



ICOM Costume News 2011: 1

10 July, 2011

INTERNATIONAL COSTUME COMMITTEE COMITÉ INTERNATIONAL DU COSTUME

Letter from the Chair

Dear colleagues!

Last year was a busy one for our Committee, with all of two meetings! First in Munich, and just two months later at the Triennial in Shanghai. We are hoping to see some of our Chinese colleagues again this fall in Belgrade, namely curator Jillian Li of the Shanghai University Textile and Costume Museum, and hopefully also Zhao Feng, who so kindly hosted us on an all-day excursion to the National Silk Museum, of which he is the director.

The Costume Committee has just been awarded a special performance subsidy for 2011 of €5,207 in recognition of our good record of publishing proceedings, the regular and attractive *Costume News*, our clear and informative website, and not least of all, the content and energy of our meetings. In addition, our efforts to provide travel bursaries for young members the last 5 years has also been recognized, as well as the projects planned for the coming years. In addition to the 2011 subsidy, we have also been awarded a €1000 special grant for our outreach project of “Costume Student Saturday” which will be launched just prior to our annual meeting in Belgrade in September. We are intent on spending these funds to the members’ best interests, so if you have suggestions, please let the Board know - it is something we would like to discuss in Belgrade.

Ann Resare has kindly collected the lectures from the Munich meeting and Bianca du Mortier has offered to gather them together so they can be published on CDs. This will be cheaper both to produce and to send, as printing and postage costs are now practically prohibitive. As Vicki Berger has offered to collect the smallish number of papers presented by Costume Committee members in Shanghai (the other papers were all in Chinese, but we can provide short summaries in English), we may be able to present a double-disc *Proceedings 2010* !

I participated as one of the 5 members of the Strategic Planning Committee for ICOM’s new Strategic Plan for 2011-2013, an interesting and intense project. I presented the finalized plan, on time, at the ICOM General Conference in Paris in June, where it was unanimously approved - actually, applauded! It has four primary areas of significance:

- Increase membership value and transparency for ICOM members
- Develop museum and heritage expertise
- Strengthen ICOM’s global leadership in the heritage sector
- Develop and manage resources to implement the Strategic Plan effectively.

Strategic objectives and suggested actions for each of these areas are included in the final

document, which I find is a valuable tool for working more efficiently towards common goals. One specific area for us now is to enlarge our membership with colleagues from the Middle East, Turkey, China and Africa. One way to do this is to offer travel bursaries to make it possible for colleagues in developing countries to participate in our annual meetings. As Chair, I have made a number of good contacts to African colleagues to try to connect with potential members. Remember, even the reduced ICOM membership fee for African colleagues can be prohibitive. If any of you have good African contacts, and information about the special conditions for their museums, please let the Board know. It doesn't matter too much *where* we start, just *that* we start making contact.

Another project is planning a joint meeting, perhaps with CAMOC (ICOM Committee for City Museums) or ICOMAM (Military History). Both of these committees have a broader membership base than we do. The latter has approached us with a request for a joint meeting on uniforms. A tentative project about costume along the Silk Road is under development, and the *Costume Workbook: "Clothes Tells Stories"* can now get off the ground with funding for a working meeting for 6-8 dedicated members. This project aims to gather together ideas, instructions and resources for exhibiting costume in small museums without professional textile or costume personnel. We can probably all contribute a lot of ideas - not just what can't be done! - but good, safe, ways to use the costume that is in small museums to enrich the presentations and displays that are possible where money and staff are considered insurmountable issues.

Our meeting in Belgrade promises to be an exciting one - undoubtedly the first time for many of us to see some of the richness of the Serbian cultural heritage, the perfect place to discuss the convergence of fashion between East and West! I hope to see many of you there in September, where we will also learn more about the "Transparency" Costume meeting in Belgium 2012 and the "Design, fashion and historical dress" theme of the 2013 Triennial in Rio!

Katia Johansen
Chair

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

Announcement: ICOM Costume Committee Annual Meeting, Ethnographic Museum, Belgrade, Serbia, September 25th-30th 2011.

ICOM's Costume Committee is coming to Belgrade!

Extended deadline for registration: 15 July 2011

Theme: *In Between – European Fashion Between East and West*

Dear ICOM members / Dear colleagues and friends,
We invite you to join us for our 2011 ICOM - (International Council of Museums) Costume Committee - Annual Meeting, hosted by Ethnographic Museum in Belgrade, Serbia, from September 25th-30th 2011.

The general theme is "In Between – European Fashion Between East and West".

The ICOM Costume Committee Board, in close collaboration with colleagues in Belgrade, is in the process of finalizing the program which promises exciting and unusual five days of papers, exhibitions, poster presentations, workshops and discussions on how centuries of cultural exchange between East and West have influenced the culture of dress. So far, we have received a very interesting abstracts for paper presentations and can not wait to hear all about those interesting research work at our Conference.

We are pleased to inform you that Dr. Hans-Martin Hinz, the President of ICOM, will also come to Belgrade. During two days, from 25th - 27th September, Dr. Hinz will take a part at the Conference.

Also, we are planning a Costume Student Saturday, on September 24th 2011. This event is a full day of innovative lectures and mentoring between college and university students and experienced members of the Costume Committee.

Please, visit the www.etnografskimuzej.rs and www.costume-committee.org websites.

We invite you to register for the conference and to forward this announcement to any colleagues who might be interested in joining us in Belgrade this year.

Looking forward to seeing all of you in Belgrade!

Best regards,
Mirjana Menković, coordinator
Atina Atanacković, ethnologist

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Greetings from Iziko SA National Gallery



Dear ICOM Costume Committee,
Here is a picture taken this spring to show you how carefully we African members handle our textiles. A group of volunteers and interns are packing the costumes from the Mercedes Benz Fashion Awards 2009, for travel. They have just been shown at Iziko SA National Gallery on the exhibition *Imaging Beauty Body Adornment* including young SA designers that opened in November 2010.

Warm regards, Carol Kaufmann Bisop, Curator

Help Christchurch!

Costume Committee member Jennifer Queree has reported to us from the destruction caused by the terrible earthquake in her city Christchurch, New Zealand earlier this year. Rebuilding the city takes time and great effort from the inhabitants. Now there is a way you can help! By purchasing a pair of merino wool socks called “aftersocks” you are donating to the rebuilding of Christchurch and supporting employment within the Canterbury region. <http://www.aftersocks.co.nz/index.html>

Chinese shoes?

HELP please, those ICOM Costume Committee members who were able to go to the Shanghai meeting:

Some weeks ago I received from a German conservator photographs of a pair of woman’s slip-on shoes in the collection of the Naturalienkabinett Museum, Waldenburg. They appeared to have been made on a flat last, with a high heel added, the bottom of which has an iron ‘horseshoe’ with hobnails, with the upper’s side-seams level with the front of the heel. As only the heel and toe-tip would touch the ground, they looked unwearable, and indeed had not been worn. My reactions was ?Persia/Iran, or that area.

Soon after, a second pair in better condition, also unworn, but almost certainly from the same workshop, was found in the Weissenfels Shoe Museum.

Then I remembered a similar photograph in the 1980 catalogue 6 (6.84.20) of the German Leather and Shoe Museum, Offenbach-am-Main: same toe-tip, high heel and pattern, but smaller, and described as an overshoe for Chinese bound-foot shoes. A visit there confirms it appears to be an overshoe, and about the size to take shoes for bound feet. The conservator is currently corresponding with museums in Beijing, so far without finding a shoe specialist.

