



ICOM Costume News 2012: 1

12 May, 2012

INTERNATIONAL COSTUME COMMITTEE COMITÉ INTERNATIONAL DU COSTUME

Letter from the Chair

Committee members!

I know you will enjoy reading all the notices and information that you'll find in this Newsletter, not least of all the preliminary information on our next meeting, in Brussels. The theme of Lace, fashion and transparency is particularly enticing, in light of this opportunity to see and study some of the world's finest lace! Our coordinators Corinne and Martine have been organizing carefully and thoughtfully, and we can - again - expect a wonderful meeting. As in previous years, the call for papers is going out now, early-bird registration will be in the month of June, and the final program will be available in July.

The Costume Committee is busy with the kick-off of the "Clothes Tell Stories" project, with the first working meeting, for 14 participants, taking place in London in June. Some very exciting topics have already been suggested for this on-line presentation of how we work with costume in museum collections. If you are interested in participating, please contact the Chair to be kept updated on our progress. We

welcom contributions of short articles, exhibition ideas and reports, or anything else that you consider important enough to be documented - there will be room for a lot of information not found before in one place! The on-line format makes the dissemination of this information easy, free and readily adapted or expanded. We will be presenting a progress report in Brussels and hope to have the finished catalogue of ideas ready for the Triennial meeting in Rio in August 2013.

And speaking of Rio, a sub-committee is also working hard to ensure an excellent program for our meeting there next year. We are in contact with quite a range of costume activities, as Rio excels in areas we haven't investigated before: museums and sustainable fashion, dress-related social help projects, and jewelry and fashion design.

I wish you all a lovely spring (or fall, if that is your hemisphere!) and look forward to seeing as many as possible in Brussels in October!

Katia Johansen, Chair
May, 2012



Next annual meeting:
50th ANNIVERSARY ICOM COSTUME COMMITTEE MEETING
Brussels, Belgium
21th October - 27th October 2012

Theme: Lace, fashion and transparency

Host: Lace and Costume Museum of the City of Brussels
Musée du Costume et de la Dentelle de Bruxelles, Rue de la Violette 4-12, Bruxelles

Dear ICOM members, colleagues and friends,

The annual meeting of the ICOM Costume Committee will take place in Brussels from Sunday 21st October to Saturday 27th October 2012. It is hosted by the Lace and Costume Museum of the City of Brussels and the theme is *Lace, fashion and transparency*.

If you are interested in volunteering for an outreach program, the Committee is hosting a Student / Teacher Saturday on 20th October. Its theme is *Getting children into historic costume*. This day of lectures and workshops for teachers and students is organised in collaboration with FARO (Flemish interface centre for cultural heritage).

From Monday to Friday our lectures and poster presentations will take place in the *Bourse*, the prestigious former stock exchange building near the Grand-Place. We will also visit other museums and institutions with costume collections, and workshops of young fashion designers, not only in Brussels but also in Antwerp. The one-day post-conference tour will take us to Calais to visit the *Cité internationale de la Dentelle et de la Mode* and to Roubaix (*La Piscine* and the *Manufacture des Flandres*).

In close collaboration with our enthusiastic colleagues and friends in Brussels and Antwerp, we are preparing an interesting week and your collaboration, in the form of your presence, papers or posters inspired by this year's theme, will make it a fascinating meeting.

This is the schedule for the planned activities:

- Early May: call for papers and poster presentations, information on Student/Teacher Saturday, registration fees, hotels
- May - June: registration
- August: final program

We are looking forward to welcome you in Brussels!

Best regards,

Corinne ter Assatouroff / Martine Vrebos, Coordinators

Tel. + 32.2.279.43.50; Fax. + 32.2.279.43.62

icom.costume@brucity.be corinne.terassatouroff@brucity.be martine.vrebos@brucity.be



50^e anniversaire du Comité ICOM Costume
Bruxelles, Belgique
21 – 27 Octobre 2012

Thème: *Dentelle, mode et transparence*

Organisation: Musée du Costume et de la Dentelle de la Ville de Bruxelles
Rue de la Violette 4-12, 1000, Bruxelles

Chers membres ICOM, chers collègues et amis,

Le 43^e congrès annuel du Comité Costume de l'ICOM aura lieu à Bruxelles du dimanche 21 au samedi 27 octobre 2012. Il est organisé par le Musée du Costume et de la Dentelle de la Ville de Bruxelles sur le thème : *Dentelle, mode et transparence*.

