



ICOM Costume News 2008: 2

2 February, 2009

INTERNATIONAL COSTUME COMMITTEE COMITÉ INTERNATIONAL DU COSTUME

Letter from Chair

Dear colleagues!

For those of you who weren't able to come to the meeting in Santiago, let me report that it was sensational. Few of us who came had much prior knowledge of the country or its costume history and collections, so it was an intense and deeply satisfying learning experience. Not least of all because of Isabel Alvarado's warm, generous spirit in showing us as much as we could possibly absorb. Thank you, Isabel, and all your good colleagues, for such a wonderful experience. We are all filled with so many grand impressions and lovely new contacts that it is going to take a long time to sort them! Thank you again for all your hard work; the meeting went beautifully, and it was very evident that your attention to detail made it all work. Count on about 45 new ambassadors for Chile now placed all over the globe!

As everyone has now been informed by e-mails sent out by Britta and Pernilla (at exactly the moment the site was being presented live at the Annual General Meeting in Santiago!), the Committee's new website is now up and

running. Please visit <http://costume-committee.org> and log in to read the past and coming numbers of the Newsletter. The membership directory is also finally available here, for members only.

We were excited to see the first volunteer "Service Project" activity in Santiago, which raised a nice sum of money for a Chilean costume project. Another innovation was the "Open Forum", which was an opportunity to present short news items, research and exhibition projects, problems and other topics large and small which wanted discussing outside the planned program. We will look forward to hearing your response to these and other things which might be built into our upcoming annual meetings. Bernhard presented an excellent overview of his plans for the next meeting - in October in Lyon - about which you can read more in this Newsletter. We hope to see as many as possible in Lyon, an exciting city with a great textile history and collections.

Katia Johansen, Chair

Travel grants for young members!
Soutien la participation des jeunes membres de l'ICOM aux réunions des Comités internationaux
Obtención de una subvención que permita participar a los miembros jóvenes del ICOM en reuniones de los Comités Internacionales

ICOM is again offering travel grants for young members. They must be 40 years of age or under, and currently employed full time in a museum. Applicants must be an individual member of ICOM and of an International Committee meeting they wish to attend. Student members and members who were awarded a grant in 2008 are ineligible for this program. In 2009, priority will be given to young members who reside in emerging countries.

Download your application at the address below and send to Katia at kj@dkks.dk as applications need to be reviewed and prioritized by each committee's board. We can send two applications to ICOM. The deadline for submission to the Costume Committee Board is **March 1**. We have learned that it is a good idea to explain how you will be able to share your experience with colleagues and others by attending the Costume Committee meeting in Lyon this fall.

http://icom.museum/advisory_committee.html

NEW Support for Young ICOM members participation in International Committee/Regional Alliance meetings
Soutien la participation des jeunes membres de l'ICOM aux réunions des Comités internationaux/Alliances régionales
Obtención de una subvención que permita participar a los miembros jóvenes del ICOM en reuniones de los Comités Internacionales y las Alianzas Regionales

Annual General Meeting
ICOM Costume Committee
9 October 2008
Santiago, Chile

1. Call to Order: Katia Johansen, Chair

The Chair called the Annual General Meeting to order at 11:29 am. Members present were counted and did not constitute a quorum. Katia explained that we would hold the meeting in an informational mode. Katia relayed regrets from the following colleagues: Katalin Foldi-Dozsa, Rainer Y, Pernilla Rasmussen, Britta (and Olla) Hammar, Mirjana Menkovic, Alisa Baginski, Barbara Bazieliich, Joanna Marschner, Sandy Heffernan, Johannes Pietsch, Marianna de Jong, Aagot Noss [today is her birthday!], Brigitte Herrbach-Schmidt and Eva Uchalova. Members relayed regrets from Suzanne McLean and Anu Liivandi.

2. Approval of Minutes of 22 August 2007: Vicki Berger, Secretary

Vicki reported that the minutes from Vienna were circulated in the newsletter. As there was not a quorum present, Katia postponed voting on the minutes until the 2009 Annual General Meeting in Lyon, France.

3. Chair's Report: Katia Johansen

Our first activity was writing thank-you notes to everyone involved in the very exciting meeting in Vienna last year. We then set up contact within the new Board about how to implement our new initiatives, planning of the upcoming meetings – including the innovations of the Service Project and Open Forum at this meeting – and preparation of grant applications. ICOM Paris required an annual report and financial report with rather short notice in January. Our activities report, along with those of all the other committees who responded (20 out of 25) can be seen on [HYPERLINK](#)

"<http://icom.museum/download/June2008/EN/2008SEC02bis-Rapportfinal-IC-2007.pdf>"
<http://icom.museum/download/June2008/EN/G/2008SEC02bis-Rapportfinal-IC-2007.pdf>

We have been following up on contacts with Chinese colleagues to begin planning the

meeting in Shanghai in 2010. [Since our meeting in Santiago, new suggestions have been made – see separate notice in this Newsletter]. Also, there were numerous meetings with web designers in Denmark, as well as preparing the material to be used on the website. Also answering queries from non-Committee members or forwarding them to other members of the Board and fielding material for the Newsletter.

The following grant applications were made to ICOM:

Grants for young members: notifying the membership by e-mail because of short notice from ICOM, circulating the applications to Board and prioritizing, adjusting the applications to ICOM's exacting standards, notifying applicants of results; travel grants were awarded to 18 young ICOM members in all; Costume received one, which went to Alexandra MacCulloch. A hint for success appears to be an emphasis on the opportunity to spread and share the experience rather than on the personal gains alone.

Applications for the website and for simultaneous translation of this meeting; In May we received a grant of €4000 for the website, less than we applied for, from ICOM. Committee funds will be used as in-kind financing. We are one of just 5 international committees receiving grants for projects. The next deadline for projects application was October 1, with a response by mid-January. The application deadline for travel grants for younger members will be notified [March 1 to the Board]. Costume Committee applications were commended at the Advisory meeting in June (as the only ones). Costume suggested extending with the possibility of grants for retired colleagues. Despite our call for proposals from the membership, no suggestions have been made for new projects, so the Board decided to apply for financial support for the tri-lingual implementation of our new website.

There has been a query from former Chair of Arab ICOM, Chedlia Annabi, who is interested in collaboration with the Costume Committee regarding a new national museum in Tunisia for exhibiting costume from their heritage as well as newly designed costume, but further collaboration needs to wait while details of the museum itself are worked out.

The 2006 *Proceedings* have been sent to people interested in purchasing them, as well as to the heads of all ICOM national committees in Latin America, to help generate interest for Costume Committee activities here.

I participated in the ICOM Advisory Council meeting in Paris 2-4 June 2008. It was exciting to see how the organization works – and doesn't work. ICOM is affiliated with UNESCO but there seem to be rather muddy communications. For example, UNESCO does not involve ICOM in its own museum and heritage projects.

ICOM finances are good, but the main function of the new Director General will be to raise funds. Up to 2010 income is expected to increase by 52% while expenses will only increase 42%. The budget is now directly linked to the ICOM Strategic Goals, which is a big change. All international committees received €8.15 per member in subvention plus an extra €1000 this year. 70% of membership fees go back to membership activities. The ICOM website is being redesigned this summer, and the membership database is thought to be operational by January 2009. The prototype demonstrated in Paris was not received enthusiastically. A new software package is being implemented to improve keeping ICOM archives – maybe also for us.