Several kind friends who went to Shanghai have mentioned seeing interesting shoes. Does

anyone have a name and address we can contact – if only to eliminate China as a possible source?
June Swann





Weissenfels Shoe Museum



Röntgen picture

Fashioning the Early Modern: Creativity and Innovation in Europe, 1500-1800

Some members of the Costume Committee are involved as researchers and associated partners in the ongoing research programme *Fashioning the Early Modern: Creativity and Innovation in Europe, 1500-1800*. This is a €1 million project, funded by [HERA \(Humanities in the Research Area\)](#), investigating creativity and innovation that lay behind the creation and spread of fashionable goods in early modern Europe.

Why did men from Spain to Sweden start to shave their heads and wear someone else's hair in the mid-seventeenth century? Why did women decide that it was necessary to wear masks and other full-face coverings in public towards the end of the century? What was the

economic and social impact of the sudden proliferation of ribbon-making machines? Funded by the [Humanities in the European Research Area \(HERA\)](#), this project takes fashion seriously, asking the simple question: how and why did certain goods such as wigs, new textiles, ribbons, ruffs and lace become successful in early modern Europe while others failed? How far did these goods travel and how were they transmitted across linguistic, social and geographic borders? These are questions that remain relevant and our project demonstrates how a study of creativity and innovation as an economic and cultural force in the past can help our understanding of the same issues today.

Ongoing research projects:

- Evelyn Welch, Professor of Renaissance Studies, Queen Mary, University of London, United Kingdom: *Fashion Networks, New Technologies, Patents and Protection*
- Lesley Miller, Senior Curator (Textiles), Department of Furniture, Textiles and Fashion, Victoria & Albert Museum, United Kingdom and Corinne Thépaud-Cabasset, Post-doc researcher, Victoria and Albert Museum: *The Designer and the Merchant: Names, Reputations and the Language of Innovation*
- Peter McNeil, Professor of Fashion Studies, Stockholm University & Professor of Design History, School of Design, University of Technology Sydney and Patrik Steorn, Post-doc researcher, Centre for Fashion Studies, Stockholm University: *Print Culture and Fashion Products*
- Paula Hohti, Postdoctoral Research Fellow, Helsinki Collegium for Advanced Studies, University of Helsinki: *Social Groups and the Circulation of Fashion*
- Marie-Louise Bech Nosch, Director of the Danish National Research Foundation's Centre for Textile Research, University of Copenhagen and Maj G Ringgaard, National Museum of Denmark: *Creative*

Traditions: Knitting in Europe, 1500-1800

More information about the program, the different ongoing projects and past and upcoming workshops related to the programme can be found at:

<http://www.fashioningtheearlymodern.ac.uk>

Costume Exhibitions

Austria



**Verkleiden -
Verwandeln -
Verführen,
Bühnenkostüme aus
der Sammlung des
Österreichischen
Theatermuseums**

until 31 October 2011
Österreichisches
Theatermuseum, Wien

Publication: *Verkleiden
– Verwandeln – Verführen.
Bühnenkostüme aus der*

Sammlung des Österreichischen Theatermuseums. Ulrike Dembski (ed.) with articles by Andrea Amort, Annemarie Bönsch, Ulrike Dembski, André Heller and Christiane Mühlegger-Henhappel.
<http://www.khm.at/oetm/ausstellungen/>

Belgium/Netherlands

Unravel. Knitwear in fashion

16 March - 14 August, 2011

Fashion Museum, Antwerp

<http://www.momu.be>

Knitwear old-fashioned and dowdy? The exhibition *UNRAVEL. Knitwear in Fashion* will challenge certain established ideas and show that far from being old-fashioned and dowdy-knitting is highly versatile, luxurious and a continuing source of inspiration for high end fashion.

The exhibition will introduce the visitor to a wide variety of exquisite knitted garments and accessories from across the last centuries, with a focus on high fashion pieces and their vernacular

interpretations. Top pieces by national and international designers and labels (Ann Salens, Vivienne Westwood, Sonia Rykiel, Missoni) historic couture pieces (Schiaparelli, Patou, Chanel) as well as more avant-garde and cutting edge pieces by established designers and newcomers on the international fashion scene (Sandra Backlund, Maison Martin Margiela, Mark Fast), will sit side by side to reveal the richness and diversity of knitwear in high fashion.

The exhibition will address the important decades of knitwear in fashion, demonstrating knitwear's popularity both on and off the catwalk, and unravelling the changing status of the relationship between knitwear and fashion. Thematically, it will showcase the various roles knitwear has played in social and fashion (r)evolutions and will address knitwear's different and fluid association with comfort, wellbeing and chic.

Publication: The exhibition catalogue will be published by the Fashion Museum and Lannoo Publishers (as of March 16th 2011).

Walter Van Beirendonck:

Dream the world awake

14 September 2011 till 19 February 2012

Fashion Museum, Antwerp

<http://www.momu.be>

Over three decades fashion designer Van Beirendonck has built up an impressive international career. He is the maverick of the Antwerp fashion scene and became primarily known for his colourful designs, his spectacular fashion shows in Paris in the 1990s under the W.&L.T. label, and the diverse images of the body that he presents on the catwalks. His work combines the most diverse sources of inspiration, ranging from technology, art and pop culture to ethnography.

Handmade

Until 31 December, 2011

Le Musée du Costume et de la Dentelle,
Brussels

<http://www.bruxelles.be/artdet.cfm?id=4843&agendaid=2503>

Avant l'apparition de la machine à coudre en 1850, tous les vêtements et leurs accessoires étaient cousus à la main. Il y a 100 ans, filles et garçons apprenaient à coudre, crocheter, tricoter... Aujourd'hui, si la plupart des vêtements sont fabriqués en usine, le fait main revient sur le devant de la scène.

Prints! In Fashion and Costume History, 1750-2000

25 June 2011- 8 January 2012

Modemuseum, Hasselt

<http://www.modemuseumhasselt.be>



The expo illustrates different phases in the use of certain motifs, emphasized through important historical socio-economic and technological innovations and changes. These changes are strongly reflected in fashion. The

expo also focuses on the relation between fashion and the applied arts, in particular interiors. Printed textile is a decorative art form, used for interiors as well as for clothing. The varieties of motifs often reflect the collective taste and Zeitgeist of a certain period. Printing textile is also a complex industrial process and as such depended on innovation, mechanisation, research and technological progress.

A catalogue will accompany the exhibiton (Ludion and Modemuseum Hasselt).

Le regard de personae" - Malou Swinnen

27 October, 2011 – 8 January, 2012

Modemuseum, Hasselt

<http://www.modemuseumhasselt.be>

Malou Swinnen (b. 1944, Neerpelt) lives and works in Hasselt. As an artist she enjoys a high reputation at home and abroad and her pictures are regularly exhibited. They are also part of

several collections: Photography Musea (Antwerp and Charleroi), the Ministry of the Flemish Community, the Bibliotheque Nationale (Paris), and various private collections.