Le samedi 20 octobre aura lieu une journée pédagogique d'étude et d'ateliers sur le thème "Comment sensibiliser les enfants au costume historique", spécialement destinée aux enseignants et étudiants. Si vous avez des compétences particulières dans ce domaine et que vous êtes volontaires pour participer à cette journée, le Comité attend votre inscription. Cette journée est organisée en collaboration avec FARO (interface flamand pour le patrimoine culturel).

Les conférences et présentations auront lieu du lundi au vendredi à la Bourse, prestigieux bâtiment qui abritait jadis la Bourse de commerce de Bruxelles situé à un jet de pierre de la Grand-Place. Nous visiterons d'autres institutions et musées abritant des collections de costumes, des ateliers de jeunes stylistes, à Bruxelles et à Anvers. La post conférence d'une journée nous emmènera à Calais où nous visiterons la *Cité internationale de la Dentelle et de la Mode* et à Roubaix (La Piscine et la Manufacture des Flandres).

En étroite collaboration avec nos collègues enthousiastes et nos amis de Bruxelles et d'Anvers, nous préparons une semaine intéressante et votre participation par votre présence, vos communications ou vos posters inspirés par le thème proposé cette année, en fera un meeting passionnant.

Planning des activités:

- Début mai: appel à communications et à présentation de posters, informations concernant le samedi « Professeurs/étudiants », les tarifs d'inscription et les hôtels proches du lieu de conférence
- Juin: programme définitif, inscriptions

Dans l'attente de vous accueillir à Bruxelles,
Cordialement,

Corinne ter Assatouroff / Martine Vrebos, coordinatrices

Tel. + 32.2.279.43.50; Fax. + 32.2.279.43.62 icom.costume@brucity.be



ICOM COSTUME COMMITTEE ANNUAL MEETING
Lace and Costume Museum, Brussels, Belgium
21st October - 27th October 2012

Dear colleagues,

We would like to invite you for the 50th anniversary ICOM Costume Committee annual meeting, that will take place in Brussels this autumn. The theme of the meeting is *Lace, fashion and transparency*.

As we are entering the final stage of the preparations, you hereby find the information necessary for registering and submitting papers or poster presentations.

1. Registration: form, fees and how to pay
2. Papers and poster: instructions
3. Papers and posters: submitting form
4. Guidelines for the publishing of a paper in the Proceedings
5. Accommodation: information
6. Program
7. Program accompanying persons
8. Program post-conference visit to Calais
9. Student / Teacher Saturday

If you have questions or need more information, please contact us.

We are looking forward to welcome you in Brussels.

Best regards,

Corinne ter Assatouroff
Martine Vrebos
Coordinators.

Tel. + 32.2.279.43.50

Fax. + 32.2.279.43.62

E-mail:

icom.costume@brucity.be

corinne.terassatouroff@brucity.be

martine.vrebos@brucity.be

You can also find this information and more on www.brusselsicomcostume2012.be



CONFERENCE ANNUELLE DU 50^e ANNIVERSAIRE DU COMITE ICOM COSTUME

Musée du Costume et de la dentelle de la Ville de Bruxelles, Bruxelles,
Belgique
21 - 27 Octobre 2012

Chers collègues,

Par la présente, nous vous invitons au congrès annuel du Comité ICOM Costume qui se déroulera à Bruxelles l'automne prochain sur le thème *Dentelle, mode et transparence*.

Comme nous finalisons les préparatifs, nous vous prions de trouver ci-joint toutes les informations nécessaires concernant l'inscription et les présentations de communications et /ou posters.