The third issue of the Journal of Intangible Heritage has been published; perhaps we should consider contributing an article relating to costume tradition. See [HYPERLINK http://www.ijih.org](http://www.ijih.org) <http://www.ijih.org> 82% of ICOM membership is European. It is an important goal to reach out to other geographical areas.

A proposed issue is: what is the role of research in ICOM? Only Conservation and ICOMOS have actual plans or subcommittees. All committees should/could/do support research. Might this be a possible meeting or publication theme for us?

It has been suggested that ICOM look into possibilities for e-publishing and for telecasting for meetings.

The group of international committees has proposed that ICOM consider a much larger sum of money to be allotted to the committees to cover actual running costs. The larger committees already have paid staff – but large or

small, there is still a lot of work involved in administration.

Is there a candidate in Costume for the next Executive Council? This person may not be a current Committee officer.

The next International Museum Day theme is "Museums and Tourism".

The Chair's report concluded with a live presentation of the Costume Committee website: HYPERLINK <http://costume-committee.org> <http://costume-committee.org>. All Committee members received an e-mail (if they have a viable e-mail address in the ICOM membership list in Paris) at the same time that the website was launched. Members can log in to see Committee Newsletters and, *finally*, the Membership Directory, which we have not been able to publish since 2001 due to data protection laws. Pernilla Rasmussen has generously agreed to be webmaster. Please explore the site, get a password, and contribute articles, reviews and suitable images for the picture gallery.

4. Secretary's Report: Vicki Berger

Membership

As of 30 September 2008, our Costume Committee has 254 members from 35 countries. The largest contingents are: France, 37 members; Germany, 28 members; and USA, 24 members. Last year's membership was 249.

Service Project

On Saturday, October 4, the Costume Committee held a service project to benefit the Chilean costume community. The proposal for the project was a response to the board in support of Goal #5, to promote active participation in the Committee. The proposal was: "...the addition of a Costume Service Project to the overall agenda of each annual Costume Committee meeting. Members and accompanying persons, who are willing and able to arrive a day early or stay an extra day after the meeting, will assist a local museum with a hands-on project...The host museum will designate a contact person and the task of defining the project will follow. The final decision will be based on a match between the needs of the host museum and the talents of the participating members. Plans must be made and announced before Costume Committee participants make their travel reservations." [From Proposal for

Objective #5]

During planning for our meeting in Chile, Isabel Alvarado's idea for a fundraiser to benefit educational outreach took precedence over the idea of a hands-on project. The planning committee decided on an afternoon of talks given by Costume Committee members. This plan was announced in the conference materials and both members and accompanying persons answered the call. Sincere thanks to those who helped with the afternoon: Isabel Alvarado, Soledad Hoces de la Guardia, Rebecca Akins, Martha Wilson, Katia Johansen, Jan Loverin, Alexandra Palmer, Sandra L. Rosenbaum, June Swann, Naomi Tarrant, and Alexandra MacCulloch, as well as local arrangements colleagues. Many Costume Committee members also donated items which were incorporated into the Silent Auction planned by our Chilean colleagues. Approximately 80 participants attended.

The Embassy of Denmark funded refreshments and the Embassy of the United States of America funded the simultaneous translation. The estimated net revenue is 570,000 Chilean pesos or \$1,000+ USD. The funds will be used to disseminate costume information to the Chilean public and volunteers and staff in small Chilean museums. Many thanks from the organizers to all who made the afternoon a success.

Bernard Berthod has begun to think about next year's project in Lyon, France. It may be a project to benefit students.

Annual secretarial activities

The year's activities included correspondence related to the Vienna conference, the AGM minutes, working with our contact in the Secretariat's office Modestito "Tito" Chan, reviewing the new website, reviewing grant submissions, planning the Service Project, and assisting Katia Johansen and Isabel Alvarado as requested.

Database

In addition to following Katia's directions about the new website, please continue to send any changes in your name, address, title, etc. to the Secretariat in Paris. Thank you in advance for following this procedural request.

5. Treasurer's Report: Brigitte Herrbach-Schmidt (in absentia)

The Treasurer's report was distributed with the agenda for the meeting. (printed separately here).

6. Editor's Report: Pernilla Rasmussen (in absentia)

With thanks to Pernilla, Vicki read the Editor's Report as submitted:

Since the meeting in Vienna last fall the *Costume News* has been published twice, with one issue shortly after the meeting, October 20 and one March 20. I hope all members have received it by e-mail or regular mail. Many thanks to Britta Hammar for sending out the newsletter to all members with an e-mail address and to Ann Resare for sending out the newsletter with regular mail. Since I took over the editorship I have given the newsletter a new, hopefully more attractive layout. I have also tried to revitalize the part of the newsletter presenting new exhibitions, conferences and seminars. To members with an e-mail address the newsletter has been sent as an attached pdf-file. I hope these changes have the members' approval and that they have made the newsletter more useful and accessible.

From Britta Hammar and Ann Resare I understand that there are still some problems with the members' addresses. Some members' e-mail addresses do not work. Do not forget to report all changes in addresses directly to ICOM Paris at: secretariat@icom.museum. This will make their work much easier.

I wish to thank all of you who have contributed to the newsletter during the year. If you have found the part in the newsletter with new exhibitions and other interesting activities within our field (as new books, conferences, seminars and on-going research) useful, please contribute with your own information to the editor at: pernilla.rasmussen@konstvet.uu.se. It is impossible for the editor alone to keep the members informed. I suggest members to put the *Costume News* editors address to the press list of the museum. Some of you have already done that. Thank you.

The deadline of the next *Costume news*, 2008:2, will be November 1.

Since September 2008 I am also webmaster of the Costume Committee web site: www.costume-committee.org. I would like to thank the committee for giving me the opportunity to learn how to manage a web site. I hope all members soon visit the web site and get access to the members' part of the site. I will give you access as quickly as I can.

The web site will give us new possibilities. At the members' part of the web site you will find the members directory. This will make it easy to check if your membership details are correct. You will also find the latest issue of the *Costume News* as well as previous newsletters. The upcoming newsletters will be published directly on the web site. I will continue to make the *Costume News* as it looks today for two more issues. During this time we have time to see how the newsletter and web site can work together in the future.

I kindly ask all members to contribute to the web site. This is an opportunity to reach committee members with information but also all other people with an interest in costume visiting the site. Our common interest in the *Costume News* and the web site can make them a lively forum for our Committee.

7. Sub-committees: Katia Johansen, Chair

Katia led a discussion about the Terminology, Guidelines, and Bibliography Committees. She thanked everyone who has devoted time and energy to the three committees. The work of the Terminology and Guidelines Committees is posted on the new web site. We could find a home for the Bibliography in its old format by depositing it in a suitable library. Jean Druessedow commented that in today's world, researchers use an internet search engine but that she will miss the review of publications. Alexandra Palmer commented that other journals review publications. Katia said that she will ask the web designer about possible solutions. She will lead the board on implementing this plan. Ann Coleman moved to go forward with the plan. Naomi Tarrant seconded. No vote was taken as there was no quorum. Katia reported that we will receive new

rules from ICOM concerning internal workings of committees. The work of the sub-committees can be considered finished for now, pending response from the rest of the membership.

8. **New Business: Katia Johansen, Chair**

Upcoming Meetings

2009, Lyon, France: Bernard Berthod
Katia introduced Bernard Berthod who announced that the next Costume Committee Meeting will be held in Lyon, France, 4-9 October 2009. Bernard gave a brief outline and Power Point presentation about the plans. Themes under consideration are “Costume and Textile Trade” and “Costume and Textile Commerce.”

