



ICOM Costume News 2008:1

March 20, 2008

INTERNATIONAL COSTUME COMMITTEE COMITÉ INTERNATIONAL DU COSTUME

Letter from Chair

Dear Colleagues!

Spring is moving in – slowly or quickly – or maybe it is fall, for some! Since our last Newsletter, the Board of the Costume Committee has been actively working to improve our communications and activities.

Thank you to everyone who took the trouble to apply for travel grants from ICOM for our upcoming meeting in Chile. Though we could only propose two names, we can now document to ICOM that there is a greater need and interest in such travel grants than has been identified before. I will in particular be stressing at every opportunity to ICOM that other members than just those under 40 may have special financial needs – for example, we are proud that so many retired members continue to contribute their experience and scholarship to us all, and would like to find ways to support their participation as well. In addition, members in smaller institutions may also have difficulties in getting financial support to participate, and we will continue to look into other options for support.

Sending out this call for applications showed that our contact information with you is not as good as we'd like. Almost a fourth of our membership required letters by snail mail because the addresses we were given by ICOM in Paris did not work. Please make sure we – and ICOM in Paris – have your current e-mail address or you may miss out on important news.

The Board has sent new grant applications to ICOM for support for our website, which we hope will come through. Cross your fingers – we may have a website where you can find our Newsletters, updates, a bulletin board and the members' directory already this summer! In addition, we have applied for support for some simultaneous translation at the meeting in Santiago, making communication easier for everyone. We are contacting many of our colleagues in Latin America to encourage them to participate in this meeting, as the Committee does not yet have very many members from this part of the world. Isabel's meeting promises to be another spectacular event (see details here and at www.cnct.cl) and we are arranging a number of innovations to encourage more active participation as well as contact with our host museums and country.

One of our new ideas is to share our experience and knowledge with members of the general public in Chile – the *Costume Service Project* (read more in the application for the meeting). This year, it is being arranged as a fund-raiser to support a costume project specified by our colleagues in Chile, but we would like to hear your ideas for future volunteer projects as well.

The next big deadline for us is October 1, just before the meeting in Santiago, when we will submit applications for our next big project. Give us your suggestions! This project can be funded in part by ICOM as well as the Committee, and we should make use of the opportunity to get funding. One idea might be to publish an issue of the *ICOM Study Series* on

costume alone. For example, innovative presentations, both expensive and low-budget, and articles on how costume can be collected, researched and preserved. What would we like to tell our museum colleagues around the world about the value of collecting costume and the excitement of sharing it with the public? We might apply for money for 1-2 interim meetings offering travel expenses for Committee members willing to take on part of this project. This “large” project can be one that will stretch over more than one year.

We on the Board are willing and able to organize new projects, even if they require financing. What would you like to see happen? Let us know!

Katia Johansen, Chairperson
kj@dkks.dk

Cher(e)s Collègues!

Le printemps approche – lentement ou à grands pas – ou peut-être est ce l'automne pour certains ! Depuis le dernier numéro des Nouvelles la direction a constamment travaillé pour améliorer les communications et les activités.

Je tiens à remercier ceux et celles qui se sont donné la peine de faire une demande de bourse chez ICOM afin de pouvoir assister à la prochaine réunion à Santiago du Chili. Bien que nous n'ayons pu avancer que deux noms, nous pouvons ainsi prouver que des bourses de ce genre suscitent plus de besoin et d'intérêt qu'on ne le pensait. Je vais surtout à chaque instant souligner à ICOM que non seulement les personnes en dessous de 40 ans ont besoin d'aide financière mais aussi les membres qui se sont retirés de leur poste mais qui continuent à faire part de leur expérience et de leurs connaissances à nos réunions, peuvent avoir des difficultés à financer leur participation ainsi que les membres de musées moins importants avec un budget restreint. La direction va évidemment continuer à étudier d'autres moyens de soutien financier.

Suite à notre appel, nous nous sommes aperçu que le contact avec les membres ne fonctionne pas aussi bien que nous l'aimerions. Presqu'un quart de vous a dû être contacté par la poste car les messages par courriel n'ont pas abouti. Veuillez vous assurer que nous et ICOM Paris avons votre bonne adresse de courriel ou vous risqueriez de ne pas recevoir des nouvelles importantes.

La direction a adressé une nouvelle demande à ICOM de soutien de notre site internet et nous espérons obtenir une réponse positive. Avec un peu de chance nous aurons peut-être notre site internet comprenant Les Nouvelles du Costume, un bulletin d'informations et un registre des membres déjà cet été. Nous avons également demandé de l'aide pour pouvoir payer quelques traductions simultanées à la prochaine réunion à Santiago afin de faciliter la communication. Nous sommes en train de contacter nos membres en Amérique du Sud pour les encourager à participer à la réunion – en effet, le Comité n'a pas encore beaucoup de membres dans cette région du monde. La réunion préparée par Isabel promet d'être encore un évènement spectaculaire (voir détails ici et à www.ctn.cl) et la direction va y présenter des innovations pour encourager les participants à s'activer davantage et pour améliorer le contact avec les musées et le pays d'accueil.

L'une de nos nouvelles idées est de partager notre expérience et nos connaissances avec le public chilien en général – le Costume Service Project (pour plus d'information lire les fiches d'inscription). Cette année cela se présente comme une souscription en faveur d'un projet de costume formulé par nos collègues chiliennes mais la direction aimerait également connaître vos idées sur de futurs projets bénévoles.

La date limite pour les demandes financières adressées à ICOM est le 1er Octobre, juste avant la réunion à Santiago. La direction a l'intention de présenter le prochain grand projet du Comité du Costume et nous attendons vos propositions! Les projets peuvent être financés en partie par ICOM mais aussi par le Comité et nous devrions profiter de cette occasion pour obtenir de l'aide. Une idée pourrait être un numéro de ICOM Study Series uniquement consacré au costume - par exemple des présentations innovantes, aussi bien coûteuses qu'à moindre coût et des articles sur la façon de collectionner, d'étudier et de restaurer les costumes. Qu'aimerions-nous dire à nos collègues du monde entier sur la valeur de collectionner et la joie de partager notre expérience avec le public? Nous pourrions demander les frais de voyage à 1-2 réunions interim pour les membres qui ont accepté de travailler avec le projet. Ce « grand » projet peut se prolonger sur plus d'un an.

La direction se propose d'organiser de nouveaux projets, même s'il faut les financer. Alors, faites nous connaître vos rêves et vos idées !

Katia Johansen, directrice

Costume Committee Annual Meeting - Santiago de Chile, 6 - 10 October 2008

ANNOUNCEMENT:

The organizing committee welcomes the Annual Meeting Santiago 2008 and kindly invites all members to participate.

