



## ICOM Costume News 2010: 2

27 December, 2010

### INTERNATIONAL COSTUME COMMITTEE COMITÉ INTERNATIONAL DU COSTUME

#### Letter from the Chair

Dear members!

Most of Europe is buried in deep snow now, while it's summer for others, as 2010's second Costume News is being sent out. This issue contains reports from both meetings held this fall, two exceptional occasions where we saw new collections, met new colleagues, renewed contacts and discussed current as well as perennial conditions in our museums. Many costume collections are experiencing cutbacks in staff and budget, but the fellowship of colleagues reinforces our conviction that working with costume *always* requires innovative solutions, and that we can count on support from each other.

As you'll see from the reports from the Board (in the Minutes from the AGM, Shanghai), the Committee continues its activities. Your vote of approval for reelection of the Board, with the addition of a new member - Pascale Gorguet Ballesteros from Paris - means that we will continue working towards our goals of dynamic meetings, reaching out to new members and developing new projects and resources for costume colleagues. Thank you for your vote of confidence for our efforts!

The extra meeting in Munich in early September was enthusiastically attended by about 40 committee members. The meeting's theme forms the basis of a special project called "Clothes tell stories". We'd like to appeal to

anyone who'd like to contribute material and/or experiences to a working meeting with members of the ICOM committee for city museums: CAMOC. These museums generally have some costume in their collections, but usually not enough to warrant a trained costume curator. What can we suggest - in addition to the Guidelines - about how to use the costume they have to tell their stories?

ICOM's Triennial Conference in Shanghai gave us the opportunity to meet colleagues in China. Our meeting had in all about 60 participants, including 10 members and guests of this committee. Our Chinese hosts were eager to show us their collections and discuss their research. So many good contacts were made that it is not unlikely that we will begin planning either a meeting or a study tour back to China sometime in the near future.

Now we can begin looking forward to next year's extraordinary experience in Belgrade. Mirjana Menkovic has worked diligently to plan a meeting filled with opportunities to see costume and sites that have hardly been open to the West before. Look carefully at the preliminary program (to be circulated in early 2011) and try to plan to come to Serbia for September 25-31, 2011! The theme of "East meets West in costume" can surely entice a story or two out of everyone's collection!

The Committee has been honored that its Chair has been appointed by Director General Julien Anfruns to the ICOM Strategic Planning Committee 2010-2013. This committee of 5 will

formulate the working goals for all of ICOM for the coming Triennial period. The first Strategic Plan 2007-2010 made a striking difference for committees in allocating funds for projects, for example (such as the website for our Committee) - and if this is the kind of direction ICOM should continue, please let me know your views. The new committee's work is to be concluded by June 2011.

Thank you all for your interest and participation this year - and hoping to see you in 2011!

Katia Johansen, Chair.  
December, 2010

**Minutes  
Annual General Meeting  
ICOM Costume Committee  
Monday, November 8, 2010  
Shanghai, China**

**1. Call to Order: Katia Johansen, Chair**

The Chair called the Annual General Meeting to order at 2:20 PM. A quorum was not present. Johansen shared that during the past year, the Committee lost two longtime members: Ingrid Loschek from Germany and Youlie Spantidakis from Greece. Johansen asked members to stand and observe a moment of silence in their memory. Johansen noted that many members could not be in Shanghai. If members bring official regrets, please relay the information to the Secretary. [Note: During the week, members shared regrets from Rebecca Akins, June Swann, Britta Hammar, Ann Resare, Joanna Marschner, Alexandra Kim, Alexandra Palmer, Anthea Bickley, Lillian Kozlosky, Jan Loverin, and Christa Thurman.]

**2. Review of Minutes of October 9, 2009:  
Vicki Berger**

A copy of the minutes of October 9, 2009 from Lyon, France is attached to today's agenda. The minutes were also published in the Costume

Committee newsletter. As we do not have a quorum present, we can not vote to accept the minutes. We will place these minutes on the 2011 Annual General Meeting agenda.

**3. Chair's Report: Katia Johansen**

The Chair's Duties:

This has been a busy year! As an indication, I counted my ICOM-related emails since January 1: about 1000 incoming e-mails regarding ICOM matters; outgoing about 650, planning annual meetings; letters to the Board; notices to Newsletter; articles and prefaces for Proceedings; discussions with other ICOM chairs; election matters in the Committee and in ICOM; information from ICOM Paris; contact from members or the public. We supported an application for a travel grant for a young member to Shanghai, and it was awarded: but it requires quite a bit of paperwork from the Chair and Treasurer as well as from the applicant. I am quite conscientious about answering ICOM mail - but as you see, there is really a lot, and some may have slipped through the cracks, for which I apologize.

The Committee website has also required our attention: some difficulties resulted in our decision to remove the membership directory temporarily; for now, it can be acquired by direct contact to Pernilla. A bulletin board discussion forum was established for the Board to improve our ability to discuss issues, given that we have not met all together since Vienna. It will be necessary for the new Board to pay a nominal fee to the webmaster/editor, as these functions are now so critical to our communication with members that they sometimes require immediate and skilled attention. We have found a volunteer assistant webmaster, for whom we are paying training hours. We are still waiting for the new ICOM website to function better, also for us. It is not certain yet whether it will be able to handle the membership database.

Meetings:

Lyon: The Committee's meeting in Lyon was held 4-9 October 2009. It was a very successful meeting with about 45 participants, arranged by Bernard Berthod, Manuelle-Anne Renault-Langlois and Maria-Anne Privat-Savigny. Unfortunately, few of our French colleagues participated, but it is often the case that local members do not attend (and we

might consider how to remedy this). For the first time ever, ICOM in Paris expressed a direct interest in our activities, and we welcomed Director General Julien Anfruns for a short visit. The Board met with him over dinner where we were able to speak about our committee's activities and concerns, and Julien obviously paid close attention. The following morning he presented his visions and plans for ICOM, and participated in our business meeting and Open Forum. He noted particularly, with great admiration, that we plan our meetings in great detail and well in advance, that they are meant to pay for themselves, and that there is lively discussion and sharing of information and resources. The meeting's Proceedings were published in March 2010, edited by Maria-Anne Privat-Savigny, generously funded by her museum, the Musée des Tissus. 14 of the meeting's lectures are presented, including papers on Commerce and Textiles, Collections, Accessories, and Traditional Costumes. It is available from the Museum at cost price.

Munich: We have held an "extra" meeting in Munich this year to keep up the good momentum of Santiago and Lyon, since so few members were considering coming to Shanghai. The meeting was a tremendous success, despite its short lead time in planning. Having a shorter than usual meeting - 3 days with a 1-day post-conference tour to Augsburg's impressive new textile and costume museum - was well-received. The intense and varied program put together by Nina Gockerell and Johannes Pietsch was excellent, and the lectures so stimulating that we are planning to publish a Proceedings, even though it was not originally planned. They will hopefully appear on the members' section of the website, and perhaps be available as a CD. Ann Resare and Britta Hammar have kindly taken on the job of collecting the material.

Shanghai. Planning has taken place with a series of coordinators. Last year we offered to pay travel and board expenses for the coordinator to come to Lyon, after invitations to Santiago as well, but it did not happen. We even applied for and received extra funding from ICOM Paris to help. But here we are, and the program promises to be exciting. It does give us a good reason to change our requirements for the Triennials, if they take place where we don't have members. This will already be in our plans regarding Rio

for 2013, and we will be in contact with the organizers this week.

Belgrade 2011: a very complete program was presented in Lyon and Munich by Mirjana Menkovic, and will be officially announced in the next Newsletter. I have been on a three-day visit after Munich to visit Belgrade and am impressed with the range of costume and museums we will be seeing. This will not be a joint meeting with ICME (Committee for Ethnographic Museums) as tentatively planned because of a conflict of dates (the week chosen includes a Jewish holiday) but we will extend an invitation to all ICOM members, especially also to ICME members who are able to come.

2012 - more later

ICOM Paris:

This is a time of great activities and changes in ICOM, not least of all because it is election year. The annual Advisory Council was postponed to take place here in Shanghai rather than in Paris in June. There is intense discussion among the international and national committees about the closing down of the ICOM-L list server after censorship of expressed opinions rather than just simple information. Resolutions have been set forth for its reinstatement (and non-censuring), as well as a proposal that material for meetings and minutes are sent out in a timely fashion (this has been sadly neglected), and that there in general be more transparency in ICOM's governance. These are significant issues, and will be hotly discussed this week at the Advisory Council, Executive Council and probably up at the General Assembly as well. The Chairs of the international committees are meeting here at Shanghai, to make precise demands on ICOM. The Costume Committee's 5 votes will be cast for candidates who express an understanding and willingness to make these improvements in ICOM's governance.

There has been an increasingly lively discussion in ICOM among the Chairs of international and national committees. The tone is polite, but there are severe problems of communication, and contact to ICOM in Paris has become very difficult. For example, there are no email addresses for ICOM staff or administration on the new website, no organogram, and in the printed ICOM News we see a continuous stream of long-time employees from the Secretariat leaving. But in the

brand new October 2010 Special Report issue, the two most recent Proceedings from our committee are prominently shown among just 4 ICOM publications. This is excellent exposure, as it is distributed to all 23,000 ICOM members! Despite the tumult within the Paris administration, our main contact at the Secretariat, Tito Chan, is still in place and has been extremely helpful, beyond the call of duty. I hope you get a chance to meet him here.

The Committee's annual subvention is now divided into three categories: an amount per member; a "basic" subvention which is the same for all committees; and a subvention "for performance", which depends on our activities and reporting back to Paris. We submit a report on the previous year's activities, and how they relate to the goals we have set; a financial report; and a three-year plan of activities and goals and how they mesh with ICOM's strategic plan. This requires a lot of careful writing - now also in great detail about the finances of our annual meetings, for example - and sometimes with rather short notice. However, all our deadlines have been met, and we have received satisfactory amounts after review by the CIC (Committee of International Committees). In 2008 it was €4090, in 2009 €4744, and 2010 €4948. In these 3 years the subvention per member has fallen from €8.15 to €4, but our performance subvention has risen from €1200 to €3070. This means that we must keep up the activity level to maintain this level of income. To this we can add our good record in achieving grant money for travel and for special projects.