Spijkers en Spijkers

Until 21 July 2011

Museum voor Moderne Kunst Arnhem, Arnhem

<http://www.mmkarnhem.nl/ENG/agenda/tentoonstellingen/>

In 'The Mirror has Two Faces' the Museum of Modern Art Arnhem presents an Alice-in-Wonderland-like exhibition about the fashion designers Truus and Riet Spijkers. Not only does the exhibition reflect all the collections that the duo have designed over the past ten years, but it also offers a look into what fashionistas don't get to see on a daily basis: a peek behind the scenes and into the heads of the designers, a journey through their ideas, thoughts, role models, and sources of inspiration. The spotlight is on the many faces of this international fashion duo and the various facets that accompany the processes of inspiration, creation, and presentation. This look behind the scenes is stylish and surprising. Stylists and exhibition designers Maarten Spruyt and Tsur Reshef have made the exhibition a fascinating experience.

Joke Robaard , Giene Steenman

Until 18 September 2011

Museum voor Moderne Kunst Arnhem, Arnhem

<http://www.mmkarnhem.nl/ENG/agenda/tentoonstellingen/arnhem-mode-biennale>

France

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

until 28 August, 2011

Musee des Tissus et Musee des Arts Decoratifs, Lyon

www.musee-des-tissus.com

Si le 18e siècle m'était conté... costumes d'exception

until 18 September 2011
Musée des Tissus et Musée des Arts Décoratifs,
Lyon

www.musee-des-tissus.com

To watch a video on this beautiful exhibition on
18th century French costume visit:

<http://dai.ly/h7o7Ro>

Madame Grès, Couture at Work

until 24 July, 2011

Musée Galliera at Musée Bourdelle, Paris

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 Musée Galliera will be closed for renovation work until spring 2012.

Hussein Chalayan, récits de mode

5 July–13 November 2011

Les Arts Décoratifs, Paris

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

The Arts Décoratifs has given 'carte blanche' to one of the most innovative and creative fashion designers of our time: Hussein Chalayan. Born in Nicosia in 1970, he moved to London as a child traveling back and forth between Cyprus and England until he went to university. He earned his degree from Central Saint Martins College in 1993. Following his own unique approach to

design for seventeen years, he stands on the frontier of fashion, architecture and design. His work is characterized by an intellectual rigor and a quest for technical perfection that often defies fashion stereotypes. Chalayan stood out from the start of his career through his highly inventive exploration of various mediums, including sculpture, furniture, video and special effects, which he uses in his fashion shows, drawing inspiration directly from the political, social and economic realities of his era. The exhibition showcases this rich, complex world, in which clothing, installations, fashion shows, projections and research are shown by side to

illustrate
Chalayan's
distinctive
process.



printemps/été 2000
© Christopher Moore

Collection Before
Minus Now,

Germany

Kleider kehren zurück – Mode-Geschichte an der Hamburger Armgartstraße

14 – 16 July 2011

HAW Hamburg, Department Design

www.design.haw-hamburg.de

On the occasion of celebrating the jubilee of the „fashion campus“ at the University of Applied Sciences a small exhibition accompanies the release of a publication offering a close look at the history of fashion design and education at Hamburg/Germany. Highly aesthetic photographs of model dresses and up to now unpublished historic material (pictures, films, objects) are focussing on the time span 1950-70.

Reiz & Scham – Kleider, Körper und Dessous

27 May - 3 October, 2011

Staatliches Textil- und InduStrimuseum,
Augsburg

<http://www.timbayern.de/ausstellung/sonderausstellung/>



Kleider kehren zurück

Publikation und Ausstellung zum 70. Jubiläum der Meisterschule für Mode, Hamburg 14.-16. Juli 2011, Modecampus Armgartstraße 24, Hamburg

Japanisches Modedesign – Körperhüllen von Kenzo bis Yamamoto

14 June – 14 August, 2011

Museum für Kunst und Gewerbe, Hamburg

<http://www.mkg-hamburg.de/mkg.php/de/sonderausstellungen/vorschau/detail/~S000688/~P1/>

Es putzt ganz ungemain

25 September 2011 to 15 April 2012

Deutsches Textilmuseum, Krefeld

www.krefeld.de/textilmuseum

Accessories and womens fashion from 19th and 20th centuries from the Deutsches Textilmuseums collections. (The museum remains closed from 31 December 2011 to 23 January 2012)

Art & Fashion. Between Skin and Clothing

Until 7 August 2011

Kunstmuseum Wolfsburg

[http://www.kunstmuseum-wolfsburg.de/exhibition/118/Art & Fashion. Between Skin and Clothing](http://www.kunstmuseum-wolfsburg.de/exhibition/118/Art%20&%20Fashion.Between%20Skin%20and%20Clothing)

The exhibition explores the relation between art and fashion. Since the sixties art and fashion share the same avant garde feeling. From then on fashion no longer expresses power, money and social class. Instead it starts to express art

and culture. Fashion and popular visual cultures – like pop art – became from the sixties on the new visual aesthetics of society. Fashion and Art became in the same way conceptual. During the eighties Japanese designers as Yohji Yamamoto and Comme des Garçons start to

explore the boundaries of clothing and the meaning of fashion. Viktor & Rolf and Hussein Chalayan too started to present fashion shows in the new millenium that looked like art-installations.

Fashion and objects by Walter Van Beirendonck, Louise Bourgeois, Hussein Chalayan, Christophe Coppens, Comme des Garçons, Salvador Dalí, Naomi Filmer, Robert Gober, Martin Margiela, Francesco Vezzoli, Viktor & Rolf, Anna-Nicole Zische and many others. The exhibition, which first has been shown at the Museum Boijmans Van Beuningen in Rotterdam, curated by José Teunissen and Han Nefkens, will be reshaped for Kunstmuseum Wolfsburg by José Teunissen and Annelie Lütgens, curator of Kunstmuseum Wolfsburg.

Visions & Fashion, Images of Fashion 1980-2010

30 June - 9 October, 2011

Kunstabibliothek, Kulturforum, Berlin

Fashion images - artistic interpretations of fashion in the form of photography and illustration - have always formed a core component of the Art Library's fashion division: the Lipperheide Costume Library. This year's exhibition focuses on the exciting relationship between fashion and the image over the last 30 years, with some 200 original works on show by

international photographers, illustrators and freelance artists, including Helmut Newton, Tony Viramontes, Sarah Moon, Michel Comte, Eric Traoré, Lorenzo Mattotti, François Berthoud, Cem Bora, Gregor Hohenberg, Martin Mago, Carola Seppeler, François Cadière and Christin Losta.

The second part of the exhibition features a representative selection of diverse forms of visual communication from the fashion industry, presented from various thematic perspectives. These include: billboard campaigns (such as for Benetton, Missoni and Comme des Garçons), a broad spectrum of print media (Six, Visionaire, Achtung), lookbooks and corporate advertising, videoclips, websites and fashion blogs. All these media forms illustrate how diverse the channels of communication have become in fashion today. Without communication, fashion cannot reach its market, it needs images to reach a global audience and to receive global recognition.

The exhibition 'Visions & Fashion' takes a selective look at the history of fashion and style in the last 30 years, picking out the most interesting fashion shots from the flood of images that wash over us every day, and presenting the visitor with various aspects of the colourful relationship between fashion and the image.