For further questions, contact:

Ms. Isabel Alvarado
Museo Histórico Nacional
Email: isabel.alvarado@mhn.cl
Phone number: 056 – 2 – 4117060
Fax number: 056 – 2 - 4117050



MEETING THEME:

****Colonial fashion: What happens to fashion when it travels? How do new frontiers, native culture and textiles affect the wardrobe brought from home? How are old world materials, climates, and traditions adapted to new worlds in dress and fashion? Imported fabrics were used to create fashionable, European-style dress by Chilean designers and dressmakers. An exhibition illustrating the use of European fabrics in Chilean clothes at our host museum, Museo Histórico Nacional, will be an excellent starting point for this exciting theme. ****

PRELIMINARY PROGRAM:

Saturday, 04.10.08

Place and exact hour to be confirmed
Afternoon “Costume Service Project”

Sunday, 05.10.08

Place to define
16.00-18.30 Pre-registration
19.00 For those who have already arrived, we can organize an informal welcome, at a meeting point near the hotels to share a meal or a drink.

Monday, 06.10.08

Morning session at the Cultural Centre of Recoleta Dominica
09.00-09.30 Registration
09.30-10.00 Opening of the Conference
10.00-11.00 Chilean Lectures: An overview of Costume and Textile Heritage in Chile
11.00-11.30 Coffee Break
11.30-13.00 Textile and Fashion Industry in Chile
13.00-15.00 Lunch (included)
18.00-20.00 **Visit Museo Histórico Nacional (Exhibition and laboratory)**
20.00 Evening Reception and Opening of the Annual Meeting, special costume exhibition and handcraft fair, at the Museo Histórico Nacional.

Tuesday, 07.10.08

Morning session at the Cultural Centre of Recoleta Dominica
09.00-12.30 Lectures
13.00-15.00 Lunch offered by Museo de la Moda Foundation
15:00-18.00 **Visit Museo de la Moda (Exhibition and laboratory)**

Wednesday, 08.10.08, full day

Bus Excursion to Valparaíso, Viña del Mar and Isla Negra.



Museo Histórico Nacional building

Thursday, 09.10.08

Morning session at the Cultural Centre of Recoleta Dominica

09.00-12.30 Lectures and Annual General Meeting (AGM), Cultural Centre of Recoleta Dominica

12.30- 14.30 Lunch Break (included)

15:00-18:00 Visit Museo Chileno de Arte Precolombino and Museo de la Catedral

19.00 Opening pre-Columbian textiles exhibition. Instituto Cultural de Las Condes

20.30 Farewell Dinner (included)

Friday, 10.10.08

Morning session at the Cultural Centre of Recoleta Dominica

09.00- 12.30 Discussion (Theme: Panel discussion, contributing speakers, group discussion)

Closing
Afternoon free.

Friday discussion session

Introduction, inspiration and provocation.

Join your colleagues for a lively discussion of two important costume-related issues. First, a look at the specialty of reproduction costumes and guidelines related to their use by historic house guides and living history interpreters. Bring your policies, procedures, and guidelines to share with participants. Help those who work with educators make informed decisions. Can we contribute to raising the standard? When is it time to abandon so-called reproduction costumes and dress the guides and interpreters in a uniform composed of shirt with official name tag and skirt or slacks?

Following this discussion, we will investigate 21st century scenarios for exhibiting costumes and accessories. What new materials are available? What is the current theory about light levels and museum guests using flash cameras? What new electronic equipment can we incorporate into our exhibition and education programs? Bring samples, name brands, and tips you have gleaned from other conferences and workshops. Be prepared to participate!



Costumes from the Museo Histórico Nacional collection

ACCOMPANYING PERSON

Preliminary Program:

Monday, 06.10.08

- 09.00-13.00** Morning free, a city tour in a Red Bus is suggested
- 13.00- 15.00** Lunch (included)
- 18.00-20.00** **Visit Museo Histórico Nacional**
- 20.00hrs.** Evening Reception and Opening of the Annual Meeting, special costume exhibition and handcraft fair, at the Museo Histórico Nacional.

Tuesday, 07.10.08

- 09:00-13:00** Tour to Concha y Toro Vineyard
- 13.00- 15.00** Lunch offered by Museo de la Moda Foundation
- 15:00-18.00** **Visit Museo de la Moda**

Wednesday, 08.10.08, full day

Bus Excursion to Valparaíso, Viña del Mar and Isla Negra.

Thursday, 09.10.08

- 09.00-12.30** Guided visit to the Museo Histórico y Militar
- 12.30-14.30** Lunch Break (included)
- 15:00-18:00** Visit Museo Chileno de Arte Precolombino and Museo de la Catedral
- 19.00** Opening pre-Columbian textiles exhibition. Instituto Cultural de Las Condes
- 20.30** Farewell Dinner (included)

Friday, 10.10.08

- 09.00-12.30** Guided visit to the Museo Aeronáutico
- Afternoon free.



A view of Torca lagoon

POST-CONFERENCE TOUR



View of Viu Manet vineyard

DAY 1 – SATURDAY 11th OCTOBER, 2008

Morning: Departure from Santiago to San Fernando where we will board the Wine Train to Santa Cruz. During the ride, we will enjoy a wine tasting accompanied by a selection of assorted cheeses while listening to a typical Chilean folk musician.

Lunch: Buffet lunch at Santa Cruz Park hotel.

Afternoon: Departure to Vichuquén passing through Paredones, Llico, Laguna Torca y Mirador de la Quirigua.

Evening: Registration at the Hotel in the lake Vichuquén, dinner at the hotel.

DAY 2 – SUNDAY 12th OCTOBER, 2008

Morning: Departure from the hotel to Vichuquén, after a short walk through the town, we will go to Hacienda del Carmen del Huique (museum)

Lunch: Traditional lunch at La Posada Restaurant (Santa Cruz)

Afternoon: Registration at Santa Cruz Park hotel. Guided visit to the Museo de Colchagua. At dusk we are invited for tea at an old country house in Cunaco.

Evening: Accommodation at Santa Cruz Hotel.

DAY 3 – MONDAY 13th OCTOBER, 2008

Morning: Departure from Santa Cruz to the south. Visit the old church of Huenchullamí and the Quivolgo caves, ending with a nice view of the Maule river.

Lunch: at a restaurant in Duao by the seaside.

Afternoon: Departure to the Cauquenes Thermal Baths

Evening: Registration and dinner at the Termas de Cauquenes Hotel

DAY 4 – TUESDAY 14th OCTOBER, 2008

Morning: Departure to Machali to visit an alpaca farm and a nice shop with alpaca weavings.

Lunch: at Viña Santa Rita

Afternoon: Visit the vineyard and Museo Andino. Return to Santiago



San José del Carmen del Huique Hacienda

POST CONFERENCE TOUR “CENTRAL VALLEY”

October 11th - 14th, 2008

- Tour package rate including: Transportation, hotel, all meals, and museums tickets.

Nº of Persons	Cost in Euro	Total
<input type="checkbox"/> Post Conference Tour staying in a double room	480 euro	
<input type="checkbox"/> Post Conference Tour staying in a single room	550 euro	

I'm looking for a roommate

- ❖ Deadline for registration and payment: May 30th, 2008
- ❖ Limited to 40 persons
- ❖ Please return this form by e-mail or fax to: Isabel Alvarado, Museo Histórico Nacional
e-mail: isabel.alvarado@mhn.cl
Fax: 56 – 2 – 4117050

**COSTUME SERVICE PROJECT –
WORLD TOUR OF COSTUME, SATURDAY OCTOBER 4, 2008**

Come and volunteer your expertise for the benefit of needy costume projects in Chile!