1. Inscription : formulaire, tarifs et mode de paiement
2. Communications et posters : instructions
3. Communications et posters: formulaire de présentation
4. Instructions pour la publication
5. Informations concernant le logement
6. Programme
7. Programme destiné aux personnes accompagnantes
8. Programme de la visite post-conférence à Calais
9. Samedi "Professeurs/étudiants"

N'hésitez pas à nous contacter pour de plus amples informations.

Dans l'attente de vous accueillir à Bruxelles,
Cordialement,

Corinne ter Assatouroff
Martine Vrebos
Coordinatrices.

Tel. + 32.2.279.43.50

Fax. + 32.2.279.43.62

E-mail:

icom.costume@brucity.be

corinne.terassatouroff@brucity.be

martine.vrebos@brucity.be

Tous ces renseignements et d'autres informations utiles sur le site :
www.Brusselsicomcostume2012.be



ICOM COSTUME COMMITTEE ANNUAL MEETING
Lace and Costume Museum, Brussels, Belgium, October 22nd – 26th 2012
Musée du Costume et de la Dentelle, Bruxelles, Belgique, du 22 au 26 octobre 2012

Registration Form / *Formulaire d'inscription*

General information / *Informations générales*

Last name

Nom

First name

Prénom

Address

Adresse

Telephone

E-mail

ICOM membership number

Numéro de membre ICOM

Last name and first name of the
accompanying person

Nom et prénom de la personne accompagnante

Arrival in Brussels

/ / 2012

Date d'arrivée à Bruxelles

During the congress, I must follow a
special diet

vegetarian / *végétarien*

*Durant le congrès, je dois suivre un régime
alimentaire particulier*

October 21st, I subscribe to the Brussels 1900 – Art Nouveau Tour by bus
(10,00 to 16,00 EUR depending on the number of participants) 2pm to 5 pm

*Le 21 octobre, je m'inscris au tour Bruxelles 1900 – Art Nouveau en car (10,00 à
16,00 EUR selon le nombre de participants) de 14 à 17 heures*

1 person / *personne*

2 persons/ *personnes*

October 24th I choose only one visit

Le 24 octobre, je choisis une visite

- Visit 1: Fashion walk (the Antwerp fashion designers) / *promenade dans le quartier de la mode d'Anvers*
 - Visit 2: Workshop Conservation and Restauration department Royal academy of Fine Arts Antwerp / *Atelier de conservation et de restauration de l'Académie des Beaux-Arts d'Anvers*
-

October 26th I choose only one visit

Le 26 octobre, je choisis une visite

- Visit 1: Walking tour in the Brussels fashion district / *promenade dans le quartier de la mode de Bruxelles*
 - Visit 2: workshop of Isabelle de Borchgrave, famous creator of historical costumes made of paper / *L'atelier d' Isabelle de Borchgrave, célèbre pour ses reconstitutions de costumes historiques en papier*
-

I subscribe to the Farewell dinner on Friday October 26

Je m'inscris pour le Farewell dinner le vendredi 26 octobre

- 1 person / *personne*
- 2 persons/ *personnes*

- yes / *oui*
- no / *non*

I subscribe to the post-conference tour : visit of the Cité internationale de la Dentelle et de la Mode in Calais on Octobre 27th (+ 25,00 EUR)

Je m'inscris à la visite de la Cité internationale de la Dentelle et de la Mode à Calais le samedi 27 octobre (post conférence)(+ 25,00 EUR)

- 1 person / *personne*
- 2 persons/ *personnes*

- yes / *oui*
- no / *non*

I am accompanied by a person during the meeting

Je serai accompagné(e) d'une personne durant le congrès

- yes / *oui*
- no / *non*

Registration fees / Frais d'inscription

For members of Icom Costume Committee: 320,00 EUR

Pour les membres de l'Icom Costume Committee :

For non members of Icom Costume Committee: 340,00 EUR

Pour les non- membres de l'Icom Costume Committee :

For members of Icom Costume Committee: 360,00 EUR

Pour les membres de l'Icom Costume Committee :

If application is registered after the 1st of July 2012

Si l'inscription est enregistrée après le 01 juillet 2012

For accompanying persons: 190,00 EUR

Pour les personnes accompagnantes :

Extras

Brussels 1900 – Art Nouveau Tour, 10,00 to/à 16,00 EUR
depending on the number of participants (to be payed during the evening reception October 21) The Art Nouveau tour is a guided tour by bus (3 hours), with an English speaking guide which will take us to through several districts of Brussels.