2010, Shanghai, China: Katia Johansen
The 2010 Triennial Meeting will be held in Shanghai, China, 7-13 November 2010. Katia has been in conversation with two Chinese colleagues who are interested in coordinating the meeting. Jean Druessedow commented that Shanghai has textile industry. Naomi Tarrant suggested that someone from CIETA might help. June Swann added that the International Association of Costume has Chinese members.

2011, (proposed) Belgrade, Serbia
Katia has talked to Mirjana Menkovic about the possibility of holding the 2011 meeting in Belgrade.

2013, next Triennial

Katia reported that we have three cities competing for the 2013 Triennial: Rio de Janeiro, Brazil; Milan, Italy; and Moscow, Russia. The vote will be held in June. She asked members to send comments to the Costume Committee Board.

Future Committee Projects

Katia led a discussion of possible future projects for the Costume Committee. Ideas offered

were: travel grants for young members (March 15 deadline), developing a tri-lingual web site; survey of members by newsletter or by electronic survey for ideas, encouraging young professionals in Tunisia, and a publication in ICOM Study Series.

Naomi announced that “Costume” is looking for a new review chair.

Jean asked how the Service Project is different from the presentations at our usual meeting. Katia responded that the Service Project encompasses hospitality, giving back to the host country, raising funds for worthy projects, and promoting collegial exchange. Isabel Alvarado added that the Service Project was very important to the meeting and the funds raised are much appreciated. Ann asked if the project was a burden to Isabel. Isabel responded that because of the help of the Textile Committee, it was not. Alexandra asked how we can make the project more available to members. Jean suggested we invite visitors. Alexandra suggested shorter papers. Anthea Bickley suggested that we look at the target audience, and plan the event outside of the work week.

June commented that the last election was not democratic. Katia responded that the board will work on rules and that we are waiting on new ICOM rules for committees. Katia will report on this in the newsletter.

9. **Adjournment: Katia Johansen, Chair**

Katia thanked Isabel Alvarado and her entire host committee for the wonderful experience in Chile. The meeting adjourned at 1:10 pm.

Submitted by Vicki Berger, Secretary

Finnancial report

Financial report 2007

| | | |
|--|-----------------|-----------------|
| Balance from previous years brought forward: | Current account | 1.347,89 |
| | Savingsbook | 4.534,81 |
| | Deposit account | <u>3.814,85</u> |
| | | <u>9.697,55</u> |

| Date | Transaction | Income | Expenses | Deposit account I 231 6034 108 1.1.07: 3814,85 | Savings book (4 years account) 231 60341 15 30.1.02 – 30.1.07 Investment: 4000,00 | Fixed term- deposit 1000 211 018 | Deposit 1000 255 139 | Current account 1400355 31.12.06 1.374,89 |
|---------------|-------------------------|----------|------------------------------------|---|---|--|-------------------------|---|
| January | | | | | | | | |
| 12.1.07 | Regular Subvention 2007 | 1.646,22 | | | | | | 3.021,1 |
| 16.1.07 | Newsletter Ann Resare | | 345,26 Charge 035,50 =380,76 | | | | | 2.640,35 |
| 31.1 | | | | | Cancelled, notice to 31.1: Balance 4.716,20 | | | 7.356,55 |
| February 1.2. | | | | | | Investment 8000.00 | | -643,45 |
| 14.2. | | | | 14. 2. 07 Investment 3.814,85 Interest +6,89 | | | | 3.178,29 |

| | | | | | | | | |
|--------------|---|----------|-----------------------------------|-----------------------|--|--|--|-----------|
| | | | | =3.821,7 cancelled | | | | |
| March 23. 3. | Subvention: Publication Costume Committee Proceedings | 6.500,00 | | | | | | 9678,29 |
| 30.3. | | | | | | | 1000.255 139 30.3 07- 27..8.07 8.000,00 | 1.67829 |
| 30..3. | Charge restitution | 2,50 | | | | | | |
| 31. 3. | Charges | | 8,50 | | | | | 1.672,29 |
| April .19.4. | Newsletter Ann Resare | | 315,54 Charg 035,50 =351,04 | | | | | 1.321,25 |
| May 30.5. | | | | | | | Cancelled 30.5 8.041,05 | 9.362,30 |
| June 22. .6. | Regular subvention ICOM (letter 9.5.2007) | 1.921,54 | | | | | | 11.283,84 |
| 22.6. | charges | | 2,00 | | | | | 11.281,84 |
| July 26.7. | | | | | | | Deposit 1000255139 26.7.- 27.8.07 Investment 10.000,00 | 1,281,84 |

ICOM Costume News 2008: 2

| | | | | | | | | |
|---------------------|---|--|--------------------------|--|--|----------------------------------|-----------------------------------|-----------------|
| 27.8. | | | | | | | Cancelled 27.8.07 10.029,28 | 11.311,12 |
| 27.81 | To Katia Johansen for Costume Committee Publication | | 8.500,00 charge 14,25 | | | | | 2.796,87 |
| 30.8 | | | | | | Cancelled 30.8.07 8.156,33 | | 10.953,20 |
| +September 12.09 | To Katia Johansen for Costume Committee Publication | | 800,00 charge 34,00 | | | | | 10.119,20 |
| 30..9. | charges | | 5,95 | | | | | 10.113,25 |
| Oktober | | | | | | | | |
| November | | | | | | | | |
| Dezember 12.12, | Bill Schindler, Wien | | 263,35 | | | | | 9.849,90 |
| 21.12 | Newsletter Ann Resare | | 410,00 | | | | | |
| 31,12, | charges | | 7,75: | | | | | 9.432,15 |
| | | | | | | | Account | 9.432,15 |

| | | | | | | | | |
|-------------------|--|--|--|--------------------------------|--|--|--|---------|
| January | | | | | | | | 9432,15 |
| February 25.2. | | | | Deposit account 9.000,00 | | | | 432,15 |
| March | | | | | | | | |
| April | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |

The Annual Costume Committee meeting, Santiago, 2008 Members report



My decision to join the annual Costume Committee meeting in Santiago, Chile, was accompanied with a lot of fears. How would I survive this long adventurous trip over seas and oceans? The calming mails of Isabel Alvarado, weeks before the meeting suggested that I should not worry and gave me the feeling that we are in good hands. And indeed we were. Now I can conclude: This meeting was so successful and enriching, high above my expectations. The generous welcome we were wrapped with during our stay in Santiago by Isabel and her team is the immediate memory I have of this meeting. Her sensitivity, her concerned efforts to solve all kinds of problems at the same time, her attentiveness and her punctuate sense of organization make me feel so thankful for giving us such an enjoyable time of papers, visits to the museums and their collections behind the scenes as well as wonderful food and wine which warmed the social atmosphere ... Well, Costume Committee members do not need much to feel good together, it is like being in a family. I was glad to rediscover it. But over some Pisco-Sour glasses and rich meals we became even in a great rejoicing.

We got through the papers and the visits in the Historical National Museum, and In the Santiago Cathedral and their store rooms a real sense of the history of Chile as well as what was the Colonialism there. I was full of appreciation to the simultaneous translations from Spanish to English and backwards and the efforts of the

whole Chilean staff to make the papers understood. The small but exquisite exhibition: Silk from Europe: Women's Fashion in Chile 1850-1900, that Isabel curated with the help of Fanny Espinoza was another realization of our colonialism major theme. I found the way of dressing each of the costumes very inspiring.