Costume Committee members are invited to bring a world tour of costume to Santiago! Please contribute a lecture for a public fundraising event to help Chilean museums with special costume needs. On Saturday afternoon Oct. 4, Committee members are invited to give short, lively, illustrated lectures for the general public about special and spectacular costume in their collections. If you cannot offer a lecture, please bring a book, costume catalog or a gift from your museum that can be given as a door prize! Over afternoon tea there will be an opportunity to meet the public and discuss special areas of interest.

Chilean National Textile Conservation Committee will identify a project of costume conservation, research, or exhibition whose completion needs extra funds. Simultaneous translation will be provided to make the session more attractive for all, perhaps through the auspices of the diplomatic community.

This is a new showcase for what the ICOM Costume Committee can do: an extra opportunity for Committee members to share their interest and scholarship with the public in our host country, as well as supporting Chilean efforts in the costume field and extending our thanks for all the hospitality and inspiration we will be enjoying.

If you would like to volunteer a lecture or contribute gifts, please contact Vicki Berger at v.berger@cox.net

CONTRIBUTION FORM

Meeting theme:

**Colonial fashion: What happens to fashion when it travels? How do new frontiers, native culture and textiles affect the wardrobe brought from home? How are old world materials, climates, and traditions adapted to new worlds in dress and fashion? Imported fabrics were used to create fashionable, European-style dress by Chilean designers and dressmakers. An exhibition illustrating the use of European fabrics in Chilean clothes at our host museum, Museo Histórico Nacional, will be an excellent starting point for this exciting theme. **

Name:	Museum:		
Address:	e-mail or Fax:		
Title of the suggested paper:			
Short summary of the paper:			
Technical requirements:			
Slide projector:	Beamer/Datashow/LCD Projector:	Overhead:	Others:
Language: English:	French:	Spanish:	

- ❖ Deadline for applications: May 30th, 2008
- ❖ All lectures are limited to a maximum of 15 minutes speaking time and 5 minutes discussion.
- ❖ Applications for lectures will be individually confirmed after the application's deadline.
- ❖ Speakers will be required to prepare a synopsis of their lecture – not more than 200 words – and send it to the meeting organizers before August 15th, 2008
- ❖ Lecturers are required to bring their presentations on USB memory stick and CD.
- ❖ Please return this form by e-mail or fax to: Isabel Alvarado, Museo Histórico Nacional
e-mail: isabel.alvarado@mhn.cl
Fax: 56 – 2 – 4117050

SUGGESTION OF ACCOMODATION

Note! Please make your own reservations! We have arranged for favorable prices at the following hotels. Let us know where you'll be staying.

**** **HOTEL FOUR POINTS BY SHERATON**, Santa Magdalena 111, Providencia – Santiago, phone number 56 – 2- 7500300, www.starwoodhotels.com . Contact: **Giovanna Valenzuela** Giovanna.Valenzuela@Sheraton.com

Single room: USD 150 Double room: USD 160

**** **HOTEL TORREMAYOR**, Av. Ricardo Lyon 322, Providencia – Santiago, phone number: 56-2-2342000, Fax: 56-2-2343779, www.hoteltorremayor.cl . Contact: Felipe Bagú or Ingrid Barrales reservas@hoteltorremayor.cl

Single room: USD \$120.- Double room: USD \$130 Suite: USD \$195

**** **PANAMERICANA HOTEL- PROVIDENCIA**, Francisco Noguera N° 146 Providencia – Santiago, phone number: 56-2-2332230, Fax: 56-2-2325227, www.panamericanahoteles.cl .Contact: Catherine Fuss reservas@photelprovidencia.cl

Single room: USD \$100 Double room: USD \$100 Suite: USD \$120

*** **GOLDEN TULIP HOTEL PRESIDENTE SANTIAGO**, Eliodoro Yañez 867, Providencia – Santiago, phone number: 56-2-2358015, Fax: 56-2-2359148, www.presidente.cl . Contact: Lilian Palomino infohp@presidente.cl

Single room: USD 72 Double room: USD 77

* All hotel fees include breakfast.

* You are kindly invited to make the reservation of your own room at the hotel and to tell that you are attending the Annual ICOM Costume Committee Meeting

* Please make your reservation directly with the hotel as soon as possible. There is a limited number of rooms designated for our conference participants.

* All hotels with the exception of HOTEL PRESIDENTE, are very close to each other, like three or four blocks.

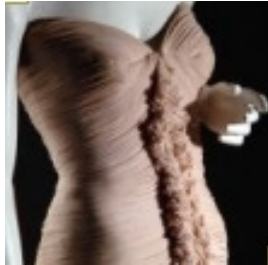
I'm looking for a roommate.

Costume exhibitions

Madame Grès: Sphinx of Fashion

2 February - 19 April 2008

The Museum at FIT, New York



The exhibition presents the work of the great Parisian couturiere, Madame Alix Grès. She created gowns of exquisite beauty and dressed many of the most stylish women of the twentieth century.

One of the most brilliant dress-makers of the twentieth century, her work is noted for its sculptural quality and innovative construction techniques. This exhibition, with over seventy garments will present the three most important stylistic elements of Madame Grès's work.

The exhibition will be accompanied by a beautifully designed book, *Madame Grès: Sphinx of Fashion*, published by Yale University Press. The text will be illustrated with over 100 photographs of garments from museum and private collection as well as images from leading magazines.

www.fitnyc.edu/museum

Sole Desire: the Shoes of Christian Louboutin

13 March - 19 April 2008

The Museum at FIT, New York



Sole Desire: The Shoes of Christian Louboutin explores the work of this contemporary luxury shoe designer, known for his exquisite and expensive foot-

wear featuring eye-catching red soles. The exhibition will examine Louboutin's inspirations, which range from gardens to bullfighters to fetish imagery, as well as investigating the explosive popularity of his shoes in today's unprecedented climate of celebrity influence.

www.fitnyc.edu/museum

Christian Lacroix.

Histoires de Mode

8 November 2007 - 20 April 2008

Les Arts décoratifs, Musée de la Mode et du Textile, Paris



The Musée de la Mode et du Textile invited Christian Lacroix to become the curator and historian he wanted to be when he studied art history at the Ecole de

Louvre before embarking on his internationally acclaimed career in haute couture. For over a year, he immersed himself in the museum's collections of costumes and accessories. The result is an atypical exhibition in which Christian Lacroix gives us his own personal vision of the history of fashion. For a few months the garments he selected from a heritage stretching back over several centuries will encounter the haute-couture creations of one of the greatest names of French fashion.

<http://www.lesartsdecoratifs.fr/index.html>

Exoticism

27 November 2007 - 7 May 2008

The Museum at FIT, New York

The Fashion and Textile History Gallery presents 250 years of fashion inspired by diverse cultures from around the world. Designers often draw inspiration from "exotic" styles that originate in "foreign" cultures. But for whom is something exotic and foreign? During the centuries of European and North American expansion, exoticism encompassed most of the non-western world. Historically, this meant that European designers such as Paul Poiret and Yves Saint Laurent appropriated design elements from places as diverse as Asia, Africa, Latin America, and the Middle East. But this exhibition demonstrates that exoticism in fashion has changed profoundly as we have moved from the Eurocentrism of the colonial past to the hybridity of today's multicultural "global village."