We will not only see beautiful Art Nouveau facades but also visit two buildings with original Art Nouveau interiors

Bruxelles 1900 Tour – Art Nouveau selon le nombre de participants (à payer le soir du 21 octobre)

Tour guidé en bus (3 heures) à travers différents quartiers de Bruxelles. Nous verrons les belles façades Art Nouveau et visiterons deux intérieurs:

More information / *Pour plus d'informations :* www.arau.org/

One day post-conference tour to Calais (Cité internationale de la dentelle 25,00 EUR

et de la mode) and Roubaix (la Piscine and Manufacture des Flandres)
Tour post-conférence d'un jour à Calais (Cité internationale de la dentelle et de la mode) et à Roubaix (la Piscine et Manufacture des Flandres)

Payment methods / Modalités de paiement

- by bank transfer in Euros on the following bank account:

- par virement bancaire en Euros sur le compte suivant :

Asbl Bruxelles-Musées-Expositions

IBAN BE83 0688 9494 9915

BIC GKCCBEBB

Communication: your name/ *votre nom*

- on location on the 21st October 2012 during the reception at the Brussels City Hall

- sur place le 21 octobre 2012 durant la réception à l'Hôtel de Ville de Bruxelles

Please send your registration form per e-mail or per fax before the 14th September 2012

Merci de bien vouloir envoyer votre formulaire par e-mail ou par fax au plus tard le 14 septembre 2012

☎ 32 2 279 43 62

✉ icom.costume@brucity.be

ICOM COSTUME COMMITTEE ANNUAL MEETING
Lace and Costume Museum, Brussels, Belgium, October 22nd – 26th 2012
*Musée du Costume et de la Dentelle, Bruxelles, Belgique,
du 22 au 26 octobre 2012*

Instructions for papers and posters

The theme of this year's meeting is *Lace, fashion and transparency*.

In the past lace was an expensive accessory to women's and men's costume. Although the top quality hand made kind is a thing of the past, fashion designers rediscover the possibilities of lace quite regularly. One of its attractive properties is transparency. But transparency in a costume, or an accessory, can also be obtained by other means or fabrics. And what about the purely decoratif, and thus more dignified, tromp l'oeil type?

Papers

- The duration of the presentation of your paper (5 / 10 / 15 minutes) must be indicated on the form. Please try not to exceed the chosen duration, as the schedule for the presentations is very tight.

- Try to avoid theoretical lectures and use a sufficient number of illustrations. This will help our international audience to follow your exposition.

- The abstract with the title, your name and the contents of your paper should be 200 words long. The abstracts will be distributed to the participants of the meeting and the interpreters.

- The abstracts must be submitted in doc. or docx. format (program Microsoft Word) in English or French. Please use the Arial font, font size 12pt, with line spacing 1.5 lines and 3 cm margins. Please e-mail them to icom.costume@brucity.be.

- If you are giving a presentation, please submit in advance the Powerpoint presentation with the illustrations, by September 30 by USB, CD, DVD, www.wetransfer.com. The authors have the obligation to use copyright-free images.

- Please bring a memory stick with the Power point presentation to the meeting, as a back up.

- All the files should be titled in the following way: last name of the author_first name of the author.

Posters

- The posters should be mounted on an A0 paper sheet.

- Use a short title that covers the contents, subtitles and illustrations. Keep your sentences short and simple. Include the contact data of the author(s).

- The smallest characters should be readable at a distance of 1,50 m.

- The text of the posters should be in English or French.

- Each illustration should bear an appropriate legend, including the name of its author or the source it was taken from. The authors have the obligation to use copyright free images.

- The abstract of your poster with the title, the name of the author(s) and the contents should be 100 -200 words long.

- The abstracts must be submitted in doc. or docx. format (program Microsoft Word) in English or French. Please use the Arial font, font size 12pt, with line spacing 1.5 lines and 3 cm margins. Please e-mail them to icom.costume@brucity.be.