Information about what other committees have received has been on the ICOM website, but takes some hunting to find. It became clear that our latest grant application was not successful, mainly because the reviewing committee felt we should use more of our accumulated funds first. The new Board will consider how to do this and still retain a safe amount as back-up for on-going expenses and planning for upcoming meetings. We have been rewarded for having meetings in various parts of the world, for our fund-raising at the meeting in Santiago, our publications and our outreach via Newsletters and the website. The new board may consider making travel grants to our annual meetings available, for example. It is important that the Committee's funds are put to the best use for

our members. We have looked into joint meetings with other ICOM Committees, and a project called "Clothes tell stories" to create a CD/workbook about how costume can be displayed in small museums without specialized staff. Please let us know your own suggestions. It seems that our annual meeting, the Newsletter and the Proceedings are our most popular activities.

Finally, I have been asked by ICOM's President Alissandra Cummins to join ICOM's new 5-member committee for Strategic Planning 2010-2013. For whole ICOM. This is indeed an honor for our committee, to be a part of formulating the plan for ICOM's future. I believe that we are considered a model Committee with our level of activity and accomplishments. The first Strategic Plan was presented in Vienna three years ago and has been instrumental in changing the financial aspect of ICOM, funnelling specified funds directly into specific activities. It will be interesting to hear how this is evaluated, before we begin formulating new strategies, and I look forward to hearing thoughts and suggestions from you all. The Board will evaluate how we have measured up to our own goals set after the election in Vienna, and consider recommendations for future action.

I thank all of our Board members for their contributions to the workings of the Committee, our volunteers for their assistance with many other important tasks, and the general membership for making our meetings so inspiring. Thank you.

#### **4. Secretary's Report: Vicki Berger**

As of October 28, 2010, the Costume Committee had 259 members representing 38 countries listed on the official roster plus recent updates from the ICOM Secretariat. The larger contingents of membership are: France, 39; Germany, 28; USA, 25; Denmark, 19; Netherlands, 17; Sweden, 13; United Kingdom, 13; and Canada, 12. Thirteen countries have one member each. The roster is available today for anyone wishing to check his/her listing. Please send contact information changes to [secretariat@icom.museum](mailto:secretariat@icom.museum)

Annual secretarial duties included: writing thank-you notes for the 2009 meeting in Lyon, preparing minutes of the Annual General Meeting for publication in the newsletter, answering

miscellaneous requests, and helping Chair Johansen as requested.

### **5 Treasurer's Report: Brigitte Herrbach-Schmidt**

The Treasurer distributed a financial report to Costume Committee members only. She reported that we are doing well financially and that we have funds to spend on projects. The full Annual Financial Report on the 2010 calendar year will appear in a future Costume Committee newsletter in 2011.

### **6. Editor/Webmaster's Report: Katia Johansen**

Webmaster Pernilla Rasmussen was not present and a report was given by Katia Johansen. The Webmaster requests that members send images for use on our web site. The web site has been greatly admired by others. Johansen and Rasmussen have received requests to publish Rasmussen's exhibition reviews on other web sites. The Board will discuss the pros and cons of these requests. Ann Resare and Britta Hammar continue to send out mailings by e-mail and by post. Please send new or updated e-mail addresses to ICOM Secretariat. It is expensive to resend e-mails and mail by post. Visit our web site to keep up-to-date on Committee business.

### **7. Report from Nominating and Elections Sub-Committee: Isabel Alvarado**

Isabel Alvarado, reserve Nominating and Elections Sub-Committee member, read the following letter from Dr. Joanna Marschner, Chair of the Nominating and Elections Sub-Committee:

"The nomination sub-committee received sixty-four ballots by the 28 June 2010. This represents 26% of the present membership. The ballots were counted by Joanna Marschner and witnessed by Margaret Dorman.

The membership was in favour of retaining all the present board members in posts for an additional term of three years. This is allowed

within the framework under which the committee is managed. All present board members have agreed they are happy to serve the additional term, if it is the wish of the membership."

[Note: Although the names of the new board members were not read, the Secretary includes the list found in the attachment to Dr. Marschner's letter:

Katia Johansen, Bianca du Mortier, Vicki Berger, Brigitte Herrbach-Schmidt, Pernilla Rasmussen, Alexandra Kim, Bernard Berthod, and Pascale Gorguet-Ballesteros.]

Chair Johansen welcomed the new board and thanked Isabel Alvarado for her report.

### **8. New Business: Katia Johansen**

#### **a. Future Meetings:**

i. 2011, Belgrade, Serbia, hosted by Mirjana Menkovic. The dates for this meeting are September 25-30, 2011. A full report will be published in the newsletter. September is the "Month of Dress" in Serbia. The theme selected for the meeting is "In Between: Culture of Dress between East and West."

ii. 2012 (October), Brussels, Belgium, hosted by Corinne Ter Assatouroff and Martine Vrebos. Johansen showed a colorful power point presentation and shared the following plans. The theme of the October meeting will be "Fashion, Lace, and Transparency." Many museum and workshops visits are being planned as well as an excursion to Antwerp. There will be a program for accompanying persons and a post tour. Several destinations are being discussed. As information becomes available, it will be posted on the web site.

iii. 2013 (June), ICOM Triennial in Rio de Janeiro, Brazil. No other details were reported.

#### **b. Report on 2008 Service Project in Santiago, Chile: Isabel Alvarado**

The Service Project raised 1,150 Euros. The Chilean Textile Committee decided to give educational grants to students and staff from small museums. The Textile Committee applied to the Ministry of Culture for a workshop grant to

augment the Service Project funds. Unfortunately, the grant was not funded. Next the Textile Committee decided to give travel grants for a seminar on exhibitions held in Valparaiso. Four grants for transportation, hotel, and per diem were awarded to a textile artisan, a collections manager, and two conservators. In addition, four ½ grants were awarded to young design students from the University of Valparaiso. All recipients were very grateful to the Costume Committee and the Textile Committee. There are 29 Euros left in the fund. Chair Johansen thanked Isabel Alvarado for the good news report.

#### **9. Adjournment: Katia Johansen**

Chair Johansen asked for questions from the membership. Elizabeth Jachimowicz asked if there will be pre or post tours in Belgrade. Johansen answered that tours are in the planning stage. Jean Druessedow asked about the program for the rest of this week. Johansen responded that information will be shared during the program following this business meeting. Johansen thanked the board and members for their attention. We will meet again in Belgrade, Serbia next year. The meeting adjourned at 3:00 PM.

Costume Committee  
Financial report, 2010

Funds available 31.7.2009: 9 255, 88 Euro

Income 1. 8. 2009 to 31. 07. 2010

Voyage Subsidy ICOM	2.000, 00 Euro
Subvention from ICOM 25.8.2009	3.161, 00 Euro
Subvention from ICOM 01.7.2010	4.948, 00 Euro
Additional from ICOM	1.583, 00 Euro

Sold Volume Proceedings Santiago	25, 00 Euro
----------------------------------	-------------

---

11.717,00 Euro

20 972, 88 Euro

Expenses 1.8.2009 to 31.7.2010

Chambre de Commerce for Meeting Lyon	2.000, 00 Euro
Travel grant Paola di Trocchio	2.000, 00Euro

Website 07.1.	1175, 99	3D	1612, 36 Euro
a.	33, 26	3D	
a.	403, 11	Schioler	

Newsletter 25.1.	474, 00	1211, 00 Euro
a.	263, 00	
2.7.	474, 00	

Meeting Munich, 1.Invoice Pietsch	2695, 00 Euro
Charges (- Interests)	84, 34 Euro

---

9.602, 70 Euro

Funds available 31.7.2010:

11 370, 18 Euro

=====

**Next annual meeting:  
September 25-31, 2011,  
Belgrade**

Theme: *In Between: European fashion between East and West*

Now it is Serbia's turn to welcome the ICOM Costume Committee to Belgrade, at the culmination of the "Month of Dress in Serbia". It will be a unique opportunity to compare and admire costume and textile techniques from past centuries from many famous - as well as from lesser known - collections in and around Belgrade.

This meeting, arranged by M.A. Mirjana Menkovic of the Ethnographic Museum in Belgrade, is supported by the Ministry of Culture of Serbia, Secretariat of Culture of Belgrade City, Province Secretariat for Culture - Novi Sad, Faculty of Applied Arts at University of Arts in Belgrade, Assembly of the City of Belgrade, Serbian Academy of Sciences and Arts, Fashion Studio CLICK, with sponsorship from the Tourist Organization of Serbia and Hotel Palas.

In addition to lectures, participants will visit an amazing selection of museums including the Ethnographic Museum, National Museum's Fresco Gallery, the Historical Museum of Serbia, Museum of Novi Sad, Museum of Yugoslav History, Museum of Vojvodina, Museum of Applied Arts, Countess Ljubica's Residence, and Museum of Serbian Orthodox Church. As dress historians are just as intrigued with new costume as with old, there will also be a fashion walk to visit contemporary designers, and a fashion show.

Unique projects and embroidery workshops, conservation projects, and model costume projects are being planned, as well as a post-conference tour. Registration for the meeting and further details will be made available in January 2011 on the website of the Ethnographic Museum  
<http://www.etnografskimuzej.rs/indexe.htm>  
and at Costume Committee's website:  
[www.costume-committee.org](http://www.costume-committee.org).

**Report from the  
Costume Committee's meeting,  
Munich, 2010**

**Report from Katia Johansen, Royal Danish  
Collections**



*Some of participants at the extra meeting in Munich; others were in the museum book store!*

As the ICOM Triennial General Conference was scheduled for Shanghai this year, few Costume members thought they would be able to attend. Though most of us are interested and curious about how costume is collected in Chinese museums, the difficulties of long-distance planning a meeting with a series of coordinators appointed by ICOM-China meant that we were not able to present even a preliminary program until about 2 weeks before the actual meeting. So the idea of an "extra" meeting in 2010 was born and the challenge was gracefully accepted by Nina Gockerell and Johannes Pietsch in Munich.

The 3-day meeting contained a generous and compact program of costumes in storage and on display, workshops and lectures. Munich museums seem to suffer the same problems that we meet everywhere now - lack of money or drive to maintain permanent costume galleries, and costume curator positions being cut back or kept unfilled for years. Even large museums with spectacular collections don't have permanent costume displays, and many costume-related positions have been slashed. But there are still many ways to present costume, and a priority of



this meeting was to focus on alternative ways of generating costume stories.

The famous, bizarre Morris figures in Munich's City Museum were an excellent starting point, in Johannes Pietsch' competent and exciting presentation of their history. The figures themselves are currently shown in their own gallery, well lit and at a perfect height to be examined carefully.



"Morris" dancers, 10 painted wooden figures from 1480, height 65 cm., Munich City Museum.

The City Museum had also chosen to celebrate the 200th anniversary for Munich's legendary Oktoberfest with a special exhibition of the current popular use of regional costume. Fortunately there was a healthy attitude to the modern and irreverent interpretations that especially young people contribute, and these were appropriately documented and collected. The museum continues to collect regional costume, but no longer has a costume gallery or costume curator.