The exhibition opens with a display of saris, kimonos, and other non-western styles, then



shifts to a chronological history of mostly western fashion, from the 18th century to the present. We see how an interest in "exotic" styles and techniques coalesced into new visual idioms, such as japonisme and chinoiserie. More than 70 looks are featured by designers

such as Kenzo (Japan), Dries Van Noten (Belgium), Yeohlee (Malaysia), and Vivienne Tam (China), as well as Xuly Bêt and Stoned Cherrie from Africa, Manish Arora of India, and Brazil's Alexandre Herchcovitch, who are providing fresh perspectives on what constitutes exoticism.

www.fitnyc.edu/museum

Peacocks and Pinstripes

until 31 May 2008

The Fashion & Textile Museum, Bermondsey Street, London



From the tailored to the trendy, from the stylish to the eccentric, the often overlooked world of men's fashion will be the focus of an unusual photographic exhibition at the redeveloped Fashion and Textile Museum. In collaboration with Getty Images, Peacocks and Pinstripes tilts its hat to what

was fashionable - and who was wearing what - in a series of iconic images spanning the past 70 years, from the 1930s to the present.

<http://www.london-se1.co.uk/whatson/event/3609/peacocks-and-pinstripes>

Little Black Dress

1 December 2007 - 1 June 2008

Brighton Museum, Fashion & Style gallery, Brighton

Whatever the occasion, the Little Black Dress is the one item guaranteed to transform you into a sophisticated goddess of style – at a moment's notice. The exhibition charting the history of this iconic garment is curated by leading fashion designer Andrew Fionda (of the label Pearce II Fionda). Designers from haute couture to the high street have contributed dresses of all kinds. British-based, classic designers, from the high street to leading couturiers, have been invited to submit their interpretation of the perfect little black dress. Brighton's own take on the Little Black Dress is shown through personal and quirky interpretations drawn from the wardrobes of local women. Other exhibits are drawn from Andrew Fionda's personal archives and Brighton Museum's costume collection.

<http://www.brighton.virtualmuseum.info/exhibitions/littleblackdress.asp>

Origins of the Silk Road

9 February - 1 June 2008

Museum Weltkulturen, Mannheim



Sensational archaeological finds, which were recently discovered around the Taklamakan desert, reveal to us an impressive testimony of the life before the Silk Road - the oldest trade route in the history of mankind. The burial objects

made of metal, wood and textiles have been rested for nearly 4000 years and arouse enthusiasm by their outstandingly good state of preservation. More than 190 archaeological finds from this area are on show.

<http://www.rem-mannheim.de/museen/museum-weltkulturen/ausstellungen/urspruenge-der-seidenstrasse.html>

China Design Now

15 March – 13 July 2008

Victoria and Albert Museum, London

China is huge. China is becoming topical. Yet China remains mystery to most people in the West. 'Made in China' has become a familiar tag, but the spectacular creative energy in modern China is barely known. During the last twenty years, the Chinese have rediscovered their pre-socialist past and begun to combine their own traditions with global influences to produce a cultural rebirth. At the heart of this lies a new culture of design. This exhibition will take you on a journey along China's coastal cities to experience the country's creative landscape.

China Design Now explores China's dreams and hopes over the last two decades, from individual designers to the nation as a whole. It is our hope that this exhibition will bring contemporary China closer to you. Includes the work of six contemporary Chinese fashion designers
http://www.vam.ac.uk/vastatic/microsites/1636_chinadesignnow/the-exhibition

Looks. Mode 1750-1958

1 February – 31 August 2008

Modemuseum, Hasselt

www.modemuseumhasselt.be

Bright Young Things – an exhibition of 1920s and 30s fashion

Until September 2008

Chertsey Museum, Surrey

Chertsey Museum's Fashion Gallery has undergone an exciting refurbishment funded by the Olive Matthews Trust. The gallery re-opened on Saturday 13 October with the new exhibition 'Bright Young Things'. This display showcases some of the most glamorous garments in the Olive Matthews Collection. A selection of men's and women's evening and day wear from the 1920s and '30s are displayed alongside accessories from the era. In addition, the gallery has a great new dressing up area with replicas themed to exhibitions. Access to items not currently on display is also available via computer.

<http://www2.runnymede.gov.uk/leisure/indoors/chertsey/exhibits/default.htm>

Superheroes: Fashion and Fantasy

7 May 2008 – 1 September 2008

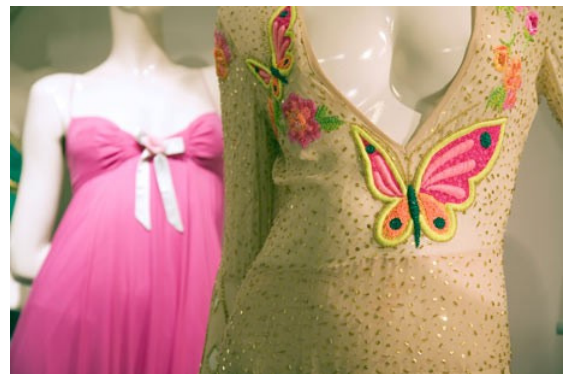
Metropolitan Museum of Art, New York

This exhibition will explore the symbolic and metaphorical associations between fashion and the superhero. Featuring movie costumes, avant-garde haute couture, and high-performance sportswear, it will reveal how the superhero serves as the ultimate metaphor for fashion and its ability to empower and transform the human body. Objects will be organized thematically around particular superheroes, whose movie costumes and superpowers will be catalysts for the discussion of key concepts of superheroism and their expression in fashion.

Matthew Williamson – 10 Years in Fashion

27 March – 21 September 2008

Urbis Museum, Manchester



Manchester-born Matthew Williamson is a unique success story within the British fashion industry. 2007 marks ten years of his career in fashion, and to celebrate we are holding a retrospective of his work this spring. This exhibition will focus on the process and use of pattern, print and colour which have defined Williamson's work. The exhibition will feature iconic pieces from the past decade, including dresses made famous on the red carpet by Sienna Miller, Jade Jagger, Nicole Kidman and Kylie Minogue. We will be showing a specially commissioned film, offering a behind-the-scenes look. Williamson's sketchbooks will also be on display, providing an insight into the way he has worked since his days as a fashion student, from an initial inspiration of a pattern, texture or colour, to the finished product worn on the catwalk.