- All the files should be titled in the following way: last name of the author_first name of the author.

- Bring a few A4 or A3 hands out to the meeting.

The deadline for sending the abstracts is July 1.

**CONFERENCE ANNUELLE DU 50^e ANNIVERSAIRE DU
COMITE ICOM COSTUME
Musée du Costume et de la dentelle de la Ville de Bruxelles, Bruxelles,
Belgique, 21 - 27 Octobre 2012**

Instructions pour les articles et les posters

Le thème de la Conférence de cette année est *Dentelle, mode et transparence*.

Jadis, la dentelle était un accessoire très coûteux du costume aussi bien masculin que féminin. Bien que la dentelle faite à la main de haute qualité appartienne au passé, les stylistes actuels redécouvrent régulièrement les possibilités qu'offre la dentelle dans le domaine de la mode. Une de ses caractéristiques les plus attractives est certes la transparence. Mais la transparence, en matière de costume ou d'accessoire peut être créée par d'autres moyens, d'autres matières. Et de là envisager le trompe l'œil purement décoratif, il n'y a qu'un pas...

Articles

- Veuillez indiquer la durée de votre communication (5 / 10 ,15 minutes) sur le formulaire. Veuillez à ne pas dépasser ce laps de temps, l'horaire étant très serré.
- Essayez d'éviter les communications trop théoriques et utilisez un nombre suffisant d'illustrations afin d'aider nos auditeurs internationaux à suivre votre exposé.
- Le résumé comportant le titre de l'article, votre nom et le contenu devrait compter de 100 à 200 mots (5 à 10 minutes) ou de 300 à 500 mots (15 à 20 minutes). Les résumés seront distribués aux participants et aux interprètes.
- Les résumés seront présentés au format doc ou docx (programme Microsoft Word) en anglais ou en français. La police de caractère souhaitée est l'Arial 12 pt, avec espacement de 1,5 et marges de 3 cm.. A envoyer par E-mail à icom.costume@brucity.be .
- Si vous présentez une communication, veuillez transmettre votre Powerpoint contenant les illustrations via www.wetransfer.com (service gratuit pour l'envoi de dossiers importants), sinon sur CD ou DVD avant le 30 septembre.
- Les auteurs doivent fournir toutes les illustrations libres de droits.
- Veuillez vous munir d'une clé USB contenant votre Powerpoint pour plus de sécurité lors de votre communication.
- Tous les documents devront porter votre nom de famille suivi de votre prénom.

Posters

- Les posters seront présentés sur un A0
- Choisissez un titre court qui recouvre le contenu, des sous-titres et des illustrations. Utilisez des phrases courtes et simples. Mentionnez les coordonnées de l'auteur.
- Les petits caractères doivent être lisibles à une distance d'1,50 m.
- Les textes doivent être en français ou en anglais.
- Chaque illustration sera assortie d'une légende mentionnant le nom de l'auteur ou la source dont elle provient (copyright). Les auteurs doivent fournir toutes les illustrations libres de droits.
- Le résumé de votre poster avec le titre, le nom de l'auteur et son contenu ne doivent pas dépasser 100 à 200 mots.
- Les résumés seront présentés au format doc ou docx (programme Microsoft Word) en anglais ou en français. La police de caractère souhaitée est l'Arial 12 pt, avec espacement de 1,5 et marges de 3 cm.. A envoyer par E-mail à icom.costume@brucity.be .
- Tous les documents devront porter votre nom de famille suivi de votre prénom.
- Apportez des copies au format A3 ou A4 lors de la Conférence
- Nous devrions être en possession de votre poster au plus tard le dimanche 21 octobre

Date limite pour l'envoi des résumés : 1 juillet



ICOM COSTUME COMMITTEE ANNUAL MEETING
Lace and Costume Museum, Brussels, Belgium, October 22nd – 26th 2012
*Musée du Costume et de la Dentelle, Bruxelles, Belgique,
du 22 au 26 octobre 2012*

Form for submitting papers and posters
Formulaire d'inscription pour communications et posters