Variations of the traditional regional costume as worn at the Oktoberfest is still collected by the Munich City Museum.

Another grand experience - costume overkill, actually! - was seeing a selection of over 100 Christmas nativity scenes (creches) belonging to the Bavarian National Museum. These popular and absorbing models celebrating the birth of Jesus were originally a status symbol for many families (as well as being legitimate doll house-style entertainment for adults). Since the 1600s specialized craftsmen have produced thousands of the small figures with exact and detailed costume and accessories, shown only at Christmas-time. Nina, who has spent years of her professional life researching these objects,

described their conservation, history, interpretation and significance. Each individual scene contains up to hundreds of small figures, each perfectly dressed in costume which in itself is now costume history.



The three Kings worship Maria, detail from a Neapolitan creche ca. 1760. The figures are about 20 cm. Bavarian National Museum.

Even though the Bavarian National Museum's costume curator position has been vacant for some years, and there is no permanent exhibition of their own collection, there was a lot to see. A special exhibition of burial clothes from the late 1600s showed beautifully restored garments, carefully and thoughtfully exhibited. A special exhibition celebrating the Nymphenburg Porcelain Factory's 200-years' anniversary showed modern designers' interpretations of costume for the 1760-Commedia dell'Arte porcelain figurines. Gareth Pugh, Viktor and Rolf, Christian Lacroix, and Vivienne Westwood participated, among others, in this "Couture Edition". Sketches, porcelain and factory history, information about the original figurines, the language of their positions and gestures, costume reconstructions and new models were all exhibited in a generous and entertaining display. Other fine costume information was found in the museum's exceptional collection of medieval ivory carvings.

The lectures presented various ways of telling costume stories. Joanna Marschner's presentation of Kensington Palace's new "Enchanted Palace" exhibition, for the duration of comprehensive rebuilding, contains daring new ideas which are being eagerly enjoyed by a large number of visitors, among them new target

groups. Other papers concerned the Czech-Moravian fashion industry 1820-1970; preparing an exhibition with the contemporary Norwegian designer Per Spook; fashion history through early commercial photography in Berlin in the 1930s; the Swedish Lucia-tradition in December and its costume; fashion and tradition in Friisland dress; ideas to collecting information on what people currently have in their wardrobes at a given time; and costume information contained in archives about French wardrobes in the 17th century. As a special appetizer for next year's meeting Mirjana Menkovic presented a kaleidoscope of the diversity of Serbian costume in the Ethnographic Museum in Belgrade.

Visiting the Conservation Laboratory of the National Museum was a highpoint for many, seeing various costume undergoing conservation and preparation for display. Dr. Dagmar Drinckel's enthralling research project showing her reconstruction of colorful antiquity's garments in the technique of sprang was an inspiring example of how the conservator's training in techniques can be used directly to expand our knowledge of historical costume which no longer exists.



Left: Copy of figure from antiquity, newly painted in its original colors, with boldly patterned sleeves and tights. Right: The technique for the garments has been analyzed to be sprang, and copies of the garments have been recreated by conservator Dr. Dagmar Drinckel.

The meeting's farewell dinner was crowned with a special fashion show by design students who showed their delightful solutions to the assignment of "transformable costume".

A post-conference day tour to the new textile museum in Augsburg showed us not only the history of the textile mill, textile production in general and a state-of-the-art textile design presentation drawing in an excellent archive of designs, but also an excellent permanent costume display and a special exhibition by Johannes Pietsch on how Italian fashion influenced Bavarian socialites' wardrobes in the 1950s.

The papers from the meeting are being collected to be presented on the Costume Committee website and possibly as a separate CD. My participation in this exciting meeting was generously supported by the Danish Ministry of Culture and the Royal Danish Collections.

## Report from ICOM General Conference, Shanghai, 2010

**Report from Sarah Fee, PhD,  
Royal Ontario Museum**

My new colleagues [Alexandra Palmer and Anu Liivandi] having sung the highest praises of the ICOM Costume Committee, it seemed only fitting that I join it in a big way. And this I did by becoming a member and immediately attending the Triannual ICOM meetings held in Shanghai this past November. From my first message of inquiry, Costume Committee chair Katia Johansen was warmly welcoming. She warned that, with China being so distant, fewer than usual Committee members would be in attendance but it would be "an intensely interesting week." And in this she was very right.

At the conference proper, there was much to learn in the papers presented – at this meeting restricted to Chinese costume – which varied from Shamanic dress in northern China to the biographies of quipao and embroidered robes that had made their way to Nevada and Ohio. However, typical of professional meetings, as valuable were the discussions that took place outside the meeting hall. Trained as an anthropologist, and newly appointed as associate curator of 'eastern hemisphere' textiles at the

Royal Ontario Museum, I am still finding my way in the 'textiles' and 'costume' worlds. And 'eastern hemisphere' is a wide geographic swath. I quickly learned that the Committee is a key place for meeting supportive colleagues eager to share their knowledge, skills, and experiences gained from a wide range of national perspectives, professional backgrounds and research interests.



Costume Committee members

Casual conversations at meals and on bus rides helped me to figure out everything from where I might find appraisers to a key contact at an institution which I had previously failed to obtain. Another high point was the behind the scenes tours with Chinese colleagues at their institutions. At the newly-opened Shanghai Museum of Textiles and Costume, Jilian Li gave us a personal tour of the impressive displays, with their new acquisitions, state of the art lighting, case work and graphics. In the outlying city of Hangzhou, site of one of a former imperial silk manufacture, Professor Zhao Feng, Executive Director of the National Silk Museum, guided us through his institution's creative survey of the history of silk weaving. As a finale, he brought out precious archeological textiles for us to view close up. An impeccable host, he introduced us to the region's specialty, Dragon Well tea, and made sure we took in the famously serene West Lake, arriving just in time for a memorable sunset.

Throughout the meeting, we were treated to famous Asian hospitality. The Metersbonwe

Company, Shanghai's largest sports apparel manufacturer, hosted us for much of the conference, providing us with meeting rooms, access to their private museum of Chinese costume, and sumptuous banquets replete with Shanghai delicacies such as duck tongue. Everywhere we went, gift bags greeted us. By the end, I had received so many books – many unobtainable elsewhere – that I could scarcely lift my suitcase. However, I just managed to get it up the subway stairs to take the world's only magnetic train, which whisked me from Shanghai to the airport in 7 minutes.

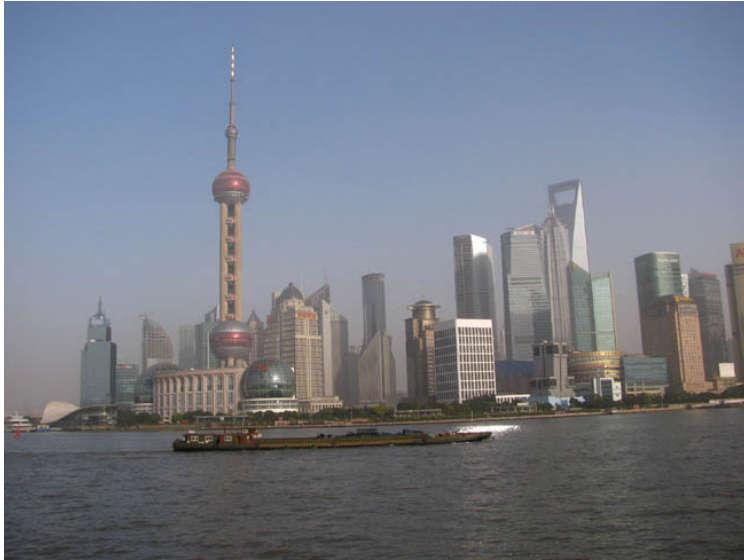
Shanghai is an energetic but rather overwhelming city of 20,000,000. Had I gone there on my own, I could never have hoped for such a high-level immersion, or intimate passage, into the heart of Chinese costume. That's what professional societies are about. Sharing passions, information, contacts, and resources. Since my return, I have already received emails from new acquaintances passing on the information and contacts they had promised to share. From what I hear, the smaller meetings are even more informative and conducive to collegial bridge building. And so I look forward to Serbia, and to being in touch electronically in the meantime via email and the Newsletter. Although face to face is so much more satisfying than Facebook



Sunset in the West Lake in Hang Zhou



**Report from Isabel Alvarado Perales,  
Directora, Museo Histórico Nacional,  
Santiago**



A view of modern Shanghai

I was recently honored with a grant to attend the 22nd General Conference of the International Council of Museums in Shanghai, where the central theme was “Museums for Social Harmony”. This opportunity allowed me to engage in a rich experience of exchange and professional development.

It was incredibly meaningful to participate in intellectual discussions related to museums and to share with colleagues from so many different countries. I felt truly involved when I was able to participate for the first time in the election of the Executive Council representing the Costume Committee through the electronic vote.

At the Museum Fair, I compiled a significant number of publications with information on exhibits, conservation, museum lighting and many other subjects. This will enable me to transmit new information and museum advances to my colleagues in Chile.

Thanks to our participation in the ICOM Costume Committee Conference and Academic Seminar, which was hosted by the Costume Committee of the Chinese Association of Museums and sponsored by the Shanghai Metersbonwe Cooperation Ltd, through the

lectures and visits to museums we had the opportunity to learn about Chinese ethnographical and historical collections of textiles and costumes, as well as other interesting cultural manifestations of the country.

The theme of the Conference was “Chinese Costume – Material, Technology and Fashion”, and many aspects related to it were presented by Chinese specialists and Costume Committee members, including iconographic analysis of embroideries, archaeological costumes, weaving techniques, Chinese objects in museums outside China, etc.

Our visits to museums must be highlighted, such as the Metersbonwe Costume Museum, with its incredible exhibition on Chinese costume. One of the lecture days was also held there in the Conference Hall and a demonstration on embroidery and weaving was presented by artisans of the Miao minority. The Shanghai Museum of Textile and Costume provided us the opportunity to learn about the evolution of daily clothing in China, with a special focus on women’s and children’s garments. In the Shanghai Museum we enjoyed traditional costumes of different cultures within China, and finally at the China Silk Museum in Hang Zhou, we spent a whole day under the fantastic guidance of its director, Mr. Zhao Feng, who showed us the exhibition rooms and the workshops that showcased an amazing collection of looms that included on-site demonstrations, and who also presented us with some very early samples of costumes specially displayed for the group.

A closing party with music, opera and acrobats was a wonderful finale for an intense week. The following day I departed on a Post-Conference Tour to Beijing, the Great Wall and Xian.