<http://www.urbis.org.uk/page.asp?id=3226>

Perennial: 200 years of flowers in fashion

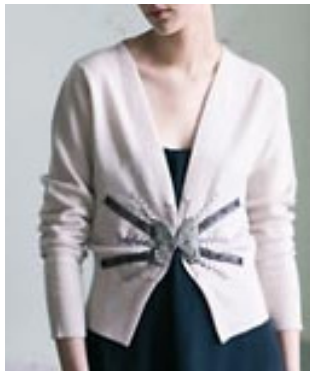
26 May 2008 - 3 October 2008
Devonshire Collection of Period Costume,
Totnes

This exhibition will compare how flower motifs have been produced and used in fashionable dress from the mid eighteenth century to the late twentieth century. Techniques explored will include embroidery, applique printing, weaving, lace and beading. There will be approximately 50 dressed models with a full range of accessories.
http://www.devonmuseums.net/component/option,com_mumantcontent/task,view/sectionid,57/catid,128

Hip Knits

21 March - 31 October 2008
National Museums of Scotland, Museum of
Costume, Shambellie House

Hip Knits will bring together a collection from Fair Isle sweaters to cutting-edge creations reflecting Scotland's international reputation for its beautifully designed knitwear. Hip Knits explore the enduring popularity of luxury



Scottish knitwear and check out some of the latest catwalk designs. See knitwear by Queene and Belle, Pringle of Scotland, Ingrid Tait (of Tait and Style) and other international fashion firms.

<http://www.nms.ac.uk/hipknits.aspx>

Wedding Dresses

May – October 2008
Victoria and Albert Museum, London

http://www.vam.ac.uk/exhibitions/future_exhibitions/wedding_dresses/index.html

**Bourgeois Pride and Princely Splendour.
Costumes from the 16th to 17th Century**

20 April - 2 November 2008
Abegg-Stiftung, Riggisberg, Switzerland



The exhibition presents important historic costumes from the collections of the Staatliche Kunstsammlungen Dresden and the Hessisches Landesmuseum Darmstadt, which were entrusted to the Abegg-Stiftung for conservation. Altogether twentyseven garments reveal the high art of tailoring, elaborate decorations and fashionable thrills. Among the highlights are a sixteenth-century princely costume in several parts and a unique collection of seventeenth-century bourgeois upper garments.

AbeggRiggisberger Berichte, Volume 15
**Kölner Patrizier- und Bürgerkleidung des 17.
Jahrhunderts. Die Kostümsammlung
Hüpsch im Hessischen Landesmuseum
Darmstadt**

Johannes Pietsch and Karen Stolleis with a contribution by Nadine Piechatschek.
C. 420 pages, 391 ill., 24,5 x 31 cm, 2008
German text with English translation of the main chapters
ISBN 978-3-905014-35-8
CHF 85.-- + postage; CHF 50.-- at the exhibition

Will be available by end of April 2008.

<http://www.abegg-stiftung.ch>

Fashion V Sport

5 August – 23 November 2008
Victoria and Albert Museum, London

Fashion V Sport will explore the creative and fluid relationship between the two worlds of contemporary fashion and sportswear. The exhibition will look at how the two industries have collaborated over recent years, from contemporary fashion designers working with sportswear brands to sports personalities heading fashion campaigns and even designing their own collections. It will also explore the

influence of sportswear on the catwalk, particularly for menswear, as seen in collections by Prada, Balenciaga and Visvim as well as on street fashion including Jeremy Scott's recent collaboration with Adidas and individually customised of branded products such as I-Saw's hand-engraved Nike trainers.

http://www.vam.ac.uk/exhibitions/future_exhibitions/

Dresses from History Georgian – Regency-Victorian

New display from 16 February 2008
The Fashion Museum, Bath (formerly the Museum of Costume)



Fourteen historic ensembles from the Fashion Museum's world class collection of original dress are on display in the museum galleries in February 2008.

The fashions in the new display date from the Georgian, Regency and Victorian periods. An extra feature of the display is the inclusion

of one or two pieces associated with Royalty at the time, for example, the ceremonial ensemble worn by the Duke of St Albans as Hereditary Grand Falconer at the Coronation of George IV (he was previously the Prince Regent) in 1821.

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

The last debutantes 1958.

A Season of change

From 11 June 2008
Temporary exhibition at Kensington Palace, London

This exhibition marks the 50th anniversary of the last court presentations. Fashionable afternoon dresses and ball gowns, including stunning examples of couture by Christian Dior and Pierre Balmain, as well as accessories worn by some of the 'debs' during the final Season of 1958 will be displayed in this multimedia exhibition which tells their stories against the

backdrop of dramatic social change that heralded the arrival of the swinging sixties.

The last debutantes exhibition will draw visitors into the world of the debutante. They will experience the bewildering rules of etiquette, dizzying schedule of presentations, cocktail parties and dances and they will have the chance to be schooled in the art of the perfect curtsy. The glamorous gowns of some of the last 'debs' will be displayed alongside photographs and personal reminiscences, creating an evocative multimedia experience. The exhibition will capture the spirit of a world in transition in which the status of the upper classes became a subject of fierce debate. With the diminishing spectre of world war, independence in the colonies and cultural revolution around the corner, the debutantes' days were numbered.

Against a mix of ceremony and indulgence, the exhibition sets the scene for change that would see social unrest, political activism and teenage culture emerge in Britain during the summer of 1958: the year of the last debutantes.

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

Reveal or Conceal ?

A provocative look at fashion and modesty

February 22, 2008 to January 18, 2009
McCord Museum, Montreal, QC

A provocative exhibition that explores historical perceptions of modesty and eroticism in women's clothing and discover how changes in fashion trends and cultural standards over the last two centuries have influenced women's decisions to reveal or conceal their bodies. The relationship between women's bodies and clothing is illustrated with the McCord Museum's outstanding Costume and Textiles collection. Over two hundred garments and accessories are displayed on invisible hollow mannequins, which showcase the artifact while evoking the absent body. Large-scale photographs and archival documents complete a thought-provoking exhibition which exposes the contradictions of revealing and concealing.

<http://www.mccord-museum.qc.ca>

Costume exhibitions on the web

Accessorize!

<http://www.rijksmuseum.nl/accessories-webtentoonstelling>



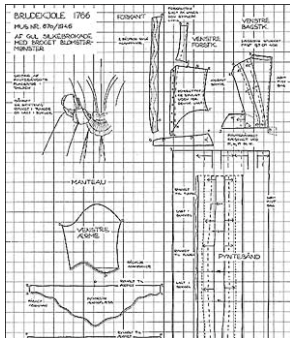
Visit the new exhibition with 250 fashion accessories from the collection of Rijksmuseum Amsterdam. The exhibition gives a opportunity to take a close look at shoes, fans, hats, bags, wigs, gloves etc dating from 1550 to 1950.

Accessorize! Is an ongoing project – gradually all 5.000 objects in the collection of accessories will be published on the website. Will be available in English in May 2008.

Tidens Tøj

<http://tidenstoej.natmus.dk>

This exhibition on the internet tells the stories about 140 costumes for men, women and children in the collection of Nationalmuseet in Copenhagen. The virtual exhibition tells the cultural history of clothing and fashion in Denmark from the 1700 century to the 1980's. The exhibition gives information about the cultural and biographic history of each costume.



The costumes are also technically described in detail – construction, material, colours and measures. A zoom function makes it possible to get close to the costumes. Patterns of the pieces can be printed out.

Conferences and Seminars

Conferences and Seminars at CTR - Centre for Textile Research,

Det Humanistiske Fakultet,
Københavns Universitet, Copenhagen

14-18 May 2008: The Tenth Jubilee Symposium. North European Symposium for Archaeological Textiles (NESAT)

18-20 May 2008: 2nd General Meeting, DressID - Dress and Identities - New Perspective on Textiles in the Roman Empire.