Please fill out this form and send it to : icom.costume@brucity.be or fax to 00.32.2.279.43.62

Lace,fashion and transparency / <i>Dentelle, mode et transparence</i>
<input type="checkbox"/> PAPER/ <i>COMMUNICATION</i> <input type="checkbox"/> POSTER PRESENTATION / <i>PRESENTATION POSTER</i> (Mark one field / <i>un seul choix</i>)
Title of paper of poster presentation / <i>Titre de la communication ou du poster</i>
duration of presentation / <i>durée estimée</i> : <input type="checkbox"/> 5 - <input type="checkbox"/> 10 - <input type="checkbox"/> 15 minutes
Technical support / <i>Support technique</i>: <input type="checkbox"/> Powerpoint <input type="checkbox"/> English /-<input type="checkbox"/> <i>Français</i> <input type="checkbox"/> Other (explain) / <i>Autre (expliquer)</i>

Last name and first name / *Nom de famille, prénom*

Organization / *organisation*

Contact data / *coordonnées*:

Abstract

ICOM COSTUME COMMITTEE ANNUAL MEETING
Lace and Costume Museum, Brussels, Belgium, October 22nd – 26th 2012
Musée du Costume et de la Dentelle, Bruxelles, Belgique,
du 22 au 26 octobre 2012

Guidelines for the publishing of a paper in the Proceedings

The paper must be submitted exclusively in doc or docx (program Microsoft Word). Text font should be Times New Roman, font size 12 pt., with line spacing of 1,5 lines and 3 cm margins. Font size for text in footnotes is 10 pt. Literature and sources in the footnotes are to be cited according to the Chicago Citation Style. For more detailed directions, visit the website http://www.chicagomanualofstyle.org/tools_citationguide.html

The papers published in the Proceedings should have the following characteristics:

- The maximum length of a paper is 8-10 pages.
- The maximum number of black-and-white and/or colour illustrations included is five.

The paper should include:

- A short, informative presentation of your paper. This abstract should be 100-250 words long. For very short papers (less than one page) this is not necessary????
- Key words: terms that are essential for the contents and that are used for indexing articles in the biographic databases. The number of key words should not exceed ten.
- A list of literature / bibliography. It is listed exclusively in a separate chapter of the article, in the form of a list of references. These references should be listed consistently according to the Chicago Citation Style..
- A list of the illustrations on a separate page.

The illustrations

The illustrations should be submitted in electronic format, sent by *We transfer*, in TIFF, in a resolution of 300 dpi. Each illustration should bear an appropriate legend, including the name of its author or the source it was taken from. If there is a justified need to reproduce an illustration in a certain size, the author must indicate it while submitting the material for the proceedings. The authors have the obligation to use copyright free images. It is also required to state the order of the pictures in the text, starting with N° 1.

The publishing of the Proceedings is planned for 2013.

Directives pour la publication d'un article dans les Actes

L'article doit être présenté exclusivement en doc ou docx (programme Microsoft Word). Police de caractère Times New Roman 12 pt., espacement d' 1,5 et marges de 3 cm. Les notes de bas de page : 10 pt. Bibliographie et sources dans les notes de bas de page présentées selon le *Chicago Manual of Style* . Pour de plus amples informations, consulter le site http://www.chicagomanualofstyle.org/tools_citationguide.html.

Les articles publiés dans les Actes devront présenter les caractéristiques suivantes :

- Longueur maximale : 8 à 10 pages
- Nombre maximum d'illustrations en noir et blanc et/ou en couleurs : 5

L'article devrait comprendre :

Une brève présentation d'information de l'article sous forme d'un résumé ne dépassant pas 100 à 150 mots. Ceci n'est pas nécessaire pour les articles de moins d'une page. ???

Les mots-clés relatifs au contenu qui seront repris dans l'index bibliographique des articles. Leur nombre ne devrait pas dépasser 10 mots.

La bibliographie sera présentée séparément selon le *Chicago Manual of Style*. Une liste des illustrations sur une page séparée.