Let me say that this was a truly rewarding experience, where, despite the language barrier and Shanghai’s taxi drivers, I managed not to get “lost in translation”. I tremendously enjoyed meeting my colleagues from the Costume Committee again, and felt very comfortable in this surprising city.

## Costume Exhibitions

incorporating lace as decoration, fabric and motif.

### Australia

#### **Australian Made: 100 Years of Fashion**

Until 23 January, 2011

National Gallery of Victoria, Melbourne

<http://www.ngv.vic.gov.au/>



Drawing on the NGV Collection of Australian fashion and textiles, this exhibition examines the rise of fashion in Australia from the 1850s to 1950s, while speculating on the fashionable trends and development of

an Australian style of fashion. The exhibition will include rare early examples of labelled garments from the mid nineteenth century and a range of dresses, tailored items and accessories that were made and retailed in Australia.

#### **Lace in fashion**

Until 23 January, 2011

National Gallery of Victoria, Melbourne

<http://www.ngv.vic.gov.au/>

*Lace in Fashion* addresses some of the most important phases in the history of lace as a fashionable commodity. The exhibition features works dating from the sixteenth century and spanning several hundred years and draws on the National Gallery of Victoria's collection with several works from private lenders. Many of the lace pieces selected for display have come from the former collection of Mrs John Hungerford Pollen, an English historian who built an important lace collection that the NGV acquired through the Felton Bequest in 1964. The display comprises over fifty works, including examples using needle, bobbin and other lace techniques; two important portraits in oil that represent lace at its most opulent; and fashionable dress

### Belgium/Netherlands

#### **Stephen Jones & the Accent of Fashion**

until 13 February, 2011

Fashion Museum, Antwerp

<http://www.momu.be>



This autumn British milliner Stephen Jones celebrates the 30th anniversary of his House. The retrospective exhibition guides you through the unique world of a hatmaker who has worked with many of the

greatest names in the international fashion scene for three decades: Jean Paul Gaultier, Thierry Mugler, Comme des Garçons, Claude Montana, John Galiano, Christian Dior, Azzedine Alaïa, Walter Van Beirendonck, Marc Jacobs, and many more. Stephen Jones plays a unique behind-the-scenes role in fashion because of the unparalleled freedom he is given by designers, allowing his work to influence the image of a collection. Just as accents in language lead to the correct reading and rhythm of a text, Jones's hats add the appropriate punctuation to a designer's fashion statement.

#### **Unravel. Knitwear in fashion**

16 March - 14 August, 2011

Fashion Museum, Antwerp

<http://www.momu.be>

#### **Devout/Divine - Fashion vs Religion**

26 June, 2010- 9 January, 2011

Modemuseum, Hasselt

<http://www.modemuseumhasselt.be>

This expo will not show a traditional overview of historical religious garments and textile, but focuses on the relationship between

contemporary fashion and religion. More specifically, the integration and translation of religious symbolism in designs of the past decennia will be emphasized. Original interpretations of burqa's, a praying carpet transformed into a handbag, rosaries and habits remodelled as catwalk ensembles and Haute Couture nuns are just a few examples. The exhibition also includes a publication *Devout / Divine*.

### **The Future That Never Was**

29 January – 5 June, 2011

Modemuseum, Hasselt

<http://www.modemuseumhasselt.be>

The Future That Never Was presents a 'futuristic' view on the magical year 2000 from designers from the sixties and shows you a glance of new possibilities of tomorrow. Throughout fashion history there has always been a strong connection between fashion and scientific, industrial innovations. Fashion designers have always used new technologies in their designs and the possible image of the future also springs from the new sciences and innovations. Modern discoveries and progress are often directly reflected in their designs and collections.

The impact of the industrial revolution on textiles and confection was rather slow in comparison to the changes that were about to happen in the next 50 years. New technological developments and innovations promise to turn the fashion world upside down again. The evolutions in bioscience and technology encourage the creation of new textiles, clothing and functions, always with an eye on aesthetics. One of the most important aspects of this 'eco-fashion' is that it foresees future possibilities and applications in fashion. Besides this, social, cultural and environmental aspects - for example durability and honest production processes - are gaining importance. On a long term, the fashion world will have to adapt to this. High end fashion is finding more and more difficulties to distinguish itself on a continuing competing market. The demands of the consumer rise, while the budget for fashion gets smaller. The Future That Never Was places these new possibilities next to the vision of the future of prominent designers from the Space Age period. A period that changed fashion forever.

### **Alter Nature**

29 January – 5 June, 2011

Modemuseum, Hasselt

<http://www.modemuseumhasselt.be>

That humankind has an impact on nature is beyond question: we have been consciously changing nature since the beginning of time. People have altered nature to fulfil all sorts of needs: nutrition, health and protection, but also aesthetics, experiment, success, myth or just pure curiosity. Whatever the reason or form may be, this interference in nature has not only fundamentally shaken our views on and the functioning of our society. Rather, the term 'nature' itself is being continually challenged.

What's more, these developments have inspired not just scientists, but also artists, fashion and other designers. For this reason, Z33, the Fashion Museum Hasselt, CIAP, the Flemish Institute for Biotechnology, the University of Hasselt and the MAD faculty have joined forces to present four different exhibitions and a symposium. 50 artists and designers explore how we can and do change nature, and how this changes our view of the world.

Between 21 November 2010 and 13 March 2011 you can visit Alter Nature: We Can in Z33 and Alter Nature: Harder, Better, Faster, Stronger in the CIAP. From 28-January 2011 another two locations will join Alter Nature: the Hasselt Fashion Museum will be showing Alter Nature: The Future That Never Was, and in the High Spaces of Z33 Tuur Van Balen and Revital Cohen will display their work in Alter Nature: The Unnatural Animal.

As part of the Social Spaces initiative, students from the MAD faculty, too, are dedicating a semester to these themes under the title Alter Nature: My biological (r)evolution. The results will be on show in Z33 between 28 and 30 January 2011. And finally, on 18 February 2011 various scientists, artists, policy advisers and businesspeople will come together to tackle a range of topics in an Alter Nature symposium.

You can find Alter Nature programmes both in ZEBRA DELUXE and the A-Z lectures.

**'My Way' - Daniël Von Weinberger**

15 April – 5 June, 2011

Modemuseum, Hasselt

<http://www.modemuseumhasselt.be>

**France**

**Quand Lyon dominait le monde.  
Les soyeux lyonnais aux Expositions  
universelles**

5 November, 2010 - 20 March, 2011

Musee des Tissus et Musee des Arts Decoratifs,  
Lyon

[www.musee-des-tissus.com](http://www.musee-des-tissus.com)

En écho à la clôture fin octobre 2010 de l'Exposition universelle de Shanghai, le Musée des Tissus souhaite rappeler les grandes expositions nationales (les Expositions des Produits de l'Industrie nationale, de l'an IX à 1849), et internationales (de 1851 à 1900), où les soyeux lyonnais occupaient une place prestigieuse contribuant par l'excellence de leurs productions au rayonnement et au prestige de la ville de Lyon. L'exposition offre au public les œuvres conservées dans ses collections qui ont été présentées lors de ces manifestations en lien avec les rapports des jurys et des supports iconographiques contemporains montrant les stands des Lyonnais. Si les Expositions des Produits de l'Industrie nationale privilégient les pièces facilement diffusables et reproductibles pour le plus grand nombre, les Expositions universelles préfèrent les chefs d'œuvre esthétiques et techniques. Les Lyonnais y affirment leur incontestable supériorité autant artistique que technique augmentant le nombre de cartons Jacquard utilisés dans le tissage, jusqu'à plus de 100 000 ! Dans la seconde moitié du 19<sup>e</sup> siècle, les Expositions universelles sont l'espace de réflexion privilégié des relations que doivent entretenir l'art et l'industrie, grande préoccupation de ces années. Il n'est pas inutile de rappeler que le Musée du South Kensington de Londres, futur Victoria & Albert Museum, comme l'actuel Musée des Tissus de Lyon, furent créés à l'issue de l'Exposition universelle de Londres de 1851 pour que l'art serve définitivement l'industrie et son développement tout en maintenant l'éducation au bon goût de la population. L'exposition présente la haute couture de la soierie lyonnaise, ses chefs d'œuvre

absolus produits au cours de son siècle de gloire, le 19<sup>e</sup> siècle.

**Ducharne, Dubost, Bianchini-Férier,  
Dufy et les autres. La modernité dans la  
soierie lyonnaise 1894-1934**

15 April - 28 August, 2011

Musee des Tissus et Musee des Arts Decoratifs,  
Lyon

[www.musee-des-tissus.com](http://www.musee-des-tissus.com)

**Les années 1990-2000. Histoire idéale de la  
mode contemporaine vol. II**

25 November, 2010–8 May, 2011

Les arts decoratifs, Musée de la mode, Paris

<http://www.lesartsdecoratifs.fr>

The mature years. Beginning with a wave of creators advocating minimalist forms such as Azzedine Alaïa, Yohji Yamamoto, Helmut Lang and Martin Margiela, the decade continued with designers with a taste for provocation, ornament and pomp, epitomised by John Galliano for Dior and Vivienne Westwood.



Christian Lacroix, haute couture, automne/hiver  
2002-2003. © Guy Marineau

**Madame Grès, Couture at Work**

25 March – 24 July, 2011

Musée Galliera at Musée Bourdelle, Paris

[http://www.paris.fr/portail/loisirs/Portal.lut?page\\_id=5854](http://www.paris.fr/portail/loisirs/Portal.lut?page_id=5854)

The Musée Galliera is launching its extra-mural exhibition programme at the Musée Bourdelle



with the first Paris retrospective of the work of the great masters of couture, Madame Grès (1903-1993). The exhibition will have a comprehensive catalogue.

The Musee Galliera will be closed for renovation work until spring 2012.

### Germany

#### Hauptsache Hut!

#### 150 Jahre Hutgeschichte(n)

9 October, 2010 – 26 June, 2011

LVR-Industriemuseum, Euskirchen-Kuchenheim

<http://www.industriemuseum.lvr.de/>

#### Not in Fashion. Mode und Fotografie der 90er Jahre.

25 September, 2010 - 9 January, 2011

Museum für moderne Kunst, Frankfurt am Main

<http://www.mmk-frankfurt.de/de/ausstellung/vorschau/>

#### Etikettenkult

10 April – 13 June, 2011

Apolda, Glocken- und Stadtmuseum

<http://www.apolda.de/>

#### Istanbul Fashion

Until 30 January, 2011

Museum für Angewandte Kunst, Köln

<http://www.museenkoeln.de>

In this exhibition, the museum will present a representative overview of current fashion design in Turkey and the country's vibrant, western fashion scene which is mainly centred on Istanbul, Turkey's cultural capital. The exhibition and the accompanying catalogue will for the first time in Germany present the most important and creative fashion designers in Turkey's largest metropolis.