20-22 May 2008: International Conference for Military and Textiles

23-24 October 2008: Communicating Identity in Italic Iron Age Communities

5-8 March 2009: Terminology of Textiles

For further information about the conferences and possibilities of attending please visit <http://ctr.hum.ku.dk/conference>

Courtauld History of Dress Association (CHODA)

Dress and the Natural World

27 and 28 June, 2008

Courtauld Institute of Art, University of London.

This year's CHODA conference, held at the Courtauld Institute of Art in London, takes as its theme Dress and the Natural World. From feathers to leathers, bones to stones, jewels and furs and hair, people have long adorned their bodies with such materials, or their facsimiles. Clothing and other types of adornment made from animal parts or representing other elements of nature has provided some of the most striking dress through time and across cultures. This conference aims to explore such convergences between dress and the natural world. The two keynote papers will be given by Marion Kite from the V&A and Stéphanie Elarbi & Anne-Solène Rolland from the Musée du quai Branly, Paris. Other papers look at topics from New

Zealand possum fur to skin costumes in early iron age Denmark.

Ticket prices, £45 for both days or £25 per day. For further details of the conference email Sonnet Stanfill at s.stanfill@vam.ac.uk.

**Costume Colloquium:
a Tribute to Janet Arnold**

6-9 November 2008
Florence

Costume Colloquium, promoted by the Romualdo Del Bianco Foundation and the Association of Friends of the Costume Gallery of Florence is an international interdisciplinary symposium on historical dress, costume for performance and contemporary fashion. All facets of dress and fashion history, design and interpretation will be explored. The range of perspectives include art history, social history and textile conservation; designing costume for the performing arts and living history; as well as the use of historical dress as inspiration for contemporary fashion.

The key figure in this interdisciplinary exploration is Janet Arnold – dress historian, artist, fashion designer and teacher - who pioneered research into the cut and construction of clothes from the 16th to the early 20th century. Her publications continue to have a profound impact on many disciplines and institutions, academic and creative.

Costume Colloquium will include papers, demonstrations, tours and excursions, - both in and out of town – providing participants with unprecedented access to Italian venues crucial to the study of dress history. The topics to be examined vary from the analysis of clothing in burial finds and the interpretation of dress in documents and visual images, to the re-creation of historical dress and contemporary fashion design, incorporating *both theoretical and practical perspectives* on these subjects.

The participants will have the opportunity of exclusive viewings, including the recreations of the Medici wardrobe, extraordinary portraits and historic dresses displayed in museums, the

original burial clothes of Grand Duke Cosimo I and his wife Eleonora di Toledo, and Napoleon's robe worn when he was crowned King of Italy. Attendees will be accompanied by professional conservator, curators, designers and art historians who will not only reveal the particular sartorial details of historic dress, but also contextualize their particularities and use over the centuries.

Costume Colloquium will be of interest to dress and textile curators, conservators, art and dress historians, archaeologists, costume designers for stage, film and television as well as students in these disciplines. Costume Colloquium welcomes members of the public with an interest in fashion and historical dress and offers them an opportunity to learn from and meet experts in these subjects.

For further information contact Promo Florence Events: info@promoflorenceevents.com
Or visit www.costume-textiles.com

Bodies on Display

November 7 and 8, 2008
McCord Museum, Montreal, QC

CALL FOR PAPERS

Abstracts due June 13, 2008

A two-day colloquium organized by the McCord Museum of Canadian History in collaboration with the Costume Society of America, Northeastern Region in conjunction with the McCord Museum exhibition *Reveal or Conceal?*

In the light of the growing scholarly interest in addressing the body in many academic disciplines, this colloquium aims to foster a dialogue among those in the academic setting who study the body as it relates to dress and fashion, and dress as an embodied practice, with those who approach it from the museum, material culture, living history, and design perspectives.

For more information visit:

<http://www.mccord-museum.qc.ca/en/activities/colloquia/>
or contact:
cynthia.cooper@mccord.mcgill.ca

Announcements

Closing of TCC

“Conservators around the world have been shocked by the University of Southampton's decision to “condemn to oblivion”, in the words of the UK Institute of Conservation (Icon), the world's leading school for textile conservation. The Textile Conservation Centre (TCC), which has trained half the world's select group of 800 textile conservators, including the winner of this year's £15,000 national Conservation Award, is to close because it no longer fits the university's research and funding criteria.”

If you have not yet heard the shocking news about the imminent closing of the Textile Conservation Center, please find more information here:

http://www.timesonline.co.uk/tol/life_and_style/court_and_social/article2987329.ece

I have sent an official response in the name of the Costume Committee, but the more responses, the better. As of now, there are protests underway, but Mary Brooks head of TCC, who visited our meeting in Vienna last year, is not optimistic about being able to collect enough money in to ensure the continued existence of the Textile Conservation Center.

Katia Johansen, Chair

Costume Committee Historian!

Is there a Committee member who'd like to take on the interesting task of collecting some more information about the Committee's own history? It turns out that the Committee was established in 1962 (ICOM itself in 1946-48) – so we are not quite so old as we thought. I have received some information from ICOM in Paris, but it is high time to interview some of our older members to document the earlier years in the Costume Committee. Please contact me:

Katia, kj@dkks.dk

Book reviews

Books that have reached my desk since the last Newsletter.

Once again some seriously major books are included, making it difficult to know where to begin. The largest and most informative for 20th century and contemporary men's footwear is obviously Helge Sternke's *Alles über Herrenschuhe* (All about Men's Shoes), 560 page hardback, Nicolai, Berlin 2006 ISBN 10: 3-89479-252-3, hundreds of delicious colour photographs, and quite the most beautiful book on footwear I have seen. There are detailed chapters on all aspects of good work, from leather, lasts, design, constructions used and the choice for different purposes, which to wear with what clothes and for what occasions, made-to-measure and the specialisms of the best shoemakers. Over 100 pages describe the care of shoes, with wise advice on shoe trees, choice of laces and their tags, hose and storage. All to the very highest standards. A comprehensive glossary is a great help to those not fluent in German. 5 pages list shoemakers worldwide with addresses, under various headings. Shoe museums worldwide are also listed. The bibliography is very brief with curious choices. Sadly there is no index, and I felt obliged to add much more detail to the Contents pages. The major danger in searching will be seduction by the photographs and the exquisite detail of the information. If only all shoe books reached this standard!

Maria Hayward *Dress at the Court of King Henry VIII*, Maney, Leeds 2007, 458 page paperback ISBN 918-1-905981-41-0, clothbound ISBN 978-1-904350-70-5, 8 pages of colour photographs, some 160 B&W, in box, not easy to use. It includes transcripts of the 1516 Wardrobe Book of the Wardrobe of the Robes and 1521 Inventory of the Wardrobe of the Robes, with a separate Index for these documents, for some reason after the Glossary. The Index to the Text I found very difficult to use, being under headings, such as Accessories, Clothing, Footwear... Fashion dolls are with thimbles and alterations under Cut & Construction. I did not find Chopines at all, but did find that and other footwear on many more pages than listed in the Index; so I made my own, with additions also for such words as cordwainers, Colleyweston (Northamptonshire), family trees (essential). Generally, not user-

friendly, with dating by the year of office of an official, or 'the same year', '5 years later', or just the name or age of the monarch, queen etc: in one case, just 'the king', immediately following a sentence about 2 kings. So begin by compiling lists of the persons described with date of birth, marriage, ascent to throne, fall from grace, death etc. The Abbreviations of Works Cited is the bibliography, with others buried in footnotes.