Les illustrations

Les illustrations seront fournies au format électronique TIFF, 300 dpi via www.wetransfer.com (service gratuit pour l'envoi de dossiers importants) sinon sur CD ou DVD.

Chacune sera assortie d'une légende mentionnant le nom de l'auteur ou la source dont elle provient.

L'auteur doit fournir toutes les illustrations libres de droits. Il lui est aussi demandé d'établir l'ordre des illustrations dans le texte, en commençant par le n° 1.

Tous les documents devront porter le nom de l'auteur suivi du prénom.

La publication des actes est prévue en 2013.

ICOM COSTUME COMMITTEE ANNUAL MEETING
Lace and Costume Museum, Brussels, Belgium, October 22nd – 26th 2012
Musée du Costume et de la Dentelle, Bruxelles, Belgique,
du 22 au 26 octobre 2012

Hotels

All the hotels we suggest are situated in the centre of Brussels, near the Central Station (Gare Centrale) and the Grand-Place or the Bourse where we have our meeting.

The Airport Express can take you from Brussels Airport to the Central Station in 20 min. There is a train every 20 minutes (5,40 EUR).

All the rooms are the standard type and a breakfast is always included.

Tous les hôtels proposés sont situés au cœur de Bruxelles, entre la Gare Centrale (gare souterraine), et la Grand Place ou près de la Bourse, lieu de notre meeting.

Un train relie trois fois par heure l'aéroport de Bruxelles-National à la gare centrale en 20min. (5,40 EUR.)

Pour votre information, toutes les chambres sont de type standard. Les prix incluent toujours le petit-déjeuner

La Madeleine**

Address/ Adresse

Rue de la Montagne 20-22
1000 Brussels

Phone/tél. : +32 2 513 29 73

Contact person/ Personne de contact :

Nicolas Varitis

E-mail :

dishfree9@yahoo.fr

Website/ site web :

<http://www.hotel-la-madeleine.be>

Special rates/*Tarif préférentiel*: Week/Semaine

Single : 98 EUR
Double : 102 EUR

Weekend

Single : 80 EUR
Double : 85 EUR

These special rates are valid until the 7th September 2012 and only if you mention 'Brussels Icom Colloquium 10 2012' when making the reservation at the here above mentioned e-mail address. After this date the price will depend of the number of rooms still available

Small and quiet hotel situated near the 'Marché aux herbes' exit of the Central Station.

Pour bénéficier de ces tarifs préférentiels jusqu'au 7 septembre 2012, vous devez envoyer votre réservation au nom et à l'adresse mail ci-dessus en indiquant en communication : « Brussels Icom Colloquium 10 2012 »

Petit hôtel calme situé à la sortie « Marché aux herbes » de la gare centrale.

Hotel Arlequin***

Address/*Adresse* : rue de la Fourche 17-19
1000 Brussels

Phone/*tél.* : +32 2 522 33 22

Contact person/*Personne de contact* : Christelle De Winne

E-mail : christelle.dewinne@florishotels.com

Website/*site web* : <http://www.florishotels.com/belgium-hotels/brussels-hotels/floris-arlequin-grandplace-hotel-brussels>

Special rates/*Tarif préférentiel*: Week/Semaine

Single : 115 EUR
Double : 125 EUR

Weekend

Single : 70 EUR
Double : 80 EUR

These special rates are valid until the 20th September 2012 and only if you mention 'Brussels Icom Colloquium 10 2012' when making the reservation at the here above mentioned e-mail address. After this date the price will depend of the number of rooms still available.

The entrance of this hotel is situated in a little gallery next to the picture-theatre Actor's Studio, between the rue des Bouchers and the rue de la Fourche. The breakfast room on the 5th floor has a marvelous view of the roof tops near the Grand-Place.

Pour bénéficier de ces tarifs préférentiels jusqu'au 20 septembre 2012, vous devez envoyer votre réservation au nom et à l'adresse mail ci-dessus en indiquant en communication : « Brussels Icom Colloquium 10 2012 », passé ce délai le prix s'établira en fonction de la disponibilité.