Michel Comte: Veruschka, 1990 (Barytabzug 2011)
© Courtesy Michel Comte/I-Managementend of legend

Greece

ARRRRGH! Monsters in Fashion

14 May–31 July 2011

Benaki Museum, Athens

<http://www.benaki.gr/index.asp?lang=en&id=202010001&sid=1034>

The exhibition, curated by Vasilis Zinadiakis and ATOPOS (CVC), explores the growing influence of contemporary character design on fashion. Emerging and established fashion designers are redefining the relationship between the body and clothing and between the potential



of the human body and our perception of 'What is Monster?', combining new visual and dress codes of communication.

The designers and artists experiment, give shape to fabrics and clothe the human body creating hybrid creatures with supernatural forms, vibrant colours and abstract features that take you

by surprise. These experimental creations set the scene for a unique and imaginary environment providing renewed views of fashion and redefining our perceptions of visual culture.

Italy

Fashion – a world of similarities and differences

until 2012

Palazzo Pitti, Florence

<http://www.florenceartfashion.com/galleria-del-costume-palazzo-pitti-firenze-L3.htm>

Magnificence and Grandeur in Europe's Courts

11 July - 11 September 2011

Espace Ravel du Grimaldi Forum, Monaco

<http://www.grimaldiform.com/en/cultural-events-monaco/news-cultural-events-monaco/summer-exhibition-about-european-royal-houses-ticket-office-is-open-69>

Every year since 2000, the date the Grimaldi Forum opened, the Principality of Monaco has hosted a major exhibition of artistic, historical and patrimonial interest. This year the Grimaldi Forum's summer extravaganza coincides with an exceptional event: the wedding of HSH Prince Albert II to Miss Charlène Wittstock. To celebrate this momentous occasion in the life of the Principality, the Grimaldi Forum's summer exhibition is "**Magnificence and Grandeur in Europe's Courts**".

Embarking on a veritable journey through the ages, visitors will for the first time enter twenty European courts and meet great imperial, royal and princely figures. Over the course of this sumptuous journey – a European tour of a very special kind – the visitor will be introduced to more than thirty individuals, including Augustus the Strong, Elector of Saxony and elected King of Poland, Emperor Franz Josef and Empress Elizabeth of Austria, Tsar Alexander II of Russia, the Grimaldis of Monaco, and Napoleon and Josephine.

To illustrate this ambitious undertaking, the Grimaldi Forum is collecting together some seven hundred sumptuous and moving exhibits that plunge visitors into the very heart of the lives, roles and passions of these individuals and couples who marked their country's history.

Publication: This exhibition will be accompanied by a catalogue, English and French, by Catherine Arminjon.

North America

Chanel: Designs for the Modern Woman

21 May 2011 - 1 January 2012

Mint Museum Randolph, Charlotte

<http://www.mintmuseum.org>

Harold Koda, Curator-in-Charge of the Costume Institute at The Metropolitan Museum of Art, once stated: "In creating a wardrobe for herself, Chanel invented the idea of the modern woman...it is her work, which transcended class barriers and revolutionized the ideals of dress, that is the ultimate testament of her life." And thus the name of Chanel has long been recognized as one associated with elegance, refinement, and fashionable flair.



The Mint Museum's Historic Costume and Fashionable Dress collection has within its holdings more than fifty works by the legendary French designer Gabrielle Bonheur "Coco" Chanel (1883-1971) and whose House of Chanel in Paris, under the

design leadership of Karl Lagerfeld, continues to carry her name.

Sporting Life

May 25 - November 5, 2011

The Fashion Museum at FIT, New York

<http://www.fitnyc.edu/10717.asp>

Sporting Life explores this relationship between sportswear and fashion from the mid-19th century through the present. Featuring more than 100 garments, accessories, and textiles from the Museum's permanent collection, the exhibition is organized thematically around styles associated with sailing, swimming, golfing, skating, motoring, and other sporting activities.



Bicycling ensemble, black wool, circa 1888, USA.

The introductory gallery is dedicated to **exercise** and **dance**. During the nineteenth century, light exercise was recommended for the improvement of physical well-being, beauty, and grace, thus the exhibition includes a number of women's gym wear garments, beginning with a bifurcated gymnasium suit, circa 1896. A Claire McCardell ensemble with matching striped Capezio ankle boots exemplifies stylish active wear of the mid-20th century, and a Norma Kamali sweatshirt from 1981 and an Isabel Toledo "gym" dress demonstrate the less rigid distinctions between fashion and sport attire during the second half of the 20th century.

In the late 19th century, **bicycling** fashions were notable for the trouser-style garments designed for women. A circa 1888 woman's tailored bicycling ensemble features a divided skirt that was designed for mobility as well as modesty. Clothing for bicycling changed substantially during the 20th century, as demonstrated by a 1985 man's competitive racing outfit utilizing stretch materials and a streamlined design to maximize performance.

Hunting, one of the oldest sporting activities, has a number of distinct dress styles associated with the privileged classes of the 18th and 19th centuries. These include the riding coat, jodhpurs, dark tweed or tartan, and velvet hats. Hunting fashions blend style and function, as is demonstrated by a circa 1926 Norfolk suit. Its relaxed style, first introduced in the 1860s, was constructed to allow for ease of motion. Hunting garments have inspired clothing designers such as Yves Saint Laurent and Jean Paul Gaultier, as well as shoe designers such as Manolo Blahnik, whose high-heeled shoes based on classic utilitarian duck boots are also on view.

Textile innovations became a driving force in the active sportswear market of the 20th century. A 1930s wool **ski** suit, bearing the label "Neva-Wet," is an example of an early attempt at waterproofing that seems primitive next to the high-tech properties of Patagonia's "Super Alpine" nylon ski ensemble from 1995. Synthetic materials utilized in active sportswear are being increasingly used in fashion garments. Spandex is one example; another is neoprene, a fabric commonly used in aquatic sports clothing like **surfing**. The exhibition pairs a neoprene wetsuit

with a sporty 1994 Donna Karan neoprene dress.

Sportswear manufacturers have been responsible for many innovations in performance apparel, while emphasizing "fashionability." Meanwhile, recent runway collections have featured adaptations of classic sports attire, such as the varsity **baseball** jacket, demonstrating that the sporting life continues to inspire fashion designers.

Daphne Guinness

September 16, 2011 - January 7, 2012
The Fashion Museum at FIT, New York
<http://www.fitnyc.edu/10717.asp>

The exhibition *Daphne Guinness* will feature approximately 100 garments and accessories from Guinness' personal collection, including designs from the likes of Alexander McQueen, Azzedine Alaïa, Karl Lagerfeld for Chanel, John Galiano for Christian Dior, Dolce & Gabbana, Rick Owens, Gareth Pugh, and Valentino. Guinness' own designs will also be on display. The exhibition is co-curated by Daphne Guinness and Valerie Steele, Director and Chief Curator of The Museum at FIT.

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.

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



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.

Fashion in the Middle Ages

May 31–August 14, 2011

The J. Paul Getty Museum, Los Angeles

<http://www.getty.edu/art/exhibitions/fashion/>



Clothes are far more than a physical covering to protect the body from the elements; they can reveal much about a person. An evening gown, a doctor's white coat, cowboy boots—today these can all be

clues to social status, profession, or geographic origin.

In the Middle Ages, clothing was integral to identifying one's place in the world. Medieval people were highly skilled at reading the meaning of fashion, which is reflected throughout the painted pages of illuminated manuscripts. Themes in this exhibition range from the extravagant cost of clothing worn by the elite, to styles and fabrics permitted by custom and law, to the inventiveness that embellishes historical depictions of fashion.