Though 'modelled on Janet Arnold's *Queen Elizabeth's Wardrobe Unlock'd* 1988', here there are 2 short pieces on footwear: under Henry VIII's Wardrobe and in Female Fashions, which includes 'These shoes were heelless. Heels were worn on the Continent'. Without explanation, one can only hope that 'heels' have been confused with platform soles, worn in Britain and on the Continent. The chapter on the Royal Artificers includes both the king's cordwainer (1 ½ columns) and the queen's cordwainer, barely ½ a column, with tantalisingly brief detail. Rutte, Queen Elizabeth of York's cordwainer, is elsewhere called Rult, her almoner, with the same footwear referred to a third time without source; Rult, almoner, is in the Index. Has she read the original document and found the 1830 transcript incorrect?

Students of 16th century shoemakers are used to finding evidence for wholesaling, not only in shoes, but trading in other goods. It seems we have to go back to the documents to build a better picture of the shoe trade of the reign of Henry VIII, and of Henry VII, which is also covered in the same way. It would have been so much more help to have the documents quoted as written, rather than summarised. With so much detail lacking, it seems rather perverse to include the old story that Anne of Bohemia (married Richard II 1482) was responsible for the long upcurved 'cracowe' toes in England, when they were first mentioned here 4 years before she was born. I know Bohemia is nearer than Crackow in Poland, but it was a different country even then.

Covering the same period, but with earlier (1307-) and later (-1612) textiles, garments and shoes, is Michal Lutovsky & Milena Bravermanova *Hroby a Hrobky* (Graves & Tombs of our Princes, Kings & Presidents – excuse my omitting the full Czech title, as my programme balks at unfamiliar accents), Libri, Prague 2007 ISBN 978-80-7277-228-5 224 page hardback, 12

pages of colour photographs (sadly only 4 of them of dress), many B&W. Ms Bravermanova is known to shoe curators for her papers at the Zlín conferences. The chapter on dress, some 35 pages, includes high cut mules with cork platform soles from the tombs of Maximilian II (d.1576) and Rudolf II (d.1612), as well as their gown and hat, the latter's most sumptuous. Those interested in the earlier dress will need far more detail and patterns than has been possible in this book, which also covers the tombs themselves and other grave goods. We hope to see Janet Arnold type research published on the garments in due course. 5 pages of short history of the persons concerned, with dates, in alphabetical order could be a model for others. 6 page bibliography includes some authors familiar to west European costume people, and many more to explore.

Another beautifully produced book is by Claudette Joannis, whom ICOM Costume members will remember with affection and respect: *Josephine, Impératrice de la mode* Éditions de la Réunion des musées nationaux, Paris 2007, ISBN 978-2-7118-5125-2 128 page paperback, many colour photographs of the costume, contemporary paintings and prints. Many of them are from Malmaison which members will remember as a house of treasures, where the author is now conservateur en chef. It vividly brings to life the disturbed period after the Revolution in the pictures and quotations from contemporary authors. Separate chapters describe the Consulate period before the coronation: the jewellery, and especially the Kashmir shawl. There are photographs of one of the many pairs of ivory silk low shoes (like the later ballet shoes) and the Jansen label from one of them, a pr of black leather sandal shoes (with blue silk filling the cut-outs) & a pr of brown leather ankle boots with 3 bows of the silk laces, and cosy fur at the top. She died in 1814 before the ballet-type shoes became volume wear when France exported them all over the world, and decades before this type of sandal shoe was made in quantities. Her shoes would be worth publishing in full, to show the difference between them and the common versions seen in so many museums worldwide. All costume people will welcome this book.

A book which readers may have missed accompanied the exhibition, *Dress Code*, at the Landesmuseum Joanneum, Graz, Austria 2004-

5, 264 page paperback, no ISBN number, p.82 to the end is all colour photographs of the exhibits. Subtitled Fashion 1570 to 1960, it gives a brief summary, with a section of quotations from various authors. More dates here would have differentiated those writing about their own times from comments made centuries later, though even the latter shed light on our changing attitudes to old styles. Those who visited Graz during the Vienna conference will appreciate the photograph of the fine, very rare hairnet of c1570, as well as many other garments, though inevitably only 27 pages show objects pre 1800. Wedding dresses are separate at the end. Shoes cover from 1690 (a rare pr of men's buckle shoes from Dresden, sadly with the strap misleadingly tucked through the slit used to attach the buckle), to a 1958 stiletto. They include another pr from Dresden, trimmed with 2 roses of gold lace and blue silk c1700, a plainer version c1730, an embroidered shoe c1810, a rare pr of men's 'c1830' tie shoes (from München) with contemporary women's embroidered silk shoes, and c1875 wedding shoes with bow on instep elastic strap.

Wiener Schuhmuseum, Museumskatalog 12 page paperback, no date or ISBN, includes a brief introduction to the Museum opened in 2002 at Florianigasse 66, 1080 Vienna (with map). The rest is colour pictures, mostly with captions, of 3 guild chests, tools, a workshop corner, small machines, orthopaedic footwear (which still needs made-to-measure and some handwork), mountain boots, and a good selection of 19th-20th century boots and shoes, including Second World War and 2 pages on loan from the Bally Schuhmuseum, Schoenenwerd, Switzerland. Inevitably it includes a few 'ethnic' shoes, some from the old Empire. The 'Roman' sandal is another Balkan opanke. The publicity gives conflicting opening hours, so telephone before you go: +43-1-514 50 2354. It is worth a visit to see the superb work for which Vienna was famous.

Another useful Vienna catalogue is *Glamour, Wiener Damenmode der 30er Jahre* 2000-2001 exhibition of Historisches Museums der Stadt Wien, 36 page paperback, B&W & colour photographs, including 1936 and less closely dated women's shoes. Vienna quality, elegance and style, and short book list.

Larger and most impressive, though short on hard facts: Samuele Mazza *Armando Pollini, Design e affinità elettive* Leonardo Arte, Italy 1997, about 110 unnumbered page hardback, no ISBN, text in Italian and English, many B&W and colour drawings and photographs, too many without dates, but the shoes covering 1971-92. Pollini, born 1935 in Vigevano, the Italian shoe town, had his first shoe factory there in 1975, but has travelled widely, with a shop in Brook Street, London. It includes photographs of contemporary design influences.