### North America

#### Beauty Born of Use: Natural Rainwear from China and Japan

18 October, 2010 – 1 May, 2011

Textile Museum of Canada, Toronto

<http://www.textilemuseum.ca/apps/index.cfm?page=exhibition.detail&exhId=307>

Today there is a growing movement to use sustainable plants, such as bamboo and hemp to create eco-friendly clothing. In China, Japan and



elsewhere, renewable plant resources from local environments have been used since ancient times to make clothing — one example is the Chinese palm-bark rain cape. Beautifully designed, yet practical in function, it effectively funnels the rain away from the wearer, at the same time providing ventilation. Worn with a large hat made of split bamboo, it is an indispensable garment for working in the fields and for protection while fishing.

#### The Art of Affluence: Haute Couture and Luxury Fashions 1947-2007

Until 31 January, 2011

Mint Museum Randolph, Charlotte

<http://www.mintmuseum.org>

This exhibition presents selections from the Museum's holdings of haute couture and luxury



garments complimented by beautiful fashion accessories that reflect the creativity of numerous fashion designers of the second half of the 20th century and first years of the 21st century.



**The Heights of Fashion: Platform Shoes Then and Now**

25 April, 2009 - 30 January, 2011  
Mint Museum Randolph, Charlotte  
<http://www.mintmuseum.org>

*The Heights of Fashion* highlights 60 examples of platform footwear from the 1930s - the present.

**Chanel: Designs for the Modern Woman**

21 May, 2011 - 1 January, 2012  
Mint Museum Randolph, Charlotte  
<http://www.mintmuseum.org>

**Notorious & Notable: 20th Century Women of Style**

through January, 2011  
Museum of the City of New York  
<http://www.mcny.org/exhibitions/>

The exhibition offers an opportunity to encounter many of New York's leading ladies past and present through their fashion and jewelry. The exhibition features such celebrated New York women as Mrs. Cornelius Vanderbilt Whitney, Jacqueline Kennedy Onassis, Babe Paley, and Barbara Walters, as well as women from the arts world, including Isadora Duncan, Marian Anderson, Lena Horne, and Lauren Bacall.

**Fashioning Fashion: European Dress in Detail, 1700-1915**

Until 6 March, 2011  
Los Angeles County Museum of Art, Los Angeles  
<http://www.lacma.org>

*Fashioning Fashion: European Dress in Detail, 1700-1915* celebrates the museum's groundbreaking acquisition of a major collection of European men's, women's, and children's garments and accessories. The exhibition tells the story of fashion's aesthetic and technical development from the Age of Enlightenment to World War I. It examines sweeping changes in fashionable dress spanning a period of over two hundred years, and evolutions in luxurious textiles, exacting tailoring techniques, and lush trimmings.

Highlights include an eighteenth-century man's vest intricately embroidered with powerful symbolic messages relevant to the French Revolution; an evening mantle with silk embroidery, glass beads, and ostrich feathers designed by French couturier Émile Pingat (active 1860-96); and spectacular three-piece suits and gowns worn at the royal courts of Europe.

**Roberto Capucci: Art into Fashion**

19 March -5 June, 2011  
Philadelphia Museum of Art  
[www.philamuseum.org](http://www.philamuseum.org)



From the Berlin Collection, 1992.  
Copyright: Philadelphia Museum of Art

Italian couturier and artist Roberto Capucci (born 1930) is revered by contemporary fashion designers for his innovative silhouettes and masterful use of color and materials. This exhibition- featuring over eighty works, fascinating archival material including film clips, and images captured by the world's leading fashion photographers- will be the first survey of his work in the United States.

This exhibition presents Capucci's iconic early designs such as the revolutionary box silhouette from 1958, luminescent evening dresses that were presented in the dark in Paris in 1965, the first of his sculpture dresses, a Doric column dress from 1978, as well as dramatic works from the 1980s and early 1990s that reveal his innovative use of pleating and unique explorations of color and form. It will also feature his most recent series of eight dress sculptures, *Return to Origins: Homage to Florence*, from 2007.

**Tailoring Philadelphia: Tradition and Innovation in Menswear**

Through Summer 2011  
Philadelphia Museum of Art  
<http://www.philamuseum.org/exhibitions/733.html>

Drawn from the Museum's rich collection of menswear, this exhibition focuses on one of Philadelphia's most important industries in the late nineteenth and early twentieth centuries: tailoring. Francis Toscani (1915–1973), one of the city's most successful tailors, is featured, with over fifteen of the designer's innovative garments on view.

**The Original Style of Ann Bonfoey Taylor**

27 February -22 May, 2011  
Phoenix Art Museum  
[www.phxart.org](http://www.phxart.org)



The exhibition features more than 60 full ensembles and accessories that provide a comprehensive look at the wardrobe of a dynamic and sophisticated woman. The clothes demonstrate a refined personal style.

Copyright: Phoenix Art Museum

Original, creative, bold, athletic and gracious, Ann Bonfoey Taylor (1909-2007) was a recognized American tastemaker and accomplished sportswoman. Regularly featured in publications such as *Vogue*, *Town and Country* and *Harper's Bazaar*, Taylor was known for her beauty, love of adventure and theatrical dash. In 2008, her extraordinary wardrobe of custom-made couture and personally designed sporting ensembles was donated to the Museum. Taylor's impressive collection features works by some of the most masterful fashion designers of the 1950s and 60s including Charles James, Madame Grès, Balenciaga, Givenchy, and Fortuny. It is significant for both the quality of the designers and depth, as the numerous examples allow for a comprehensive look at each designer's artistic process.

**Japan Fashion Now**

Extended through 2 April, 2011  
The Museum at FIT, New York  
<http://www.fitnyc.edu/>

The exhibition explore contemporary Japanese fashion in all its radical creativity, from designer fashion to street style, including menswear. The Japanese "fashion revolution" of the 1980s dramatically transformed the world of fashion. Avant-garde Japanese designers such as Issey Miyake, Yohji Yamamoto, and Rei Kawakubo of Comme des Garçons introduced a radically new conception of fashion to the catwalks of Paris. Utilizing innovative textile technologies, together with aspects of traditional Japanese clothing culture, these designers were instrumental in creating a new relationship between body and clothes, a new attitude toward the beauty of imperfection, and a new appreciation of avant-garde fashion as "art."

Japan continues to be on the cutting edge, maybe even the bleeding edge, of fashion. However, Japanese fashion today embraces not only the cerebral, avant-garde looks associated with the first wave of Japanese design in the 1980s, but also a range of youth-oriented street styles. Indeed, contemporary Japanese fashion remains significant globally precisely *because* it mixes elements of the avant-garde (pushing the aesthetic envelope at the level of "high" art) with aspects of subcultural and street style. Equally significant, however, is the Japanese obsession with perfecting classic utilitarian garments, such as jeans, sneakers, and leather jackets. Extreme, even fanatical, attention to detail is characteristic of much of the best Japanese fashion.

A lavishly illustrated book, *Japan Fashion Now* has been published by Yale University Press

**His and Hers**

30 November, 2010 - 10 May, 2011  
The Museum at FIT, New York  
<http://www.fitnyc.edu/>

More than 100 garments, accessories, and textiles from the Museum's permanent collection are featured chronologically, from a seemingly "feminine" 18th-century man's velvet suit, to a woman's "power suit" from the 1980s. The exhibition explores the relationship between gender and fashion over the past 250 years.

**Vivienne Westwood 1980-89**

March 8 - April 2, 2011  
Gallery FIT at FIT, New York  
<http://www.fitnyc.edu/>

*Vivienne Westwood 1980-89* will be the first exhibition to focus exclusively on Westwood's fashions of the 1980s and highlight the significant shift in Westwood's design style during this decade. *Vivienne Westwood 1980-89* has been organized and curated by FIT graduate students of the Fashion and Textile Studies: History, Theory, Museum Practice program.

**Alexander McQueen: Savage Beauty**

4 May –31 July, 2011  
The Metropolitan Museum of Art, Costume Institute, New York  
[http://www.metmuseum.org/works\\_of\\_art/featuresExhibitions.asp?dep=8](http://www.metmuseum.org/works_of_art/featuresExhibitions.asp?dep=8)

The exhibition, organized by The Costume Institute, will celebrate the late Alexander McQueen's extraordinary contributions to fashion. From his postgraduate collection of 1992 to his final runway presentation which took place after his death in February 2010, Mr. McQueen challenged and expanded the understanding of fashion beyond utility to a conceptual expression of culture, politics, and identity. His iconic designs constitute the work of an artist whose medium of expression was fashion. Approximately one hundred examples will be on view, including signature designs such as the bumster trouser, the kimono jacket, and the Origami frock coat, as well as pieces reflecting the exaggerated silhouettes of the 1860s, 1880s, 1890s, and 1950s that he crafted into contemporary silhouettes transmitting romantic narratives. Technical ingenuity imbued his designs with an innovative sensibility that kept him at fashion's vanguard.

**Spain**

**Despulla't – Undress!**

December 2008 - December 2011.  
Textile Museum and Documentation Centre, Terrassa  
<http://www.cdmt.es/ENG/MUSEUENG/exposicions/exposicionsgeneral.htm>

**Switzerland**

**Farbpigmente, Farbstoffe, Farbgeschichten**

until 2 January 2011  
Gewerbemuseum Winterthur  
<http://www.gewerbemuseum.ch/>

**Soie pirate – Textilarchiv Abraham Zürich**

until 13 February, 2011  
Landesmuseum, Zürich  
<http://www.soiepirate.ch/>



At the heart of «Soie pirate» is the Zurich-based textile company Abraham Ltd. The Abraham Archive with its vast array of textile treasures sheds light on the most diverse aspects of fabrics and

fashion in the second half of the 20th century. The charismatic personality of Gustav Zumsteg, the innumerable fabric patterns, swatch books, and photographs on show, as well as a printing table and glimpse into the future of the archive will transport visitors into a fascinating world of exquisite craftsmanship, innovative artistry, and glamour.

To coincide with the exhibition, a lavishly illustrated two-volume book about the history and fabric designs of Abraham Ltd. is being published by Verlag Scheidegger & Spiess. Volume 1 recounts the history of Abraham Ltd. and analyses its role in the context of the times and of international developments. Volume 2 presents the fabric designs in all their glory as well as showcasing some of the countless fashion creations to which they gave rise.