Riotous Colour, Daring Patterns: Fashions + Textiles 18th to 21st Centuries

Until October 16, 2011

Royal Ontario Museum, Toronto

http://www.rom.on.ca/exhibitions/special/riotous_colour.php



A dazzling display featuring over 120 textiles and costumes from around the world drawn from the ROM's extensive

textile and costume collection, including pieces by design icons John Galliano for Christian Dior and Jean Paul Gaultier. These historical and contemporary printed textiles, many on display for the first time, provide insight into the lives of textile makers, sellers and users.

Russia

Inspiration Dior

28 April – 24 July, 2011

Pushkin Museum of Fine Arts, Moscow

http://www.arts-museum.ru/events/archive/2011/04/exhibition_Dior/index.php?lang=en

New and highly innovative, the exhibition demonstrates how inspiration has nourished the heart of Dior for decades. This amazing journey guides the visitor through the Dior artistic creative sources of fashion and its links to

history, nature, painting, sculpture, drawing, photography and film. It reveals now an idea, a feeling, an era, a garden, a perception or even a smell can instill an idea in the heart and mind, giving rise to a unique creation. In this major exhibition, the Pushkin Museum showcases Dior magic and luxury whilst emphasizing the outstanding House's links with art.

The key themes of the Dior legend – past and present on a grand scale in original fashion, set against unique works of art. It is a journey of corresponding elements and magical synergies, where the New Look is echoed in works by Picasso, Modigliani, Renoir, Cezanne or even Gauguin. Nudes by Vanessa Becroft, Maurizio Cattelan and Orlan emphasise the gloriously modern lines of the female body, accentuated by Christian Dior.

Costumes of Russian Emperors and Empresses from the Moscow Kremlin funds

Virtual exhibition, Moscow Kremlin Museums
<http://www.kremlin.museum.ru/en/main/virtual/exposition/costumeEmperor/>



Coronation dress of Empress Catherine II

During many centuries in the Moscow Kremlin Museums a unique collection of costumes and dresses, belonged to Russian Tsars and Emperors, has been developed.

You are welcome to make a visit to a virtual exhibition, dedicated to ceremonial clothing of

the XVIIth - XIXth centuries. The display is organized according to a chronological principle and presents precious items from the epoch of Peter the Great to the time of the last Emperor Nicholas II.

The purpose of the project was to show the highlights of the Kremlin collection, especially the fashionable secular dresses in European and Russian styles, which were intended to be used during coronation ceremonies.

The display comprises images of fancy and secular dresses, headwear, footwear of crowned persons and accessories fashionable at the court. The displayed full-dress portraits of Emperors and Empresses reveal the fashion and styles of clothing in the Imperial Russia. You will see exhibits from the Kremlin funds, which are demonstrated at the virtual exhibition for the first time.

Poiret and the Art Deco Style in Fashion Design

September 6, 2011–January 15, 2012
The Moscow Kremlin Museum
<http://www.kremlin.museum.ru/en>

Scandinavia

Royal Vintage

8 April 2011 – 8 January, 2012
Royal Armoury, Stockholm
www.livrustkammaren.se

Welcome on a royal fashion trip! The exhibition Royal Vintage is a cavalcade of colorful fabrics - silk, velvet, tulle and lace. More than 70 dresses from the Swedish royal family is shown in an exciting stage design, where color has a major role. They give a picture of 1900s-style ideals with an emphasis on 50th and 60th century fashion. Enjoy high-class couture, hand-sewn and created in swedish exclusive studios.

Manligt – From the wardrobe of King Gustaf V

17 February - 8 January, 2012
Royal Armoury, Livrustkammaren, Stockholm
www.livrustkammaren.se

Men in bathing suits

25 January – 18 September, 2011
Nordiskamuseet, Stockholm

<http://www.nordiskamuseet.se/category.asp?cat=187&CatName=English>

The colour and shape of swimwear worn by men, raises questions about fashion trends, how we perceive the body and male ideals. Bathing suit or swim trunks reflect the values in a changing society. The exhibition is based on new research conducted at Nordiska museet. A large part of the source material comes from Nordiska museet's collection of swimwear, photographs and archives.



The Fashion Award, *Guldknappen*, 1981-2011

10 June 2011 – 12 February 2012

Nordiska museet, Stockholm

<http://www.nordiskamuseet.se/Publication.asp?publicationid=14622&cat=148&catName=utstallningar&topmenu=148>

Award winning Swedish fashion design, 1981-2011.



**Lars Wallin –
Fashion Stories**
7 May – 18
September 2011
Waldemarsudde,
Stockholm

<http://www.waldemarsudde.se/wallin.html>

Northern Women in CHANEL

July 1 - September 11, 2011

Fotografiska museer, Stockholm

<http://en.fotografiska.eu/The-Museum/Upcoming-Exhibitions>



Fashion photography has perhaps captured the times like no other genre. In the suite *Northern Women in CHANEL*, photographer Peter Farago and stylist Ingela Klemetz-Farago have realized their dream of photographing classic creations by CHANEL. The result is an interesting meeting between timeless clothes and melancholy in a barren Scandinavian landscape.

Mode utan midja/ Fashion without waist in 1920s

From 17 April, 2011

Malmö museer, Malmö

<http://www.malmo.se/Medborgare/Kultur--noje/Museer--utstallningar/Malmo-Museer/Utstallningar.html>

I baptise you...

30. April 2011 - 31. July 2011

The Amalienborg Museum, Copenhagen

<http://dkks.dk/i-baptise-you>

An exhibition to mark the occasion of the baptism of the twins born to Crown Prince Frederik and Crown Princess Mary. The royal couple are now parents of four children, and this exhibition highlights this unique event in danish history. The royal twins Gowns are on display, along with the costumes that the royal couple, Prins Christian og Prinsesse Isabella wore on the day. The exhibition confers the story of the royal baptism, as a state event, and as an important day in the royal family.

**Peter Jensens muses/
The Muses of Peter Jensen**

5 August – 30 October 2011

Designmuseum Denmark former
Kunstindustrimuseet, Copenhagen

<http://designmuseum.dk/en/udstillinger/kommende-udstillinger/peter-jensen>



In what way can a frowned ice-skating princess, an aunt in Greenland and an American dollhouse inspire a fashion designer? Peter Jensen has, throughout his career, built up his collections around a single, particularly charismatic individual, a Muse, who has given time and space to the design. Design Museum Denmark presents an exhibition of five of these Muses: Mildred, Tonya, Jytte, Laurie and Muriel.

Constructed by Verner Pantón's iconic wire shelving for Montana, the exhibition portrays the five Muses and their different temperaments. There is room here for personality. In addition to clothing and accessories, the exhibition shows photography, sketches, text and a live recording of a love song, sung during a fashion show by Nina Persson of The Cardigans.

The opening of the exhibition will also see the release of a grand retrospective anniversary book, documenting the stories of the many Muses, including the singer and actress Marianne Faithfull, the Danish Queen Christine from the 16th century, photographic artist Cindy Sherman, the legendary art collector Gertrude Stein and the Olympic athlete Olga Korbut. In addition, there will be sections for the fictitious Muses, from Fanny and Aleksander from the Ingmar Bergman film, to Mike Leigh's Keith and Candice-Marie.