After the first day of papers in which was dedicated to the history of Chilean fashion and textiles, we heard papers of our colleagues concerning the Colonial phenomena ranging from Australia, India, Middle East, Africa, Southern parts of U.S.A, as well as Europe and even its manifestation in modern times.

As for our visits: I loved the visit in the Pre-Colombian Museum and its laboratories but I got lost in: Arica a

Millenarian Culture exhibition in the Cultural Center of La Moneda place where the objects overflowed me, without having enough opportunities to understand their meaning or to absorb their beauty. I still wonder how the Chilean public reacts towards this dramatic and overwhelming exhibition. The peak of our visits, in my opinion was The modern museum of fashion at the Yaghur residence. I found the dramatic lightings, the clean design and the special care that every costume received - excellent. The store rooms and the laboratory were something to look for, as almost the perfect model. I found the exhibition "War and Seduction", interesting, a bit overcrowded, but I wondered how the Chilean audience relates to a subject seemingly so remote for them. But the whole place was enchanting. Personally, it was touchy for me, as twenty years ago I made an exhibition about the Bethlehem Embroidery, the origin town of the Yaghur family which lived there (before their immigration to South America) at the same period of time that we dealt with in our exhibition.

On my way back, puffed as a big empanada with good impressions and food, I watched through the airplane window the snowy vast Andes that escorted us(here and there but again and again) through our trip, and I felt how privileged I was to participate in this Costume Conference.

No'am Bar'am Ben-Yossef

ICOM Triennial, Shanghai 7-13 November 2010

We are beginning to plan the content of our meeting in Shanghai in November 2010. As it is a Triennial Conference, there are slightly different time frames for our meeting: the Tuesday, Wednesday and Thursday (9-11 November) are set aside for committee meetings, while the Friday is excursion day for everyone. We might arrange our own excursion, as we did in Vienna, if it contributes to a more concentrated costume program.

The Board has already suggested that we would appreciate an introduction to the history of Chinese costume, the history of costume collecting and research in China, an overview of how costume museums and collections are managed, and how fashion and costume history are taught.

Our contact in China, He Chen, has suggested some of the following topics for our meeting. Please let the Board know if you have preferences, ideas, suggestions or more, for the meeting itself as well as if you might prefer a costume-specific post-conference tour. We hope it is possible for He Chen to participate in our meeting in Lyon, where a more detailed program can be presented.

Suggested program for the Costume Committee might include:

1. fashion design: Olympic clothing exhibition (2008 Olympics), design students' work (both either as fashion show or exhibition), and displays from several fashion companies.
2. Ethnic costume: Each of the 55 minorities in China has its own costume traditions. An exhibition at the Shanghai Meites museum shows examples and could be the site of a visit or session.
3. Ancient costume and textiles: a national silk museum in Hangzhou (1-2 hours by train or bus), where one session could take place
4. Crafts and clothing: embroidery in Suzhou and printing in Nantong are famous and we could visit research institutes there. He Chen recommends a trip to Suzhou, also about 2 hours by bus.

Costume exhibitions

Belgium:

Maison Martin Margiela '20' The Exhibition

12 September 2008 - 8 February 2009

ModeMuseum Province of Antwerp – MoMu, Antwerp

<http://www.momu.be>

Super Stories

6 February 2009 – 10 May 2009

Modemuseum Hasselt

In her Shoes

30 May 2009 – 8 November 2009

Modemuseum Hasselt

www.modemuseumhasselt.be

France:

Dreams of Paper, Isabelle de Borchgrave interprets Mariano Fortuny

28 November 2008 – 26 April 2009

Musée des Tissus et Musée des Arts Décoratifs, Lyon

Franck Sorbier -*La Couture Corps et Ame*

18 March 2009 - 20 September 2009

Musée des Tissus et Musée des Arts Décoratifs, Lyon

The fabrics museum of Lyon welcomes the french fashion Couturier Franck Sorbier .This dedicated exhibit , the first to be devoted to him , celebrates twenty years of an oneiric universe More than 170 unique dresses are exhibited on the whole first floor The Couturier offer a sensory travel beyond time limits This event has been awarded the label « Exhibit of National interest » by the « Culture and Communication » Ministry

www.francksorbier.com

<http://www.musee-des-tissus.com>

Sous l'Empire des crinolines, 1852-1870

29 November 2008 - 26 April 2009
Musée Galliera, Paris



Sous l'Empire des crinolines présente la mode du Second Empire. Robes, coiffures, bijoux, accessoires accompagnés de peintures, d'estampes et de photographies... plus de 300 pièces projettent le visiteur au temps où la silhouette féminine

est toute en courbes, à l'image des modèles de Ingres. Les robes à crinoline symbolisent l'époque : corsage ajusté sur des épaules rondes, taille étranglée sous une volumineuse jupe faite de mètres et de mètres de moire, taffetas, dentelle, mousseline, tulle...

The Empire of the Crinoline takes a look at fashion under France's Second Empire. Dresses, hair ornaments, jewellery and accessories plus paintings, prints and photographs add up to over 300 illustrations of an age when the female silhouette imitated Ingresque curvaceousness. The crinoline dress was the symbol of the times : close-fitting bodice, rounded shoulders, wasp waist, and then a voluminous accumulation of moiré, taffeta, lace, muslin and tulle...

www.galliera.paris.fr

Sonia Rykiel, "Exhibition"

20 November 2008 - 19 April 2009
Les Arts Décoratifs, Paris

This first retrospective of the couturière's work, marking the 40th anniversary of her fashion house, is composed of clothes, fashion photographs and fashion show videos. If Sonia Rykiel's designs have withstood the test of time so well, this is because they embraced their era so completely... Sonia Rykiel is a pioneer: using figure-hugging black fabrics in the late 60s, exposing the insides and unfinished hems of her garments, and even daring to use materials such as sponge...

<http://www.lesartsdecoratifs.fr>

Court Pomp and Royal Ceremony, Court Dress in Europe, 1650 - 1800

31 March - 28 June 2009
Château de Versailles, Versailles

The exhibition follows the history of court dress in Europe, revealing France's major influence from the mid 17th to the early 19th centuries. Over 200 exhibits associated with the great European monarchies are assembled for the first time in an exhibition that will be held only in Versailles.

The Victoria & Albert Museum in London, the Pitti Palace in Florence, the Louvre, Musée Galliera, Union Central des Arts Décoratifs and Archives Nationales in Paris, and private collectors have agreed to loan some of their pieces. The royal collections of London, Dresden, Denmark, Sweden and Portugal, and the imperial collections of Vienna the Tsars of Russia and Cologne Cathedral will for the first time be exhibited outside their countries of origin.

Germany:

The amusement district as a source of fashion ideals Japanese woodcuts
4 November 2008 - 15 February 2009

Museum für Kunst und Gewerbe, Hamburg



With the growing affluence of the middle class in 18th century Japan, middle-class influence also made itself increasingly felt in the social sphere. The courtesans here affected a most extravagant and opulent style in their kimonos and hairstyles, and this was soon imitated by the middle class. Some 40 woodcuts show here women wearing these elaborate kimonos. The exhibition is rounded off by examples of the materials used and hair decorations.

<http://www.mkg-hamburg.de>

Evet – Ja, ich will! Hochzeitskultur und Mode von 1800 bis heute: eine deutsch-türkische Begegnung
Wedding Culture and Fashion 1800 to today

1 March - 7 June 2009

Engelhorn-Museen, Mannheim

<http://www.rem-mannheim.de> an

<http://www.evet-jaichwill.de>

**Hannover goes fashion:
KörperFormen - Mode Macht Erotik & Ausgezogen - Aufgehoben**

31 August 2008 - 1 February 2009

Historisches Museum Hannover

Is the human body sensually more attractive by a wasp's waist or is the corset a "crime against nature"? Why were "trousers" worn by women considered opposite to proper manners a hundred years ago? Is design of fashion expression of particular individuality and has a suit the function of a uniform?

