccessfully to ban the popular productions.

The Great War: Women and Fashion in a World Transformed

Until 5 July 2015

Kent State University Museum, Kent

<http://www.kent.edu/museum/>

From 1914 until 1918, the world faced war on a scale never before seen. In addition to the loss of millions of lives, this period saw tremendous technological, social and political upheaval. These profound changes led to a transformation in the way women dressed. Increasingly called to work and contribute in numerous ways to the war effort, women made great strides towards equality. Gone were the cumbersome petticoats and rigid whalebone corsets and in their place were slim, clean lines and serviceable suits. This exhibition explores the changes in women's lives during the

first quarter of the twentieth century, through a careful look at how they dressed.

Geoffrey Beene: American Ingenuity

Until 3 January 2016

Kent State University Museum, Kent

<http://www.kent.edu/museum/>



Ensemble of linen jacket, linen and silk dress, black patent leather belt; 1983; Geoffrey Beene
Kent State University Museum 2000.002.0034abc

American designer Geoffrey Beene (1927 – 2004) was respected throughout the American fashion industry for the high technical quality of his work and his innovative, modernist designs. Although very fashionable, Mr. Beene's collections were never trendy and always original. He took an artist's approach to turning two-dimensional fabric into a three-dimensional shape for the body and was considered a designer's designer. Garments from the Museum's collection will trace his 40-year career.

Inside-Out: Revealing Clothing's Hidden Secrets

Until 14 February 2015

Kent State University Museum, Kent

<http://www.kent.edu/museum/>



The art of creating beautiful custom clothing has always entailed beautiful workmanship that is hidden when the pieces are worn. This exhibition showcases these secret inner-workings that are usually out of sight. Pockets, quilted linings, boning, and labels all come to light when the garments are flipped inside out.

From the Editor

Dear all,

I would like you invite you to send book reviews, information on exhibition, conferences and other costume related events of interest for the second ICOM Costume Committee Newsletter of 2015 to me.

The deadline of the next costume news will be November 15th 2015.

Until then, visit our website for the latest news.

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