Spain

**Cristóbal Balenciaga
The approach of the genius, the master's technique**

10 June – 31 December, 2011

Cristóbal Balenciaga Museoa, Madrid/Getaria, Spain

www.cristobalbalenciagamuseoa.com

Video:

www.youtube.com/watch?v=k7APtHZodP4

The Cristóbal Balenciaga Museum will develop an ambitious programme of exhibits and events aimed at raising the profile of Cristóbal Balenciaga, highlighting his important role in the history of fashion and design, and his legacy on today's world of fashion. To this end, the Museum has designed a permanent exhibition to help visitors discover the keys to Balenciaga's work. Temporary exhibitions will also be organised around different aspects of his work..

Cristóbal Balenciaga is unanimously considered one of the most outstanding and influential couturiers of the 20th century. A tireless perfectionist, he had a full command of couture techniques and dedicated his life to refining the construction of his designs, introducing extraordinary innovations that allowed him to evolve towards greater simplicity and purity of form. His mastery earned him the respect of his colleagues and made him indisputable king of international haute couture until his retirement in 1968.

July: Evening dress in yellow gros de Naples, with embroidery in plychrome chenille floral motifs, 1960

1 July - 31 July, 2011



Each month the Museum will select one of the models from the permanent collection for its particular relevance to Cristóbal Balenciaga's work. Short lectures lasting approximately 30 minutes will be offered in the

gallery aimed at analysing and interpreting the particular piece. In order to participate, you must register previously at the museum or by phone.

Switzerland

Françoise Berthoud – The Art of Fashion Illustration

22 June to 9 October 2011

Museum für Gestaltung, Zürich, Switzerland

<http://www.museum-gestaltung.ch>

Swiss artist François Berthoud is among the outstanding fashion illustrators of the present day. Born in 1961 and trained at the School of Applied Arts in Lausanne, Berthoud soon developed a distinctive style for the graphic transcription and illustration of contemporary clothing, shoes, handbags, perfumes, and accessories. His expressive, aesthetically appealing linocuts, drip pictures, and computer graphics have accompanied countless fashion campaigns – from Yves Saint Laurent to Bulgari or Sonia Rykiel. This first comprehensive exhibition brings together 100 original sketches and work samples, while also including a cinematic portrait that illuminates François Berthoud's working process. Particularly fascinating is the use of complementary analog and digital techniques to produce masterly results.

Publication: *François Berthoud Studio*, Museum für Gestaltung Zürich (Ed.), G/E, Hatje Cantz

United Kingdom

What will she wear?

The Enduring Romance of the Wedding Dress

Until 8 January, 2012

Fashion Museum, Bath

http://www.fashionmuseum.co.uk/exhibitions/future_displays/what_will_she_wear.aspx

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

20thc Daywear including Helmut Lang

Until 30 January 2012

Fashion Museum, Bath

http://www.fashionmuseum.co.uk/exhibitions/current_displays/helmut_lang.aspx

Included in the four linked displays are over 20 ensembles by Helmut Lang, who recently donated a large collection of his work in fashion from 1997 to 2005.

Behind the scenes at the Fashion Museum – The Historic Collection

continuing throughout 2011

Fashion Museum, Bath

http://www.fashionmuseum.co.uk/exhibitions/future_displays/historic_fashions.aspx



The Fashion Museum opens up its stores of historic fashion in a new display which opened on 29 January 2011. Visitors can see a series of chronological display installations showcasing historic fashions

from the museum collection, and all arranged like the museum stores. The new display includes fashions for men and women from the late 1700s to the early 1900s.

Dressing the stars

British Costume Design at the Academy Awards

12 July - 29 August 2011

Fashion Museum, Bath

http://www.fashionmuseum.co.uk/exhibitions/future_displays/dressing_the_stars_at_the_asse.aspx

When people think of the Brits at the Oscars they think of the stars or maybe the directors, but there are another breed of Oscar and BAFTA winning Brits who deserve as much recognition – the costume designers. This exhibition aims to bring together many award

winning costumes and the designers who created them. On display are costumes from *The Duchess*, much of which was shot at the Assembly Rooms, *Sense and Sensibility*, *Pirates of the Caribbean*, *Elizabeth*, *The French Lieutenant's Woman*, *Tess* and many more.

The first Brit to win a costume Oscar was Roger Furse for Hamlet in 1948. Since then there have been many nominated and winning British costume designers at the American and British Film Academy Awards, and in the past fifty years the Brits have been sweeping the board in Hollywood.

Not only are costumes themselves on display but also clips from the films and interviews with the designers about the process involved in creating an award winning costume. From the first reading of the script to consultation with actors and directors, the creative process of interpretation is often arduous and fraught, but immensely rewarding. The making of a costume for a particular actor is a complex process and one that will be of interest to many people.

Tommy Nutter- The Rebel on the Row

8 July 2011 - 23 October 2011

The Fashion and Textile Museum, London
<http://www.ftmlondon.org>

When Nutters opened in 1969 on Savile Row, the staid and traditional world of bespoke tailoring entered a new era. Tommy Nutter, with master cutter Edward Sexton, combined up-to-the minute styling with classic techniques to create the brand that set the Row swinging. The shop - financed by Cilla Black, James Vallance White, and Beatles' executive Peter Brown - opened up the experience of bespoke tailoring; catering to rock stars, artists and aristos who wanted to custom fit with the new shapes and details pioneered at Nutters. This exhibition not only explores the Nutter style but will also analyse the contribution of this legendary individual in the marketing and branding of a Savile Row company. A range of suits takes the viewer through the changes that Nutter introduced and will place his work in the social and historical context of the late 60s to the 1990s.

From Catwalk to Cover

18 November 2011 - 26 February 2012

The Fashion and Textile Museum, London
<http://www.ftmlondon.org>

For many people the catwalk show is something exclusive, seemingly created for a few fashionistas that get to sit in the front row with the result a few outfits in magazines that they will never be able to afford. But there is much more to it than that and this new exhibition at the FTM will put the whole process from catwalk to cover under the microscope.

Through a series of candid photographs from top catwalk photographers and with exclusive back stage access covering all the different elements that make up the catwalk shows - Backstage, Front Row, Catwalk and Street Style - the viewer will get an insight into the often chaotic world that makes up the apparently glamorous fashion shows we see on TV and in magazines. Visitors will get a look at some of the more unusual catwalk moments captured by the photographers working at shows: from some of the most well-known in the business including Karl Lagerfeld, Vivienne Westwood, Alexander McQueen and Marc Jacobs.

Yohji Yamamoto

12 March - 10 July 2011

Victoria and Albert Museum, London

<http://www.vam.ac.uk/content/exhibitions/yohji-yamamoto/about/>



This exhibition explores the work of idiosyncratic and ground-breaking designer Yohji Yamamoto. Fabric, he said, 'is everything'. This deep interest in

textiles is at the heart of his approach to design. Yamamoto became internationally renowned in the early eighties for challenging traditional

notions of fashion by designing garments that seemed oversized, unfinished, played with ideas of gender or fabrics not normally used in fashionable attire such as felt or neoprene. Other works revealed Yamamoto's unusual pattern cutting, knowledge of fashion history and sense of humour. His work is characterised by a frequent and skilful use of black, a colour which he describes as 'modest and arrogant at the same time'.