**Satin, Samt und Seidenzauber.  
Glanzstücke aus der Modesammlung**

11 November, 2010 - 29 May, 2011  
Ortsmuseum Küsnacht  
[www.ortsmuseum-kuesnacht.ch](http://www.ortsmuseum-kuesnacht.ch)

Highlights from the Fashion collection.

## Scandinavia

### Lyset Rammer Selv Det Unævnelige en retrospektiv udstilling med værker af Jean Voigt

30 november, 2010 - 22 marts, 2011  
Herning Museum, Textil forum. Herning  
[www.herningmuseum.dk](http://www.herningmuseum.dk)



The exhibition is a magic journey into Jean Voigts universe of haute couture, costumes for the theatre and paintings.

### 1700-tallet på scenen The 18th Century on Stage

30 November, 2010 -6 January, 2011  
Teatermuseet i Hofteatret, Copenhagen  
[www.teatermuseet.dk](http://www.teatermuseet.dk)

### Dronning Ingrid Queen Ingrid of Denmark

30 November, 2010 – 30 March, 2011  
Amalienborgmuseet, Copenhagen  
[www.amalienborgmuseet.dk](http://www.amalienborgmuseet.dk)

### Uniform From the collections of uniforms at Armémuseum

Until 7 February, 2012  
Armémuseum, Stockholm  
[www.armemuseum.se](http://www.armemuseum.se)

### Power of Fashion - 300 years of clothing

Nordiska museet, Stockholm, Sweden  
[www.nordiskamuseet.se](http://www.nordiskamuseet.se)

New permanent exhibition The power of fashion is strong. All social groups use clothing to create their identity. Meet people from three decades, the 1780s, 1860s and 1960s, times when the economy, currents of ideas and technical

developments clearly affected clothing and fashion.

### Dandy

Until May 1, 2011  
Nordiska museet, Stockholm  
[www.nordiskamuseet.se](http://www.nordiskamuseet.se)

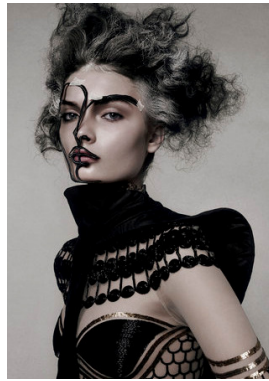
What is a dandy? What does he look like? Some say a dandy is a particular person. Others say a dandy is a way of life. The key to finding a dandy lies in the details. Here we look at the dandy from every possible angle, so join us on our dandy journey!



### Fashion!

24 September - 2 January, 2011  
Fotografiska museet, Stockholm  
<http://en.fotografiska.eu/The-Museum/Exhibitions/Fashion>

This group exhibition provides a representative overview of the development of fashion photography from its beginnings in the 1920s to the present. Based on the collection of Camera Work in Berlin, the exhibition features approximately 200 prints, many of them vintages, by 51 photographers. *Fashion!* guides us through an exhilarating visual journey of the various trends of fashion photography.



## United Kingdom

### Sue Timney and the design of Timney- Fowler

19 November, 2010 - 25 April, 2011  
The Fashion and Textile Museum, London



<http://www.ftmlondon.org>

Sue Timney is the celebrated designer whose company, Timney-Fowler, is best known for its distinctive graphic black and white imagery. It is also one of a rare breed of design companies whose work flows between fashion and interiors.



#### **Hats. Shoes. Bags and Dress Clips**

From 1 december 2010

The Fashion Museum, Bath

[www.fashionmuseum.co.uk](http://www.fashionmuseum.co.uk)

Take 100 hats, 100 shoes and 100 bags and what do you get? The handbags, hats and shoes in the Fashion Museum collection give a snapshot of the history of the fashion accessories that finished an outfit and completed a look over the past 200 years. We are working on three linked displays will give a glimpse at the fashion choices that women have made throughout history. There will also be a small display of a forgotten fashion accessory, the 1930s dress clip, worn to decorate evening dresses

#### **Yohji Yamamoto**

12 March-10 July, 2011

Victoria & Albert Museum, London

[www.vam.ac.uk](http://www.vam.ac.uk)

Yohji Yamamoto at the V&A Red and black boiled wool jacket and skirt, Autumn/Winter 2009, Photography Nick Knight Art Direction Peter Saville



Yohji Yamamoto at the V&A Red and black boiled wool jacket and skirt, Autumn/Winter 2009, Photography Nick Knight Art Direction Peter Saville  
The V&A presents the first UK solo exhibition celebrating the life

and work of Yohji Yamamoto, one of the world's most influential and enigmatic fashion designers.

This installation-based retrospective, taking place 30 years after his Paris debut, will feature over 80 garments spanning Yamamoto's career.

The exhibition will explore the work of a designer who has challenged, provoked and inspired the fashion world

#### **Imperial Chinese Robes from the Forbidden City**

7 December, 2010 -27 February, 2011

Victoria & Albert Museum, London

[www.vam.ac.uk](http://www.vam.ac.uk)

This exhibition shows the sumptuous robes and accessories worn by the emperors and empresses of the Qing Dynasty, the last ruling dynasty of China (1644-1911).



#### **Fashion Fantasies**

Until January 2011

Victoria & Albert Museum, London

<http://www.vam.ac>

From the oversize wigs of the 1770s to the short skirts and fur stoles of the 1920s, the display

charts the dialogue between fashion plate and fashion satire.

### **Brides Revisited**

18 September, 2010 – 27 August 2011  
Chertsey Museum, Chertsey  
<http://www.runnymede.gov.uk/portal/site/Chertseymuseum/>

Wedding dresses from the Olive Matthews Collection dating from the 18th century to the present day.

### **What will she wear?**

#### **The Enduring Romance of the Wedding Dress**

14 February, 2011 - 8 January, 2012  
Fashion Museum, Bath  
[www.fashionmuseum.co.uk](http://www.fashionmuseum.co.uk)

This special display to celebrate the Royal wedding in 2011 will showcase some of the finest wedding dresses from the Fashion Museum collection. The display will also include a previously unseen archive of photographs of couture wedding dresses from the 1930s.

### **Behind the scenes at the Fashion Museum- The Historic Collection**

29 January and continuing throughout 2011  
Fashion Museum, Bath  
[www.fashionmuseum.co.uk](http://www.fashionmuseum.co.uk)



The Fashion Museum will open up its stores of historic fashion in a new display opening on 29 January 2011. Visitors will see a series of chronological display installations showcasing historic fashions from the museum

collection, and all arranged like the museum stores. Plans for the new display are being developed across the winter. The new display

will include fashions for men and women from the late 1700s to the early 1900s.

### **Drawing Fashion**

Until 6 March, 2011  
Designmuseum, London  
<http://designmuseum.org>



"Drawing Fashion" celebrates a unique collection of some of the most remarkable fashion illustrations from the twentieth

and twenty first centuries. These original works define the fine art of illustrating fashion, from the collections of Chanel, Dior, Comme des Garçons and Poiret as well as Viktor & Rolf, Lacroix and McQueen.

### **Dior Illustrated: René Gruau and the Line of Beauty**

Until 9 January, 2011  
Somerset House, London  
<http://www.somerset.org.uk/fashion/dior/default.asp>



A celebration of the renowned illustrator René Gruau (1909-2004), who created some of the most iconic fashion images of the 20th century. This exciting exhibition showcases groundbreaking artworks including original illustrations

for Christian Dior Parfums, vintage perfume bottles, sketches and magazines, as well as a selection of Dior Haute Couture dresses personally chosen by John Galliano including a special dress designed by Galliano himself, in homage to Gruau. New exhibition of work by Christian Dior's illustrator. Discover original illustrations, vintage perfume bottles, sketches and Dior Haute Couture.

**Aware: Art Fashion Identity**

Until 30 January, 2011  
Royal Academy of Arts, London  
<http://www.royalacademy.org.uk>

The exhibition focus on how artists and designers examine clothing as a mechanism to communicate and reveal elements of our identity. The exhibition contains work by over 30 international contemporary artists and designers.

**Enchanted Palace**

until December 2011  
Kensington Palace, London  
<http://www.hrp.org.uk/enchantedpalace>

The Enchanted Palace explore the history of Kensington Palace through performance, contemporary fashion and spectacle.



**Matthew Williamson**

Until 30 January 2011  
Somerset House, London  
<http://www.somersetshouse.org.uk/fashion/1285.asp>

Somerset House is currently hosting a display of Matthew Williamson's work, to coincide with the publication of his new work. The display animates aspects of the book and features photographs and key quotes from contributors, offering a unique insight into the life of one of the most original and exciting fashion designers working today.

**Tailor, Singer, Striker, Dandy: New work by Lubaina Himid**

12 January–30 April 2011  
Gallery of Costume, Manchester  
<http://www.manchestergalleries.org/our-other-venues/platt-hall-gallery-of-costume/exhibition-programme/>

Lubaina Himid explores provocative issues around black identity, and for this show, she has researched and selected pieces from the Gallery's West African textile collection. She has reinterpreted these in large cut-out figures, painted to express the conflicts and the convergencies in contemporary and historic male identity. Lubaina Himid's exhibition is part of London 2012 Cultural Olympiad programme Stories of the World.

**Future Beauty:  
30 Years of Japanese Fashion**

15 October, 2010 – 6 February, 2011  
Barbican Art Gallery. London  
<http://www.barbican.org.uk>

4 March – 19 June, 2011  
Haus der Kunst, Munich  
<http://www.hausderkunst.de>  
<http://www.kci.or.jp/>

Japanese Fashion made an enormous impact on the world fashion scene in the late 20<sup>th</sup> century, taking haute couture in an entirely new direction. This new avant-garde redefined the very basis of fashion, challenges established notions of beauty and turned fashion very firmly

into art.

This large scale exhibition is an exploration of Japanese fashion as a distinctive aspect of contemporary Japanese art and aesthetics and the first presentations dedicated to the subject by the Kyoto Costume Institute (KCI). The exhibition features work of leading Japanese designers such as Rei Kawakubo, Yohji Yamamoto, Issey Miyake as well as pieces by a younger generation of practitioners, revealing the unique sensibility of Japanese design and its sense of beauty embodied in clothing. The works in the exhibition have been specially selected from KCI's collection.