The exhibition "KörperFormen" is dedicated to such and other questions while introducing fashion from 18th century Rococo until current times as a social phenomenon. For clothes do not only protect the body, they also serve distinction and erotic attraction. The history of fashions in focus, the altering of beauty ideals and the comprehension of values will be exemplified by showing garments, paintings, posters, fashion sketches and photos.

www.historisches-museum-hannover.de

Schick und Schrill. Modekarikaturen und Modezeichnungen aus drei Jahrhunderten

31 August 2008 – 25 January 2009

Wilhelm-Busch-Museum. Deutsches Museum für Karikatur und Kritische Grafik, Hannover

Katalog zur Ausstellung *Schick und Schrill. Modekarikaturen und Modezeichnungen aus drei Jahrhunderten* (Hirmer Verlag, München, 288 Seiten mit 195 Farbtafeln, Museumsausgabe: 29,90 €, Buchhandelsausgabe: 39,90 €).

Scandinavia:

The Fashion Galleries

26 October 2008 – 31 December 2010

Nasjonalmuseet for Kunst, Arkitektur og Design, Oslo



The Fashion Galleries at The Museum of Decorative Arts and Design opened on the 3rd floor after having been closed for some time. Three galleries present different aspects of the museum's large Dress Collection: The Royal Dress Collection,

Fashion 1600s till 2000 and Norwegian Fashion Designers

Exhibition on the web with some of the objects from the exhibition at the museum.

<http://www.nasjonalmuseet.no>

Modebilder/Fashion photographs

30 January 2009 – 13 April 2009

Nordiska museet, Stockholm



The exhibition shows Swedish fashion photography from the 1940s to today selected by the fashion journalists Tonie Lewenhaupt and Lotta Lewenhaupt. Among the photographers represented are Kerstin Bernhard, Lars Nordin, Georg Oddner, Hans Hammarskiöld, Ralf Turander, Anette

Almén, Mikael Jansson och Carl Bengtsson.

<http://www.nordiskamuseet.se>

Spain:

El cos vestit

Permanent exhibition

Exposició permanent del Museu Tèxtil i d'Indumentària, Barcelona.



Descobreix com el vestit modifica la imatge del cos mitjançant unes accions que tendeixen a comprimir-lo i alliberar-lo alternativament des del segle XVI fins ara. La nova exposició permanent del

Museu Tèxtil i d'Indumentària de Barcelona, «El cos vestit», explica com el vestit modifica la imatge del cos mitjançant unes accions que tendeixen a comprimir-lo i alliberar-lo alternativament des del segle XVI fins ara.

L'exposició s'organitza en un itinerari conceptual, gràfic i objectual. Es convidava els visitants a observar de manera crítica la manipulació de l'aspecte extern del cos i a visualitzar amb exemples històrics i contemporanis com hem passat de modificar la imatge del cos mitjançant els vestits a fer-ho amb la cirurgia plàstica.

www.dhub-bcn.cat/ca/museus/museu-textil-i-dindumentaria

United Kingdom:

The last debutantes 1958.

A Season of change

until 14 June 2009

Kensington Palace, London

A temporary exhibition exploring the glamorous and alluring world of the debutante, fifty years on from the last court presentations.

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

Top to Toe: Fashion for Kids

4 October 2008 - 19 April 2009

Museum of Childhood, Bethnal Green, London



Drawing from the Museum's outstanding collection, Top to Toe explores the fascinating world of children's clothing - separating the myths from the realities. Developments in the 'form and function' of clothing are represented through a number of themes: childhood milestones; changing fashions over time;

why fashions change and who drives this; and practical versus impractical clothes. Would you like to wear an 1880s bustle making the back of your skirt stick out? Or how about wearing a boy's dress? Items on show include a stunning 1700s wrapping gown, an 1800s boy's hat, a muff made of peacock feathers and the popular 1970s 'snorkel' parka coat.

Visit the website for more reading on the subject http://www.vam.ac.uk/moc/whats_on/exhibitions/top_to_toe_fashion_for_kids/index.html

Magnificence of the Tsars

10 December 2008 - 29 March 2009

Victoria and Albert Museum, London

This exhibition illustrates Russia's relationship with her past and with Europe through two centuries of men's court dress. The grandeur of Imperial Russia will be captured in this display of the dress and uniforms of Emperors and officials of the Russian court. Starting in the 1720s with the lavishly embroidered coats and elaborately patterned silk banyans from the wardrobe of Tsar Peter II, the display will span a period of almost two centuries. The exhibition is curated and mounted by the Moscow Kremlin Museums.

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

Hats - An Anthology by Stephen Jones

24 February 2009 – 10 May 2009

Victoria & Albert Museum, London



The V&A will present an 'anthology of hats'. Drawn from V&A and international collections and ranging in style and period from a 17th-century Puritan's hat to a 1950s Balenciaga couture piece to hats by hat designer Stephen Jones. The exhibition will investigate the cultural and historic importance

of millinery.

www.vam.ac.uk

Maharaja: the Splendour of India's Royal Courts

10 October 2009 - 17 January 2010

Victoria & Albert Museum, London

The word 'maharaja' (literally 'great king') conjures up images of fantasy and spectacle. The heyday of the maharajas began in earnest after the collapse of the Mughal empire in the early 18th century. The exhibition will open with this period of chaos and adventure and will close at the end of British rule in 1947, when Indian princes acceded their territories into the modern states of India and Pakistan.

The show will explore the extraordinary culture of princely India, showcasing rich and varied objects that reflect different aspects of royal life. The exhibits will include both Indian and Western works, featuring paintings, photography, textiles and dress, jewellery, jewelled objects, metalwork and furniture. These sensational works will be explored within a broader historical context of princely life and ideals, patronage, court culture and alliances.

www.vam.ac.uk

Bill Gibb – a Personal Journey

17 October 2008 - 4 October 2009

The Fashion Museum, Bath



On 17 October 2008 the Fashion Museum unveiled a display of show-stopping ensembles by 1970s fashion designer Bill Gibb. These have been especially chosen by Iain R Webb, author of a forthcoming book *Bill Gibb Fashion and Fantasy*. The

display at the Fashion Museum coincides with the publication of the book.

Leather panelled skirt ensemble printed with silver chrysanthemum flowers worn with matching jacket. Both this and the knitted jacket ensemble below are from Bill Gibb's first solo collection at the Oriental Club in London in 1972.

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

U.S.A.:

Seduction

9 December 2008 - 16 June 2009

The Museum at FIT, New York



Seduction is traditionally defined as an act of temptation and enticement, often sexual in nature. Throughout history, men and women have utilized seductive clothing to enhance physical attractiveness, as well as to convey a sense of power and social status. The Museum at FIT presents Seduction, the first chronological survey to

explore 250 years of sexuality in fashion.

Seduction examines the complex relationship between seduction and clothing, presenting a visual history of sexuality, moral standards, and social norms – all observed through the prism of fashion. At least seventy looks and forty accessories are featured, including a black satin Belle Époque corset, red satin Manolo Blahnik stilettos, and a skintight black leather evening gown by John Galliano for Christian Dior.