This retrospective, experienced through a series of site-specific installations throughout the V&A and beyond, includes Yamamoto's menswear for the first time. The main exhibition space houses over 60 creations and a multi-media timeline which reveals Yamamoto's wider creative output.

Joyce Ridings, a retrospective

11 May–3 September 2011

Manchester Art Gallery, Gallery of Costume, Manchester

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



Joyce Ridings has designed in the fashion industry since graduating from Manchester Polytechnic in the late 1960s, and with her label, Qui, and her iconic shop, she regularly produces strikingly imaginative collections. This show presents a flavour of her 40 years of creative but eminently wearable designs.

Conferences

Why Leather?

8 September 2011

Hosted by the Archeological Leather Group at the Institute of Archaeology, University College London, UK

Leather has played a fundamental role in the history of humankind. But why did and do people choose to use leather?

For details of the programme:

www.archleather.org.uk

To register contact Jackie Keily:

jkeily@museumoflondon.org.uk

New Research Day

The Association of Dress Historians, invites you to submit a paper for our New Research Day. 5 November 2011 at The Art Workers' Guild, London, UK

Call for Papers: (deadline: 14 August 2011)

Formerly CHODA, The Association of Dress Historians has been established to provide a meeting place for those involved in the professional practice of dress and textile history. This includes, but is not limited to, students, museum curators, designers, journalists, and academics in a number of fields, as well as independent researchers. Our main focus is the organisation of symposia and conferences, so we have decided to launch the Association with a New Research Forum, to take place on 5th November 2011 at the Art Worker's Guild.

The aim of this event, which the organisers hope will become an annual fixture in the calendar, is to create a space for those actively engaged in research into dress and textile history to present new work, and to promote awareness of the diversity and vitality of the field.

The event is deliberately unthemed to allow for a wide variety of research to be presented.

If you would be interested in presenting a paper at this event, please submit an abstract of 300-400 words to Helen Walter (helen.walter@network.rca.ac.uk) by 14th August 2011.

Costume Colloquium III: Past Dress – Future Fashion

8-11 Novembre 2012 Firenze, Italy

Call for Papers:

Costume Colloquium, an international, interdisciplinary and inter-cultural bi-annual symposium concentrating on historical dress, costume for performance and contemporary fashion, announces the Call for Paper for its third edition.

The organizers and advisory committee of Costume Colloquium III: Past Dress – Future Fashion are currently seeking papers on unpublished research, new creations and/or practical experiences, relating to the Topics of Interest below. Proposals from scholars, educators and museum specialists, students, makers and marketers of wearable art, conservators, re-enactors and other clothing enthusiasts worldwide are welcomed.

Topics of Interest:

I. The remaking or recreating dress from the past: yesterday and today

II. Patterns from the past and the fashions of today: which aspects of a certain historic past?

III. The past relived through dress:

- in institutional collections (public and private)
- in a social context (pageantry, parades and historical reenactment)
- in didactic experiences (fashion and design course and schools)

IV. The vintage phenomenon and recycling of styles

V. Conservation, restoration and the presentation of collections: new tendencies and innovative methods

VI. Fashion documents and archives

VII. Dress collecting: goals and accessibility

VIII. Information regarding costumes and dress accessories

Deadline for abstract submission **October 31, 2011**

For further information, procedure and abstract submission instructions visit www.costume-textiles.com

Developments in Dress History

8-10 December 2011, University of Brighton, UK

Call for Papers:

Over the last twenty years, dress history has moved from the margins of academic debate to the centre of interdisciplinary analysis in the arts and humanities. Dress and its meanings are matters of significance for social and cultural historians; the circuits of clothing across the globe are used to explain patterns of globalisation; its exchange between people is essential to understandings of consumer culture; everything we wear is understood as a crucial component identities and rituals. Once denigrated by design reformers, fashionable dress is integrated into histories of design and western clothing is considered alongside traditional textiles within studies of material culture.

Professor Lou Taylor has played a pivotal role in the in the 'establishment' of dress history, to borrow a title phrase from one of her books. A long-standing advocate of the importance dress as an object and of the use of garments as historical evidence, Lou Taylor has extended the curatorial methods of analysis of dress as well as provided a critique of the practices its collection and exhibition in museums. In particular, her scholarship has been devoted to understanding the relationships between dress and gender, clothing and class, fashion and the patterns of colonial trade.

Developments in Dress History reflects upon Lou Taylor's contribution to the discipline of dress history and its current place in academic field of arts and humanities. The conference will explore the meanings of dress in the widest range of cultural and historical contexts and therefore welcomes proposals on the following or other themes:

- Dress History and Design History
- Ethnography and dress
- The material culture of dress
- Dress and museums
- Collecting dress
- Consumption and dress
- Dress and Identity

- Dress as an object of study
- Teaching Dress History

Professor Lou Taylor's commitment to the academic study of dress is evident not only in her published writings but through 40 years of teaching. Beginning her teaching career at Central St Martins College of Art and Design, she spent most of her working life at Brighton, where she has taught designers, curators, critics and historians. We therefore warmly welcome proposals from early career researchers as well as established scholars from the fields of practice, theory and history.

Please send a 200 word abstract to l.purbrick@bton.ac.uk <mailto:l.purbrick@bton.ac.uk> by 1st August 2011.

Symposium Fashion in Translation

2 December 2011, Centre for Fashion Studies, Stockholm University, Sweden

The symposium is hosted by the Centre for Fashion Studies, Stockholm University and is convened by Professor Peter McNeil and Dr Louise Wallenberg. The symposium is open to all.

As new countries enter the EU, and as Asia grows in economic power and cultural ramification, the necessity to understand both 'common' cultural ground and profound social differences become more pressing. Such a scenario is imagined here for the study of fashion, which is increasingly ubiquitous but always culturally relative. This international symposium will be the first to consider the theme of 'translating fashion'. It works with two distinct but inter-related portfolio:

- Fashion and Translation – disciplinary sources; historiographical and linguistic distinctions
- Fashion in Translation – the transformation of fashions within precise cultural settings

For more information on this symposium visit <http://www.fashion.su.se> or <http://www.fashioningtheearlymodern.ac.uk/workshops/workshop-3/>

Veil and Veiling in Europe, 1450-1650: Revisiting

Annual Meeting of Renaissance Society of America

22-24 March 2012, Washington DC, USA.

Call for papers:

From St. Paul's letter to the Corinthians and Tertullian's 'On the Veiling Virgins' to the decrees of the Council of Trent, the veil, and the custom of veiling women's hair, has historically been the premise of discourse regarding gender and religious identity in early and medieval Christian societies. However, the significance and function of the veil became far more complicated in early modern Europe than in previous centuries as early modern European society experienced a crisis of order. Both religious and civic leaders reinforced the need for women to cover their heads and emphasized the veil, including its fabric, style, and colour, as an indicator of women's different social statuses and, most importantly, their personal and familial honour or shame. Because social norms necessitated that every woman own some form of headcovering, the act of veiling, the refusal to don a veil, or even the way that a woman chose to wear the veil could reveal her regional or ethnic identity, political affiliation, or religious confession.