### **Hitched, Wedding Clothes and Customs**

23 July 2010 - 27 February 2011  
Sudley House, Liverpool  
<http://www.liverpoolmuseums.org.uk/events/sudley/exhibitions/>

### **Embellished: The Art of Fabulous Fabrics**

Until spring 2011  
Harris Museum and Art Gallery  
<http://www.harrismuseum.org.uk/current-exhibitions/343-embellished-the-art-of-fabulous-fabrics.html>

Take a closer look at textile patterns and techniques in our Textile & Costume Gallery exhibition. From delicately embroidered florals to bold geometric prints, the clothes we wear transform us into living works of art. From Chinese slippers to Horrockses dresses, come and discover a secret world of warps and wefts, stitches and sequins, pigments and dyes.

## Conferences

### **Invitation to the international Symposium *Venetian Gros Point* Friday 20<sup>th</sup> to Saturday 21<sup>st</sup> of May 2011, Textilmuseum St. Gallen.**

The aim of this meeting is to take stock of what is known about the most important kind of lace of the 17<sup>th</sup> century, which is commonly called Venetian "Gros Point" and is not as well known as it is generally assumed. As it was not possible to hold this Symposium in June 2009 in Retournac, it takes place in St. Gallen on the occasion of the exhibition "St-Gall" in the St. Gallen Textile Museum.

This conference will be held in honour of Youlie Spantidaki. Her death in 2010 is a great loss for us. We knew her as a famous scientist and a great friend.

The fee for the symposium is 90 Euros. The number of participants is limited. The registration will be in order of the coming in of your inscriptions. Dead line is the 31<sup>st</sup> of January 2011. We will inform you immediately about your registration and send you our bank

connection. Your payment of the fee will be regarded as definitive registration.

Best regards  
Ursula Karbacher  
Curator, Textilmuseum, St. Gallen

For further information and programme contact  
[info@textilmuseum.ch](mailto:info@textilmuseum.ch) or  
[www.costume\\_committee.org](http://www.costume_committee.org)

## Announcements

### **The Attingham Trust**

The Attingham Trust is an organisation set up to promote the study of historic houses and collections. The focus of its work is a range of study courses held annually each summer which visit historic houses across the UK. The Attingham Summer School takes three weeks to look at historic houses in three different areas of England, the Royal Collections Studies looks at the royal palaces in and around London and the Attingham Study Programme each year visits a different area to explore its riches; in 2011 it will be visiting the West of Scotland. Having attended the Royal Collection Studies I can highly recommend the courses. Attingham is always looking out for suitable applicants and submissions for attending in 2011 are due in January and February 2011.

To learn more about the Attingham Trust and the courses for 2011 visit  
<http://www.attinghamtrust.org>.

Alexandra Kim

### **MPhil in Textile Conservation**

We are pleased to see the rebirth of the Textile Conservation Centre at the University of Glasgow's Department of History of Art, now offering a MPhil in Textile Conservation, a new two-year postgraduate programme, and a MLitt in Dress and Textile Histories, a new one-year postgraduate programme. ([www.textileconservationcentre.co.uk](http://www.textileconservationcentre.co.uk)). Contact Department of History of Art, University of Glasgow, [www.glasgow.ac.uk/historyofart](http://www.glasgow.ac.uk/historyofart)





**BergFashionLibrary.com**

For anyone who has scoured shops for the perfect fabric, pored over pages of international fashion magazines, or pondered the meaning of dress from the burka to the brassiere ...your ultimate online resource has arrived. From dance costumes in French Polynesia to runway couture in New York, the **BERG FASHION LIBRARY** spans the globe and the centuries to uncover the vastness of world dress.

The **BERG FASHION LIBRARY** is a new portal, distributed by Oxford University Press, that offers users fully cross-searchable access to an expanding range of Berg content in a convenient online format – including the *Berg Encyclopedia of World Dress and Fashion!* With the abundance of images, e-books, and reference works that this accessible resource has to offer the possibilities are endless.

**Recommend this resource to your institution, or treat yourself and subscribe!**

**Features of the BERG FASHION LIBRARY include:**

- *Berg Encyclopedia of World Dress and Fashion*: 3.6 million words and the equivalent of 10 volumes in print
- Colour image bank: including 1600 images from the **V&A Museum's** internationally renowned fashion collection and 2000 from the Encyclopedia
- E-Book collection: full text of c.60 Berg fashion e-books with regular updates
- Extra reference resources: including an A-Z of Fashion and *The Dictionary of Fashion History* by Valerie Cumming, C.W. Cunnington and P.E. Cunnington.

**Functionality of the BERG FASHION LIBRARY includes:**

- Rapid access to content via a single-term quick search, or for more targeted results – a sophisticated advanced searching
- Taxonomy: a purpose-built classification system for the study of dress, will guide users via search and browse tools to the information they need and help refine search results
- Cross-referencing both within the resource, and externally.
- Digital Object Identifiers (DOIs) will be available at chapter, article, and entry level; ensuring content can be reliably located
- Interfaces with citation management tools will mean the content can be referenced accurately and with ease
- Unlimited concurrent access via IP recognition, ATHENS/Shibboleth, library cards, and username and password for remote users
- COUNTER compliant usage statistics and library branding for users within the institution
- Marc21 records (from publication)
- Customization tools for individual needs
- Social networking tools provided so that items within the portal can be shared by means of users' tags and links
- Extensive online help and customer and technical support.

**Sneak Peek of What's to Come:**

- Cross-searchable functionality with Berg fashion e-journals Fashion Theory, Fashion Practice, and Textile for mutual subscribers. Available as part of the first update (early 2011)
- Classic and Modern Writings on Fashion – 67 primary documents and seminal essays on the subject of fashion
- Two thousand images from The Costume Institute at the **Metropolitan Museum of Art**, which will be added in stages from 2011 onwards.

For more information on all the fashion world has to offer please contact:  
Emily Medcalf: [emedcalf@bergpublishers.com](mailto:emedcalf@bergpublishers.com)

## Reviews

**Aagot Noss: Kleskikk i Aust – Telemark Mangfald og endring (Traditional dress in East – Telemark - Diversity and change), Novus AS 2010. In Norwegian, with English summary**

Aagot Noss, the leading historian of folkdress in Scandinavia has now published the last part of her trilogy on women's folk dress in Telemark, one of Norway's many regions with rich costume tradition. The differences in costume in the area have been described in three volumes: *Kleskikk i Tinn i Telemark: Fra tinndøklede til tinnbonad*, 1999 was followed by *Fra tradisjonell kleskikk i Vest – Telemark* in 2003.

This final volume deals with the development of women's traditional folkdress over the last two centuries in an area with its center in Bø and Heddal surrounded by Hjartdal and Gransherad in the north and Sauherad in the south. The book is as well-based as the author's previous publication on the extensive field work she did for many years in various parts of Norway. Aagot Noss worked in this particular area between 1962-1966, documenting clothes in private homes. She interviewed the owners and other informants about how the garments were made and worn. She also did a special documentation on belt weaving presented in a very instructive and richly illustrated chapter at the end of the book. The text is also based on other archival materials such as records, images and garments in museums as well as documentation made by Bunad- og folkedraktrådet (the Norwegian folkdress association).

As in the author's previous books, the disposition here is clear and straightforward and thus easy to compare the development of the different areas' costume.

Aagot Noss began her field studies for this book in the 1960s. The dress which was still in use for everyday and for special occasions is the basis for a discussion on what has changed over time. The first chapter discusses headdress, costume silver and dressing for a wedding in Bø 1966. The following chapters deal with how costumes were assembled as well as how the garments were cut, manufactured and decorated during three overlapping periods:

From the end of 19th and into the 20th C, second half of the 19th and into the 20th C, 17th until the second half of the 19th C.

The book is richly illustrated with well-chosen and instructive, beautiful photos which pedagogically support the text and illustrate technical terms. It is fascinating to see how tenacious some garments are: cloth stockings can for example be traced back to medieval times, perhaps even older. Rawhide shoes used in the 1900s have prehistoric predecessors, and the bride's head silver is medieval.

This volume is yet another example of Aagot Noss' vast knowledge of general mechanisms of costume, here exemplified with the development in Aust – Telemark. All costume historians can rejoice in yet another rich and beautiful volume in Aagot Noss large oeuvre of Norwegian folk costumes.

December 2010,  
Britta Hammar

**Corinne Thépaut-Cabasset: L'Esprit des modes au Grand Siècle, Éditions du Comité des travaux historiques et scientifiques, 2010. In French.**

The 1600s were France's great century (the Grand Siècle) during which the country took over as the leading European power, and French became the diplomatic language all over Europe. French politics, science, literature, art, crafts, architecture, drama, lifestyle and not least, the way the French dressed, had a strong influence which influenced the West for many centuries to come.

The fashion development occurred in close cooperation between the court at Versailles and the city of Paris where most of the merchants and craftsmen were. Setting the tone was of course the Sun King himself, Louis XIV, his family and royal court members. Their clothing style spread like rings on the water to the capital's leading aristocrats, the rich burghers and to some extent even to the working-class women and men and then further out to the wealthy circles in the provinces.

French costume historian Corinne Thépaut Cabasset has studied how the process was implemented, what fashion looked like, how it changed and what reasons were behind the changes by studying all (488) of the early and relatively rare French periodical *Mercure Galant* from 1672-1710, when the founder Jean Donneau de Visé (1638-1710) was its author and editor. The magazine started in 1672 and came out once a week from 1677. In addition to news reports, stories, plays, poetry and music, it contained a fashion column in the form of a letter addressed to an imaginary reader, which is the focus of this investigation.

Corinne Thépaut Cabasset presents her results in an interesting and inspiring way, in the form of 51 letters in chronological order in support of the views, trends and thoughts she identifies and discusses. The book has an excellent annotation explaining obscure words and phenomena, in addition to a glossary prepared after Antoine Furetière's *Dictionnaire* from 1690. Appendices contain lists of the artists, tradesmen and craftsmen mentioned in the *Mercure Galant* and the Parisian addresses of their studios, shops and workshops is another bonus. This is a book that should be on the bookshelf of everyone interested in costume.

December 2010,  
Britta Hammar

### New books on shoes

Some truly major books since my last contribution: Marcus Egg & Konrad Spindler, *Kleidung und Ausrüstung der kupferzeitlichen Gletschmumie aus den Ötztaler Alpen*, Römisch-Germanischen Zentralmuseums, Mainz 2009, ISBN 978-3-88467-125-2, 264 page hardback with many colour and black and white illustrations, including 12 large-scale sheets of varying sizes (check the pocket at the back for these, as my sealed copy was one short. This volume describes the equipment (including weapons, tools etc) of the Ice-man, with the clothing p.57-97 by Egg and R. Goedecker-Ciolek. Cited literature and bibliography on the Ice Man. There is some revision of the reconstruction of the shoes, with the front-patch

now integrated to form a vamp, though I have not yet found an explanation of why a complete net to hold the shoe grass would be necessary if the 'vamp' were original. Sadly the full-length figure reconstructions still show rather crude footwear. The large-scale sheets include the leggings with a multitude of patches, the much-pieced upper body-clothing and the remains of the grass rain-cape. The photographs of the original finds show how difficult it has been to interpret and produce these reconstructions, and I suspect revisions may be necessary as more research on hopefully more finds is done.