Gothic: Dark Glamour

5 September 2008 - 21 February 2009
The Museum at FIT, New York



"Gothic" is an epithet that evokes images of death, destruction, and decay. Not simply a word that describes something, such as a Gothic cathedral, it is almost always a term of abuse that implies the dark, barbarous, and gloomy. Such negative connotations have made the gothic an ideal symbol of rebellion for a wide

range of cultural outsiders. From its origins in 18th century gothic literature of terror to its contemporary manifestations in vampire literature and cinema, the gothic has embraced the powers of horror and the erotic macabre. Throughout its history, fashion has been central to our vision of the gothic.

Isabel Toledo: Fashion from the Inside Out

16 June 2009 - 26 September 2009
The Museum at FIT, New York

The Cuban-born fashion designer Isabel Toledo is often described as "a designer's designer." Although she is little known to the general public, her work is greatly admired by members of the fashion community. As the late fashion journalist Amy Spindler once wrote, "Only great designers can dispense with themes and theatrics and let the work speak instead. Ms. Toledo does just that, letting fashion itself be the theme."

Isabel's focus on technique, her willingness to

experiment, and her strong personal vision make her work stand out.

Isabel Toledo told Dr. Valerie Steele in a 1989 interview, "I really love the technique of sewing more than anything else...the seamstress is the one who knows fashion from the inside! That's the art form really, not fashion design, but the technique of how it's done." Isabel has said that she doesn't "want to be radical," and she insists that "weird is not smart." But her clothes are undeniably different. None of them have traditional construction. Her patterns, silhouettes, use of materials, and methods of draping are all highly experimental. In 2008, Isabel received the FIT Couture Council Award for Artistry of Fashion.

Muriel King: Artist of Fashion

10 March 2009 – 4 April 2009
The Museum at FIT, New York

Muriel King: Artist of Fashion is the first exhibition dedicated to American fashion designer Muriel King (1900-1977). The exhibition explores King's career through her fashion sketches and garment designs, and was organized by graduate students in the Fashion and Textile Studies: History, Theory, Museum Practice program.

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

Announcements

International Symposium "Venetian Gros Point",

June 2009
Retournac, France

The symposium is organized by Saint Gallen Textil Museum, Switzerland, Hellenic Foundation for Antique Fabrics (Artex) Athens, Greece and Musée des Manufactures de Dentelles, Retournac, France

For further information and participation contact:

Ursula Karbacher, Textilmuseum St. Gallen
ukarbacher@textilmuseum.ch or
Bruno Ythier muse@ville-retournac.fr

Book reviews

RRRIPP!!! Paper Fashion



'Dress with Robert Kennedy portrait designed by Norman Rockwell, 1968 (ATOPOS collection).

We're forty years on from 1968, the year of the Prague spring, student revolts and the shootings of Martin Luther King and Bobby Kennedy. But 1968 also saw the final flowering of the paper dress craze. This brief, largely American, fashion phenomenon characterised the 60s love of modern technologies and pop art culture and began in 1966 when the Scott paper company used a paper dress to promote a range of napkins. The potential of paper clothing as an advertising medium meant that the paper dress soon spread to promoting an eclectic mix of products from candy bars to politicians. Its possibilities were recognised too by influential artists like Andy Warhol and Harry Gordon who saw the paper dress as a novel and intriguing canvas. By 1967 paper fabric could be purchased by the home dress maker, its disposable nature providing the wearer with an inexpensive way of updating their clothes on a weekly, even daily basis.

The book *RRRIPP!!! Paper Fashion* celebrates this brief but culturally significant phenomenon and accompanies the exhibition of the same name, which was devised by the cultural organisation ATOPOS and curated by Vassilis Zidianakis. The exhibition was first shown in 2007 at the Benaki Museum (Pireos Street Annexe) Athens.

It is currently touring, enriched with new objects, and has just opened at Musée d' Art Moderne Grand-Duc Jean, Luxembourg.

One particularly admirable aim of the project was to ensure the preservation of the information and garments collected for the exhibition. Most of the clothing in the exhibition is now part of the ATOPOS collection, including specially commissioned contemporary examples by artists and designers like Bob Wilson and Maurizio Galante. These 21st century responses to the 60s paper dresses provide a fitting continuation to the close relationship in the 60s between the dresses and artists and designers, so clearly expressed by the likes of Andy Warhol and Paco Rabanne. The book itself provides a visually exciting and enduring record of the project, even including a CD of the exhibition's specially commissioned sound track (created by Yannis Kyriakides); strangely beautiful recordings of paper being rustled, ripped and crunched.

RRRIPP!!! Paper Fashion contains a range of fascinating essays which examine everything from the chemical structure of the paper used to make these clothes (usually a material made at least in part from a synthetic substance rather than a traditional wood pulp paper) to the motivations behind their production and the way in which the paper garments mirrored the modern, optimistic, technology loving age in which they were produced. However, as well as exploring the world of the 60s paper fashion craze, the book sets it in a far wider cultural context. Alexandra Palmer, Christina Leitner and Kaat Debo looking at the history of paper garments, and by Akiko Fukai and Lydia Kamitsis considering the use of paper by fashion designers clearly locate the fleeting fashion of the 60s within a much more extensive sartorial history and prove the continued appeal of paper as a fabric for designers.

The book has been beautifully produced and is richly illustrated with images of the dresses from the ATOPOS collection, 60s advertising, examples of designer paper fashion and paper garments from a range of historical periods and cultures. Once again mixing the 60s images with the historic and late 20th century photographs highlights the connections of the 60s craze with the long history of paper garments. The

illustrated catalogue of paper dresses in the ATOPOS collection at the back of the book is a welcome inclusion, although it would have perhaps been helpful to have had these in accession number order, as it would have been to have had the images referenced by page number in the text, so it was easy to locate the garments as they were being discussed in the essays.

These are minor comments, however. For anyone interested in 60s fashion and popular culture, new fashion technologies and great photography this book should definitely be read. **RRRIPP!!!** *Paper Fashion* not only provides a thorough, elegant and highly enjoyable study of this fashion trend; it also ensures that the information about 60s paper clothing will be much more long lasting than the exciting phenomenon which inspired the project.

Alexandra MacCulloch

RRRIPP! Paper Fashion exhibition touring dates

11 October 2008 – 2 February 2009 Musée d'Art Moderne Grand-Duc Jean, Luxembourg

12 March 2009 – 16 August 2009 MoMu, Antwerp

4 November 2009 – 28 February 2010 The Design Museum, London

<http://www.atopos.gr/> To buy the book visit www.atopos.gr or by contact info@atopos.gr

Aagot Noss: *Stakkelede i Setesdal Byklaren og valldølen*

Institute for comparative cultural research, Novus publishing, Oslo 2008
Bound in leather, 234 pp, fully illustrated in color and black/white, 28 x 20,5 cm
Norwegian crowns 295,00. Text: Norwegian
ISBN: 978-82-7099-477-9

Aagot Noss has produced another volume in her handsome series of publications about Norwegian regional costume. This book is in the same fine quality and form as the previous ones, but with an unusual topic – the knee-length,

tightly pleated dress. The emphasis is on the northern counties in Setesdal, Bykle and Valle, which are very remote and with difficult access. In the 1870's the Bykle path was established, making it possible to drive a horse and carriage up the steep mountainside. A real road was not built until the 1930's, giving access by car. The Norwegian Folk Museum, and thus Aagot Noss, began its fieldwork there in 1965 to document the costume. The reason was the construction of a dam by I/S Øvre Otra, now Otra Power, to increase the production of electricity through water-power.