Two books on wooden shoes are scarcely more use: Giampiero Maracchi *L'arte de fabbricare gli zoccoli* Polistampa, Firenze 2005, ISBN 88-9304-852-0, 101 page paperback in Italian and English, many B&W and colour photographs. The history begins with mostly overshoes, from Ancient Rome onwards and in various cultures. There are useful old photographs of clogmakers at work, with their tools, and the specialities of different regions. The next section is on wooden-soled leather boots, shoes & sandals. The second half covers how to make them. 3 page bibliography, 4 pages of shoe & clog museums, and useful addresses

Tet de Boer-Olij *European Wooden Shoes, Their history & Diversity*, Stichtung Klompenmuseum Gebr. Wietzes, Eelde, Netherlands, 2002 ISBN 90-9015447-7, 87 page hardback, many B&W & colour pictures. There is a general chapter on Europe, with more detail in chapters on individual countries. This illustrates the usual problem that no one person can have accurate information on 1000 years of shoe history for several countries. 'The English patten or clog' chapter is a disaster, beginning with a 16th century author as evidence for 10th century wear; followed by "galoches" (patten)', which were 2 quite different objects. 'This patten was a leather shoe which was attached with wooden pegs to a wooden sole with stilts': pattens were never a shoe, just leather straps, which were either stitched to a leather sole, or nailed with iron nails to a wooden sole. Those with metal ring underneath are first mentioned in 1625, but the one illustrated is late 18th century and nothing like the given date of 1660s. Fig.105-107 are all clogs, not pattens. One might hope the Netherlands chapters are more accurate, but there are no wooden mules in fig.13. There is a short bibliography.

The British Museum bookshop stocked a number of relevant publications during the showing of the Chinese Terracotta Army exhibition. The most useful illustrations of footwear seemed to be in a Chinese book with only 1999 and ISBN 7-5010-1150-8 intelligible to those without a knowledge of Mandarin, 124 page paperback, 14 pages of text, with the rest excellent colour photographs. It is to be hoped that scholarship will eventually explain the sole (of a kneeling figure) with 3 different textures of studs or pegs.

The Conservation of Gilt Leather, Postprints of the ICOM-CC Working Group, Leather, Brussels March 1998, was published 2007, available at www.lulu.com/content/775316. It includes the original abstracts in English & French for those who did not send the full paper, including 'Analyses of Gold Threads found in Medieval Textiles' by De Reyser, Pilbout, Dennebouy & Monnerot of France, for those seeking more information on the threads wound round a core of leather, membrane, vellum or parchment (leather specialists are still discussing these, the terms usually used by textile experts). 2 references are given for papers published in 1997 and 2002.

Sonia O'Connor & Mary M. Brooks X-*Radiography of Textiles, Dress & Related Objects* Butterworth-Heinemann 2007 ISBN 978-0-7506-6632-9 360 page hardback includes Sarah Howard & Robert Holmes, 'Revealing the layers: The X-radiography of 18th century shoes at Hampshire County Council Museums & Archive Services' (is there a conspiracy to make titles so long that most do not bother to read to the end?). Radiographs were taken of 10 pairs of women's shoes (including clog overshoes) dating 1720-90, which seems a curious choice. They revealed wooden heels in the shoes and extended wedge in the clogs; also cross-bracing threads to hold upper and rand in position before sewing on the sole, all of which can be seen on surviving shoes without X-rays. In addition a pin at the side of a clog latchet was probably left by a careless worker, as no one would want a pin in that position. None of the heels chosen was of the very slender type which very rarely has a metal spigot like modern stilettos. The end of that is also normally visible to the naked eye. P.147 in another article also shows the white kid toe puff and side-lining in a woman's c1840 side-lace boot, again usually

obvious when you look for it. They do not suggest a solution to the problem of tawed leather destroying the adjacent silk. If textile experts want to spend money like this, it would be less wasteful to work with shoe specialists who do have questions that might be soluble by X-rays.

Barbara Wills 'Windows into ancient Nubian leatherwork' in *Le Travail du Cuir de la préhistoire à nos jours XXIIe rencontres internationales d'archéologie et d'histoire d'Antibes, Apoca, Antibes 2002*, p.41-64 with French summary. It includes a pair of 6th -late 7th century decorated sandals from Soba East, fully described, with 4-layer sole. Other sites from there to Kerma produced more fragmentary leather, including a child's turnshoe, knotted leather buttons (as used in medieval Europe), with other fragments showing a variety of seams and pierced decoration. She comments on the sparseness of leatherwork tools, with the possibility of use of hog's bristles, which would not survive, or fine copper needles, later robbed; other sites have produced bone awls and needles. Her comments on conservation, both in the field and back at the Museum should be read by everyone working in that area. There is a useful 2-page Bibliography.

Rainer Atzbach has contributed another article on concealed shoes: 'Late & Post-medieval Time Capsules: Archaeology from the Upper Stories' in *Athena Review* (Westport, CT, USA) 2007 vol.4 no.4 p.44-52. Again it concerns the finds from the Mühlberg houses, Kempten, southern Germany, with colour photographs of the site and a selection of the finds, from a 1460s type leather patten to a c1610 child's open side shoe. Although he includes one of the cat mummies often found in that area, he seems more reluctant now to accept evidence about the shoes from other sites, and is still searching for other explanations for the concealments. There are indeed leather shoes for infants smaller than those he found. The women's hoods and the cap and biretta are also mentioned.

I would like to be able to say that a good history of the boot and shoe trade in Northamptonshire has at last been published, as we were hoping, in the *Victoria County History, Northamptonshire vol.VI* 2007 ISBN 978 1 90435 605 9, 'devoted to the history of industry in the 20th century'. The boots and shoes seem to be mainly the work of

Peter Mounfield, based in Leicester, who has published previously on the industry in the East Midlands, including Northamptonshire. But he has ignored the early importance of Northampton with its royal castle, and offers no explanation for the sudden explosion of shoemaking in the mid 17th century. The decline of the trade in the second half of the 20th century, competing with imports first from Italy, then from our old colonies of Singapore and Hong Kong, to Vietnam and now China, is very loosely described, too often with statistics including Leicestershire. He has ignored the importance of wars in providing work for shoemakers making mainly men's footwear, has not noticed the slump 1902-14, and after 1918, and indeed the changes after 1945. There are many misleading statements about the 19th century, mass production etc. Many photographs lack dates. The content is not worth the high price.

More useful, though with an admittedly shorter history is Zdeněk Pokluda *From Zlín into the World, The story of Thomas Bata* 2005, 63 page paperback in Czech and English, with separate German & French translation, ISBN 80-239-2149-5. (I disapprove strongly of the use of the word cobbler, when shoemaker or manufacturer is meant, but it is a common fault in England too). There are many B&W photographs of the people, factories inside and out, shops, resulting development of the town & its communications, and the worldwide Bata contacts. The colour copies of advertisements at the end lack

captions. The history and development of the town is better shown in *Zlín – city in gardens* 2000 41 page paperback in Czech and English, with the story mainly told in photographs. Many of the buildings are shown before the trees grew to obscure the often fascinating architecture. It is rare to find so much built by one company, and of course, it also includes more of the factories and workers.

June Swann 3'2008

Next ICOM Costume News, fall 2008

The deadline of the next Costume news, 2008:2, will be November 1. This edition will contain more information about the annual meeting 2008 in Santiago, Chile. Members of the Costume Committee are kindly requested to send contributions to the newsletter. The editor will be very pleased to receive book reviews, information on exhibitions, conferences and other costume related events of interest to the members of the Committee.

The editor can be contacted by mail or e-mail. Please notice the new e-mail address!:

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