André J. Veldmeijer, *Tutankhamun's Footwear, Studies of Ancient Egyptian Footwear*, Druk Ware, Norg, Netherlands, 2010, ISBN 978-90-78707-10-3, 310 page hardback, with contributions from 9 other authors, original 1920s photographs and depicted footwear in black and white, most of the shoes, sandals etc and their details in colour. The Glossary, long promised in the author's previous articles, comprises 3½ pages, 53 terms, with the crucial drawing illustrating his idiosyncratic use of English fig.3 on p.16. The Introduction describes the Ancient Egyptian Footwear Project, and its division of footwear into Groups ('sandals, shoes, boots etc made with different materials'), divided into Categories (based on materials and making technology), divided into Types (using 'different criteria'), which are finally divided into Variants. Phase 1 focuses on 'manufacturing techniques' with other topics discussed only in passing, with preliminary conclusions. There appears to be a photograph of each sandal from above and below, sometimes with other details, especially lavish for the decorated footwear. Most of the sandals here are Type C, but it would be helpful if the Variants were in the same bold print. They are followed by 'the Open Shoes', similar to the sandals with the addition of one-piece upper from the joints back round the heel, plus a toe band, with 2 other Variants, all single examples. There are comments on wear, and a brief comparison with other Egyptian finds. Materials are discussed separately, followed by a brief mention of socks with divided toe; useful chapter on contemporary footwear, another on hieroglyph evidence and another on the evidence in Late New Kingdom art, with rather small detail in the drawings. The Discussion gives on p.226 'the partial preliminary typology', which is a useful reference

when reading the earlier chapters, but reveals the few sections where Tutankhamun's footwear is placed and rather suggests that footwear in Ancient Egypt, like most countries, is too complex to put into neat typologies. The numbers Concordances and the Tables are an essential reference to the complex history of the objects since excavation. The complexity of the detail and language will ensure the book is not used for quick reference information, though for those involved with other Egyptian footwear, I am sure that patient unravelling of the detail will be invaluable.

Edited by Rainer C. Schwinges und Regula Schorta, *Fashion and Clothing in Late Medieval Europe / Mode und Kleidung im Europa des späten Mittelalters*, Abegg-Stiftung Riggisberg, 2010, ISBN 978-3-905014-40-2, 243 page hardback, colour and black and white illustrations, in English, French and German, with short abstracts. It covers c1200- 16<sup>th</sup> c., including papers given by 17 authors at the 2006 Abegg conference, under 3 headings, Individual pieces of clothing, Different Social Levels, and Symbolic Aspects: students' and nuns' clothing, headwear and shoes, royal dress including Spanish and Henry VIII, 14<sup>th</sup> century London, Scandinavia and Greenland, and body shapes, a fascinating mixture. The pair of platform-soled mules from a Leon tomb of 1187 are an important addition to our knowledge of chapins/chopines.

Euphrosyne Rizopoulou-Egoumenidou, *Tanning in Cyprus from the 16<sup>th</sup> to the 20<sup>th</sup> Century*, Cyprus Research Centre 2009, ISBN 978-996300-8114-1, 419 page hardback, many colour and black and white photographs. This may seem an unlikely book for costume people, but the author includes the end-products for which the leather was used, with splendid photographs of boots and shoes in various museums, as well as photographs of them in wear. There is a good set from the 1901 Cypriot Exhibition, now in Athens. In spite of the title, the author begins with leather in Antiquity, and continues through Classical Greece, Byzantine, Frankish and Venetian, before the Ottoman and British periods, which inevitably have more information. The families who set up and ran the tanneries are well described, so that we follow the rise and decline of various businesses in major towns and remote villages; a fine

description of life on the island emerges, and the thorough use of resources and how that influenced the resulting footwear. The story ends with the predominance of European leather and footwear styles, then the imitation of our turn to importing, which finally killed most of the Cyprus tanneries and shoemaking factories, as indeed in much of Europe and North America. We now need comparable books for Greek and Turkish footwear to see their inevitable influences.

*Obuv v Historii / The Shoes in History, Proceeding from the fifth International Conference, Zlín 2007*, Muzeum jihovýchodni Moravy ve Zlín 2009, ISBN 978-80-87130-07-0, 236 page paperback, in Czech and English, black and white photographs. The papers by 23 authors are grouped under 5 headings: shoe evolution and fashions, shoe collections and famous people, the shoemaking trade and industrial shoemaking (some very useful papers here on Zlín's world-renowned industries, and shoemaker training in Izegem, Belgium), and restoring and conservation, especially of archaeological footwear. They include a useful preliminary description of footwear for the early Moravian nobility, on the Prague exhibition 'Footprints of Man' (prehistoric onwards), 15<sup>th</sup> century shoes from Slovakia, 2 papers on Romanian footwear (one also 15<sup>th</sup> century, the other 17<sup>th</sup>-20<sup>th</sup> century), a possible 18<sup>th</sup> century traditional peasant shoe, and some excellent photographs of details of the traditional folk boots of the Podluzi region (knee high, wrinkled leg for women with decorated heels and quarters, fine decorative stitching for the men's leg. For further afield, papers include the Chinese Terracotta Army, Indo-Malaysia 18-19<sup>th</sup> centuries, and African footwear in the Zlín shoe museum. Perhaps the most impressive describes shoes and shoemakers in Czech folk literature, with fortunately all the poems translated, though obviously lacking the clever rhyming of the originals – very useful for showing the difference in attitudes compared with our knowledge of the western edges of Europe.

The 8<sup>th</sup> Zlín conference is to be held 12-14 October 2010. Information from [shoe-museum@seznam.cz](mailto:shoe-museum@seznam.cz)

A well-illustrated little booklet on what have been called the dark ages is *Kleidung im Frühen Mittelalter* (Porträt Archäologie 3) by S. Walter, C.

Peek & A. Gillich, Esslingen 2008, ISBN 978-3-9808926-3-6, 65 pages mostly about the 6-7<sup>th</sup> centuries and inevitably much jewellery, with drawings showing how worn, some leather (belts and shoes) and textiles, including weaving patterns. In German, but the pictures speak to all.

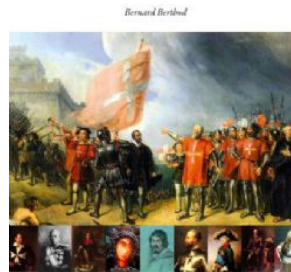
A longer small booklet edited by Maria-Anne Privat-Sévigny holds the papers of ICOM's Costume Committee 2009 Conference, *Costume and the Textile Trade / Textiles et costumes, échanges commerciaux*, Lyon 2010, ISBN 978-2-35740-057-3, 120 page paperback, many colour photographs. Papers by 14 authors, under the headings: Commerce and Textiles, Collections, Accessories (just shoes), and Traditional Costumes, in French and English, with abstracts. The translation of my abstract is inaccurate in 2 places: wedding shoes are rarely the same material as the dress, and the concealed shoes are found in all types of buildings, not just houses. The 19<sup>th</sup> c. shoes chosen by the editors have lost most of their silk upper (through being in contact with tawed leather) and date from c1860. I always hope French research will eventually be able to date shoes more closely than a royal reign, or century.

Alexander Vasiliev and Nazim Mustafaev, *Art Deco Fashion*, published by Shoe Icons, Moscow 2009, no ISBN, 148 page paperback, brief introductions followed by excellent photographs with captions. Includes dress, accessories, especially shoes, with many makers from western Europe and USA, so at least these and dates are intelligible for all. Text in Russian. Finally, for English-speaking shoe students and our remaining shoemakers, A.M. Garley has produced a 2<sup>nd</sup> edition of his *Concise Shoemaking Dictionary*, self-published, Oakham, England 2009, ISBN 978-0-9541647-1-3, 96 page paperback, now with line drawings illustrating a high proportion of the terms, 12 page Supplement of Web-sites. I can recommend it to everyone who needs to catalogue shoes, as it is also very helpful for patterns and constructions.

June Swann  
9'2010

## New Books

### Grandes figures de l'Ordre de Malte By Bernard Berthod



### Grandes figures de l'Ordre de Malte

Évoquer l'Ordre de Malte, c'est évoquer 1000 ans d'histoire. Cette histoire nous concerne tous, chrétiens ou non, car elle nous a façonnés. Elle se confond bien souvent, au cours des siècles, avec l'histoire des grands maîtres de l'Ordre de Saint-Jean de

Jérusalem, qui prendra l'appellation de Rhodes puis de Malte. L'auteur nous fait découvrir la vie des plus remarquables. Il relate la manière dont ils ont façonné l'Ordre pour qu'il vive et continue à prospérer et œuvrer pour le bien de tous. Mais d'autres personnages de cet Ordre millénaire apparaissent parmi ces figures historiques. En premier lieu Notre-Dame qui tient une grande place dans la spiritualité maltaise et aussi quelques figures comme Gabriel de La Ferté, de guerriers, de marins comme Chambray ou Saint-Tropez, de savant comme Dolomieu et d'artistes, comme Caravage et Mattia Preti ou encore Etienne Yamamoto, remarquable amiral japonais. Cet ouvrage est une clé d'accès à un ordre mystérieux et fascinant. Et la bio de l'auteur Bernard Berthod est né à Lyon en 1952. Docteur en histoire et spécialiste de l'art liturgique, il s'intéresse à l'histoire de l'Église et a publié plusieurs ouvrages sur le sujet : *Trésor inconnu du Vatican* avec Pierre Blanchard, *Histoire de l'Église de Lyon* et *Lyon de A à Z* avec Manuelle Anne Renault. Il est conservateur du Musée de Fourvière depuis 25 ans et consultant de la Commission pontificale pour les Biens culturels de l'Église.

## From the Editor

The deadline of the next *Costume news*, 2011:1, will be April 30. This edition will contain more information about the annual meeting in Belgrade 2011.

Until then, visit the website for the latest news. 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.

Dr. Pernilla Rasmussen  
Department of Arts and Cultural Sciences, Lund  
University, Sweden  
**Address:** Fjellie byaväg 19, SE-237 91 Bjärred  
**e-mail:** [pernilla.rasmussen@konstvet.uu.se](mailto:pernilla.rasmussen@konstvet.uu.se)