The field work took place from 1965 to 1971. The dam was finished in 1976, and as the water behind it rose, the local community had to move away, with great regret leaving the farms where they were born, and where their families had worked for generations, to allow for the new era's technology. It is obvious that the field work was done under the pressure of this deadline, and in a sorrowful atmosphere.

Bus and train travel was barely possible, and Aagot Noss chose a bicycle as the best means of transportation. In this way she was able to reach all the residents, and won the trust of the women she visited. They revealed to her many details about the traditional garments that would otherwise have been difficult to discover. Men's clothing is only occasionally described.

The sources are the existing collections of complete costume and individual garments in the Bergen Museum, Norwegian Folk Museum and the Setesdal Museum. Very few artists ever travelled to these remote areas, as opposed to for example Telemark, which Noss also has documented. Photographs exist primarily from Valle. In the previous volumes property lists made upon a person's death have been valuable sources, but they are not used in this case – a conscious choice by the author. These lists are sometimes overrated as sources, as they usually pertain to the most affluent and to the poorest members of the community. They were made for the wealthiest, so that the estate could be divided fairly among the heirs, and for the poorest, so that at least a few possessions in a humble home could be listed. Altogether this book provides an insight into sources from the 19th century with a few references to the 17th century as a background for the documentation

through many personal interviews and series of photographs.

The reports are generally presented in the informants' own words, but the author presents at the same time her comparison with neighboring regions to the east, where new fashions were far more prevalent. The source material reveals here that the costume developed throughout the almost 200 years covered here. The informants described how they in childhood wore the area's characteristic old costume, which consisted of the knee-length "stakk", with their hair braided or covered with either a woolen shawl with a printed rose border, or a silk kerchief. In the 1900's most of the women began to wear dresses according to the fashion of the time, but when this field work was done in the 1960's, there were still women wearing the old stakk and headcloth as daily wear.

In conclusion the author states, "Setesdalen is one of the few areas in Scandinavia where the regional costume tradition, or, rather, parts of it, have survived until our time." In addition, the few glimpses of the past that are possible reveal that the influence of newer fashions have only slowly gained access. The headcloths, both woolen and silk, are seen as parallels to what was formerly worn in the country in Denmark. They were sold by travelling merchants at markets and door-to-door. The author touches in her conclusion on the reasons for Setesdal's obviously unique situation in preserving the ancient customs, but there is not yet a clear answer. However, the ancient features of the Setesdal costume will be of utmost interest for everyone who works with fashion and costume. The more one studies this book, the more one is caught up in the curiousness of the Setesdal. How fortunate that the work on the dam necessitated documenting the area's traditions – and that we all now have access to this exceptional material.

Illustration: Nordmand Valley, folding the "stakk"

Review: Hanne Frøsig
Translation: Katia Johansen



A detail of the undoubtedly ancient way of pleating the "stakk", so it retains its pleats, familiar from textiles from the Viking Age and Middle Ages. Four rows of stitching are made through the homemade cloth, over two and under two, and the gathering threads are pulled tight. This is repeated all over the cloth, which is dyed and rolled firmly around a stick, and stored for at least a year. Then it is ready to be cut and tailored. Photo by Aagot Noss, from the book.



A woman born 1903 in Bykle, wearing the full church dress. Photographed in 1966 by the author; illustration from the book. Her hair is braided and covered with a silk kerchief. She wears a black woolen "stakk" over a white skirt, whose wide borders are visible at the bottom. The stakk is edged at the top with patterned ribbons and looks like a bodice. The long-sleeved jacket and the fine belt are specific for the church dress. Leather shoes.

On shoes

A number of significant books on shoes have emerged since my last reviews. The most pleasant surprise, as it seemed impossible to hope it would be published in full, was the Canadian Red Bay report on shoes presumed from the wreck of the 'San Juan' sunk in 1565. Edited by Robert Grenier, Marc-André & Willis Stevens *The Underwater Archaeology of Red Bay*, with sub-title, '**Basque ship-building and whaling in the 16th century**', Parks Canada 2007 hardback ISBN 978-0-660-19652-7, 5 volumes in English Cat. no. R62-389-2007E, with the French edition the same except ending in 2007F, 1572 pages, the series not sold separately. Try to persuade your local big or university libraries to obtain these volumes, which will remain a standard reference for this decade of the 16th century for many years to come. Available from Publishing & Depository Services, PWGSC, Ottawa, Canada K1A 0S5; internet: www.publications.gc.ca.

Each volume includes detailed Contents for the whole series, but no mention of an index. Vol. 1: Underwater Archaeology, Vol.3: The 24m Hull, Vol.4: Rigging, Vessel use & related studies, Vol.5: Appendices, Glossary & Bibliography, with Vol. 2: Material Culture, including p.II-135 – II-195 on the Footwear by Stephen Davis, who has been working on it since excavation. An 11 ½ page introduction describes the various types of shoes, with drawings of sections, seams, patterns, photographs of complete examples, and also a contemporary oil painting and drawing. The types are: turnshoes, welted, ankle shoes, and boots, cut down from something similar to those from the English 'Mary Rose' sunk 1545; ending with comments on fashionable footwear for off-duty wear. There is information too on Spanish and Basque guild regulations, noting where surviving shoes diverge from the rules. The remaining pages comprise the full catalogue, with line drawings of the significant pieces and reconstructions of the shoes. It is good to see so many obviously comprising sailors' pumps (the turnshoes), as well as sturdier footwear for the heavy work dealing with whales ashore. I hope it will encourage something similar for the 'Mary Rose'.

Reaching to the same period is a very useful book drawing together all the footwear excavated in Turku, the capital of Finland. Janne Harjula *Before the Heels, footwear and shoemaking in Turku in the Middle Ages and at the beginning of the Early Modern Period*, Turku 2008 ISBN 978-951-96801-7-0, 223 page paperback in English, with local maps, and distribution maps for similar finds from northern Europe, drawings and colour photographs of the inevitably brown finds. As you might guess from the title, the English is sometimes clumsy, but we are very grateful it may thus reach a wider audience. The first 114 pages cover the footwear by type, using Goubitz' rather restrictive types and terminology, each section with a summary, for those too busy for detail. A short chapter looks for differences between certain parts of the city. The next looks at sizes and sexes of different types to show choices for men, women and children, with finally the changing fashions. The second half deals with shoemaking, the patterns, accessories: laces, buttons (here sadly following other non-shoemakers in calling them toggles), buckles, straps. Documentary evidence includes shoemaking, tanning and other leather working, and the surviving evidence for each. There are pages on Sources and an extensive Bibliography, which everyone dealing with these periods will appreciate, followed by reference numbers for the finds, an appendix on threads used, Glossary and Finnish terms. This will be a standard reference for Scandinavia and northern Europe, at least until more countries do something similar for their own areas. Inevitably there are variations in types of footwear required for different countries and their differing conditions. It seems incredible that in the 21st century we are still only beginning to consider this.

A short article on medieval overshoes is useful: Marquita and Serge Volken, '**Lopen op Trippen**' in *Westerbeem* Netherlands year 46 no.5, 1997 p.12-18; the subtitle is 'The significance of the experiment'. Well illustrated with Continental examples.