By using multiple disciplines and sources, it is possible for scholars to put forth a variety of questions about early modern veiling practices, including: 1) How did early modern Europeans define, or redefine, the veil? 2) How has the tradition of veiling challenged during the movements of the Reformation and the Counter-Reformation? 3) What were the contemporary religious accounts of veiling women's hair? 4) How did women consider the necessity to veil themselves? 5) Because the custom of veiling could vary from place to place, to what extent could women negotiate their right of expressing themselves under the legislation of local government and religious authority? 6) What were the consumption patterns of headcoverings, in general? Above all, the session aims to question how we can reconsider the female experience vis-à-vis the veil and the practice of veiling in early modern Europe. Therefore, we would like to invite papers that focus on fresh materials, new angles, or special cases regarding the object of the veil and the

custom of veiling. Given that this was a global issue in the early modern world, papers concerning Asia and the Middle East are also welcome and will be presented as contrasting examples.

Please e-mail a short CV and a 150-word draft to both Mary Kovel (University of Arizona) mkovel@email.arizona.edu and Chia-hua Yeh (Queen Mary, University of London) c.h.yeh2011@gmail.com by the 20th of May, 2011.

Announcements

I am looking to recruit a three-year, salaried PhD Researcher in History (Research Assistant grade), to undertake a programme of research leading to a PhD. The successful candidate will work with me on a topic related to my European Research Council funded project 'Spinning in the Era of the Spinning Wheel, 1400-1800'. This five-year research project, which continues until 2015, aims to provide a comprehensive history of hand spinning for English textiles between 1400 and 1800, approaching the subject from a number of different perspectives, including material, technological, economic, legal and cultural.

The successful candidate will contribute to 'Spinning in the Era of the Spinning Wheel, 1400-1800' by developing a related, but discreet area of research under my supervision, leading over the three years to a PhD. The research does not have to focus on spinning, or on England. It must, however, involve the study of some aspect of the making, marketing, or consuming of textiles in the period 1400 to 1800.

The post is advertised as a research job, but it is equivalent to a PhD studentship. The main responsibility of the successful candidate will be to complete a programme of research and writing for the PhD dissertation. After tax, the salary should provide an income roughly equivalent to a typical PhD stipend.

The closing date is **July 22nd 2011**.

Further details are available at the University of Hertfordshire job vacancy website: <http://www.herts.ac.uk/jobs/home.cfm> (follow

'Search for a research vacancy' link in Research roles).

I would be grateful if you could bring this position to the attention of any recent graduates or others who might be interested. Feel free to forward it on. Thanks for your help.

Yours sincerely,
Professor John Styles
Website: www.johnstyles.pwp.blueyonder.co.uk

Review



Pernilla Rasmussen: Skräddaren, sömmerskan och modet. Arbetsmetoder och arbetsdelning i tillverkningen av kvinnlig dräkt 1770–

1830 (The Tailor, the Seamstress and Fashion. Working Methods and Division of Labour in the Manufacture of Female Dress 1770–1830), Nordiska Museets Handlingar 136, Nordiska museets förlag, Stockholm 2010. ISBN 978-91-7108-538-2. In Swedish, with English summary

The book is Pernilla Rasmussen's doctoral thesis. Artefact-based research plays an important role in this publication, complemented by a thorough study of written material. Surviving garments serve as historic sources that provide information that cannot be found in written or pictorial sources. So the author has carefully studied extant women's dresses, mainly in the collections of Textilmuseet Borås, Kulturen Lund, and Nordiska museet Stockholm.

Pernilla Rasmussen describes women's fashion between 1770 and 1830 within Swedish society to provide the historical and social background for her research. She explains in great detail the organisation of tailors' and seamstresses' work in Sweden. In this context the diary of a Swedish

noblewoman living in the country, informs us about her dress habits, where she commissioned her clothes and which items were produced within her household and even by herself.

The years around 1800 were a time of major social and cultural changes, which expressed themselves in the clothing habits but also in the development of dressmaking-technology. By closely examining manufacturing techniques Pernilla Rasmussen has tracked down two parallel strands in Europe that concern the division of labour between tailors and seamstresses. For centuries it had been regarded as the true art of the tailor to cut the cloth to suit his client perfectly and to shape the garments by means of padding, interlinings and boning. In contrast to this the seamstress used simply cut pieces like squares and triangles, brought into three-dimensional shape by gathering and pleating. Her work was also marked by meticulous stitching and sewing techniques that ensured durability of linen items that had to be washed regularly. This strict separation between tailors' and seamstresses' work ended in England and France at the end of the seventeenth century when women were allowed to produce women's outer garments. This came about with the appearance of the mantua, which did not require complicated cutting but draping of lengths of fabric. On the other hand in the German-influenced sphere, which included Sweden, the guild system was very strict throughout the eighteenth and well into the nineteenth centuries. This means that tailors still produced men's and women's outer garments while seamstresses were not allowed to do so (except for simple garments like petticoats etc.). The author provides a survey of publications on the different construction techniques in the first half of the nineteenth century in Sweden and Germany and thus proves her theory that in these countries tailors kept high technical standards in the production of women's dress during the late eighteenth and early nineteenth centuries, while in France and England seamstresses used simpler techniques.

The fascinating fact is that these two different manufacturing traditions of women's dresses can be found in the extant garments, which Pernilla Rasmussen proves so convincingly. She gives a

detailed, very well illustrated description of the development of cutting and sewing techniques in accordance with the fabrics used. The pattern drawings at the end of the book show the development in cutting very clearly. The author states the importance of examining sewing techniques, a part of dress technology that is usually neglected in publications about the history of costume. However it is vital for understanding what was going on in the past. And it is also of great help for dating a garment. Pernilla Rasmussen divides the time span from 1770 to 1830 into four different phases and thus four different steps in the development of cutting and sewing techniques, for which she finds distinctive features. The new techniques and finer stitching around 1800 can be linked to the new, light cotton muslins that were used for women's dresses and that required and enabled finer stitching. Even male tailors in Sweden applied typically "female" seamstresses' techniques like whipping or the drawstring. At the same time there was a change in attitude towards sewing as a profession. The production of women's garments was regarded as a female task. And so gradually also in Sweden and Germany tailors abandoned this field.

The book is a convincing demonstration how object-based research can lead to a deeper understanding of historic dress. This means that this work goes beyond mere documentation of artefacts but leads to new interpretations. It is well worth studying the Swedish text because there is so much useful information and exciting details. Hopefully there will be a wider recognition of this kind of research that adds so to the knowledge in the field of dress history.

April 2011,
Johannes Pietsch

New Books

Johannes Pietsch, Zur Kleidung in Augsburg im späten 18. Jahrhundert, in: Georg Haindl (ed.), Die Kunst zu wohnen. Ein Augsburger Klebealbum des 18. Jahrhunderts, exhibition catalogue, Deutsche Barockgalerie im Schaezlerpalais Augsburg, Deutscher

**Kunstverlag GmbH Berlin München 2010,
pp. 90-111. ISBN 978-3-422-07040-0**

This exhibition catalogue presents the so-called “Augsburg Scrapbook”, which was produced around 1781 to 1786. Adolescents in the late eighteenth century made picture books, in which a variety of cut-outs of people, furniture or dishes were pasted, to show a perfectly organised, middle-class household – a source of inestimable cultural-historical value today. About 200 hundred little figures, the majority of them hand-painted, show the clothes that were actually worn by people from different classes in a German city like Augsburg. The text is in German but the many detailed photographs provide a rich source for the study of dress in this era.

From the Editor

The deadline of the next *Costume news*, 2011:2, will be October 30. This edition will contain information and reports from the meeting in Belgrade.

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.

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