Another book deals with footwear from the Man from the Ice (another revised construction showing the opanke sole, though whether the 'vamp' really was an integral part of the original or a later addition remains questionable), through ancient Roman, medieval from

Paderborn, to 17th century onwards, Salvatore Ferragamo, to modern youth culture. For an exhibition organised by 3 German museums: Museum für Archäologie, Westfälisches Landesmuseum Herne, Reiss-Engelhorn-Museen Mannheim and Überseemuseum Bremen, edited by Hartmut Roder **Schuhtick** (shoe mania), 212 page hardback, many B&W and colour photographs, Mainz am Rhein 2008 ISBN 978-3-8053-3938-4. Contributions from some 22 authors including from the Offenbach Shoe Museum and the Ferragamo Museum, but mostly from Germany. A number deal with connotations: magic, superstitions, fetish, popular culture, with the editor on Lloyd Shoes (Germany) and the decline of the shoe industry in recent years. The statistics are terrifying, with one Chinese shoe town's population growing in 20 years from 50,000 in 1980 to 7 million 2000. There are also some 20th century advertisements, a note on polishing, and a 21 word glossary, which barely touches basics (good to see that 'chopine' is given for the 1533 wedding shoes of Katherina de Medici, which is more likely than the usual translation as heeled). It may be that the curious mixture makes sense in the Exhibition, said to be shown at all 3 museums during 2009, but the relevant dates are not listed. The first opened in Herne 6 December 2008, with no closing date given. Please, Museums, don't do this to us!

Another book beginning in the Middle Ages is Clive Willcocks **Cordwainers, Shoemakers of the City of London**, a history of the Worshipful Company of Cordwainers there, 194 page hardback, 2008 ISBN 978-1-903025-69-7, many excellent colour photographs, far more than in previous histories of the Company, end papers of Diderot's Cordonnier et Bottier. The splendid cover shows, amongst other things, a c1870 elastic-side boot in the Cordwainers Collection, sadly captioned 18th century, and inside there is a similar problem with a secondary source. We would have appreciated more dates with the pictures of recent shoes. The text is easy reading, a lively account of the Company and some of its more interesting characters. I especially appreciated the many references to one of the few wealthy shoemakers of London in the 18th century, John Came (1718-96). I always feel that to give away every year so much money and still leave a fortune when he died, he must have made very many

shoes. It is a pity that the one and only shoe I found with his label, which I obtained for Northampton Museum, is not illustrated, to show something of his, and encourage the search for more. The last 40 pages show the useful work done in recent years by the Company, which matches its importance in earlier centuries. The lists of Masters (including several 18th c. with the name of Ridout and Hose, popular names on shoes in American museums) and Officers, chronology of the Company and Cordwainers College, notes, sources, Bibliography and index, make it also a useful reference book.

For those interested in shoemaking 1590-1638, you could do worse than read William Rowley's play **A Shoemaker A Gentleman** c1617-18, first published 1638, Globe Quartos edition 2002, providing you also read his 2 main sources, Thomas Deloney **The Gentle Craft** 1597 and Thomas Dekker **The Shoemaker's Holiday** 1599. Rowley includes 2 versions of Deloney's list of shoe tools. Though full of anachronisms, it includes some of the exuberance of Dekker and reflects the, what was to be temporary, prosperous importance of the shoe trade. ISBN 1-85459-634-9, 121 page paperback.

Norfolk Museums Costume & Textile Association devoted its November 2008 **Newsletter** to Norwich shoes, shoemaking and shoes in their collections, from 16th century onwards. 23 pages, including one on concealed shoes. Dating and terminology needs more research.

Tony Ireson **Old Kettering – a view from the 1930s** Book 1 137 page paperback, 1988, 1991 ISBN 0 9509800 1 3 has a 25 page chapter on this Northamptonshire town's boot & shoe trade. There is more on some of its shoemaking families in his Book 3 1992 ISBN 0 9509800 3 X.

We are grateful that the Bata family issued a 24 page booklet **In Celebration of Thomas J. Bata 1914-2008**, with photographs of his life from boyhood in Czechoslovakia through his worldwide travels for Bata Shoes, with many tributes and some useful facts. An incredible life, seldom repeated by any one man. Many will miss his inspiration.

The Národní Muzeum, Prague produced a 60 page booklet *stopy lidí* (Human Traces, a walk from prehistory to the moon) in connection with the exhibition of the same title November 2007-30 June 2008. With items borrowed from the Zlín Shoe Museum, elsewhere in Czech Republic and abroad, it showed the story of man's expansion over the earth, the development of the upright posture and importance of feet, and the footwear encountered. In Czech and English, the many illustrations include Tanzania footprints from 3.7 million years ago, ancient Egypt, the inevitable Chinese bound feet and footwear, Native American, India, Korea, Japan, Maya, Nigeria, Tunisia, 15th century Bohemia and more recent shoes and souvenirs. You might try www.stopylidi.cz

The 2008 publication of the Salvatore Ferragamo Museum, Firenze, Italy is as sumptuous as ever: *Salvatore Ferragamo, Evolving Legend 1928-2008*, Milan 191 page hardback in Italian and English, ISBN 978-88-6130-940-1. It includes good summaries on the styles to the present, the variety of materials, inventions, and especially attractive, the shoes used in films from the 1920s onwards. If you must have a coffee-table book, this has reliable information as well. A much smaller book, 62 page hardback, edited by Stefania Ricci *Salvatore Ferragamo, a love affair with shoes*, Sillabee 2004 ISBN 88-8347-214-4, contains a selection of stars and their shoes, from Valentino-2003.

A second edition of *Stepping Out, three centuries of shoes* by Louise Mitchell, Powerhouse Publishing, Sydney, Australia 95 page paperback 2008 ISBN 979 1 86317 124 3; has considerably more photographs of shoes in the collection and related illustrations than the first. There is a useful description of shoes illustrated, many from the Joseph Box, London collection, which slipped away at the beginning of the Second World War, with transcriptions of makers'/retailers' labels. p.26 has a good photograph of a c1570s fashionably slashed leather shoe excavated in London, but sadly captioned 'Greenland or Iceland 1830-60': both were photographed on the same day in 1997. Another rarity included is a 1761 coronation shoe. It ends with a good selection of contemporary shoes, some very lively designs from Australia.

Barocke Fürstenresidenzen an Saale, Unstrut und Elster, Michael Imhof Verlag 2007 gives a rare opportunity to see colour photographs of six 17-18th century shoes from the Sachsen-Weissenfels museum collection, Germany, with descriptive captions by Irmard Sedler (Kornwestheim). They include a single man's black leather tie shoe with high tongue, rather high red heel, 2 pairs of lace-holes, an unusual square toe and pegged sole that reminds me only of an Irish regimental dress shoe of the 1820s in Northampton Museum. The pair of men's buckle shoes of silk c1720, splendidly embroidered, came from Palermo.

The Buttonhook Society have published Part 11 in their *Compendium of Information on Buttonhooks & Associated Items*, 60 pages ISSN 1368-4183. It includes 20th c. tourist souvenirs, mother-of-pearl handles, Nevada silver and E.S. Barnsley silver-handle hooks. Using this type of classification means that hooks of different dates may be grouped together. The Society has now enough information to begin to show the range of hooks for some decades or even shorter periods (especially within 1880-1920). That could be more help for those trying to date hooks.

June Swann

Next ICOM Costume News, spring 2009

The deadline of the next Costume news, 2009:1, will be April 15. This edition will contain more information about the annual meeting 2009 in Lyon, France. Members of the Costume Committee are kindly requested to send contributions to the newsletter and to our website. 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!:

Pernilla Rasmussen, Curator
Textilmuseet, Borås Sweden
Address: Fjellie byaväg 19, SE-237 91 Bjärred
e-mail: pernilla.rasmussen@konstvet.uu.se