L'entrée de l'hôtel se situe dans une petite galerie à côté du cinéma Actor's Studio, entre la rue des Bouchers et la rue de la Fourche. La salle à déjeuner située au 5^e étage offre une vue imprenable sur la Grand Place et les toits de Bruxelles.

3 stars hotels . These hotels are the property of the same family and each one has its own style, but the prices are the same in all three of them.

Petite chaîne familiale, chacun des trois hôtels ayant son caractère et proposant les mêmes tarifs :

Address/ Adresse : **Alma Grand Place Hotel*****
rue des Eperonniers 42-44
1000 Brussels

Phone/tél. : +32 2 502 28 28 '

Contact person/Personne de contact : Olivier Dubois

E-mail : od@3sh.be

Website/site web : www.almahotel.be

This recently redecorated hotel is housed in an Art Deco building that used to be a school and is situated in a small street near the Grand-Place.

Hôtel récemment aménagé dans une ancienne école de style « Art déco » situé dans une petite rue proche de la Grand Place.

Address/ Adresse : **Hotel Aris*****
rue du Marché aux Herbes 78-80
1000 Brussels

Phone/tél. : +32 2 514 43 00

Contact person/Personne de contact : Olivier Dubois

E-mail : od@3sh.be

Website/site web : www.arishotel.be

Classic hotel on the corner of a pedestrian commercial street, near the Central Station and the Grand-Place.

Hôtel de type classique au coin d'une rue commerçante piétonnière à deux pas de la Gare centrale et de la Grand Place.

Address/ Adresse : **Hotel Astrid*****
Place du Samedi 11
1000 Brussels

Phone/tél. : +32 2 219 31 19

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Contact person/*Personne de contact* : Olivier Dubois

E-mail : od@3sh.be

Website/*site web* : www.astridhotel.be

Hotel situated in the quartier Sainte-Catherine (old fish market), with its typical seafood restaurants.

Hôtel situé dans le quartier Sainte-Catherine, typique pour ses nombreux restaurants à poissons.

Special rates/*Tarif préférentiel* : Week/Semaine

Single : 116 EUR
Double : 140 EUR

Weekend

Single : 75 EUR
Double : 96 EUR

These special rates are valid until the 5th September 2012 and only if you mention 'Brussels Icom Colloquium 10 2012' when making the reservation at the here above mentioned e-mail address. After this date the price will depend of the number of rooms still available

Pour bénéficier de ces tarifs préférentiels jusqu'au 5 septembre 2012, vous devez envoyer votre réservation au nom et à l'adresse ci-dessus en indiquant en communication : « Brussels Icom Colloquium 10 2012 », passé ce délai le prix s'établira en fonction de la disponibilité.

Hotel Welcome***

Address/*Adresse* : Quai aux Bois à brûler (place Sainte-Catherine)
1000 Brussels

Phone/*tél.* : +32 2 219 95 46

Contact person/*Personne de contact* : Marc

E-mail : info@hotelwelcome.com

Website/*site web* : <http://www.hotelwelcome.com/fr/contact.html>

Special rates/*Tarif préférentiel* : Week/Semaine and week-end one price /Tarif unique
135 EUR

These special rates are valid until the 15th September 2012 and only if you mention 'Brussels Icom Colloquium 10 2012' when making the reservation at the here above mentioned e-mail address. After this date the price will depend of the number of rooms still available.

A small, 'exotic' hotel situated in the quartier Sainte-Catherine (old fish market) with its typical sea food restaurants. Every room is different and decorated with objects the owners brought with them from their travels to far away countries.

Pour bénéficier de ces tarifs préférentiels jusqu'au 15 septembre 2012, vous devez envoyer votre réservation au nom et à l'adresse mail ci-dessus en indiquant en communication : « Brussels Icom Colloquium 10 2012 », passé ce délai le prix s'établira en fonction de la disponibilité.

Petit hôtel « exotique » situé dans le quartier Sainte-Catherine, typique pour ses restaurants à poissons. Chaque chambre est différente et porte le nom d'un pays lointain dont les propriétaires ont ramené des éléments de décoration qui leur donnent leur cachet.

Hotel Café Pacific***

Address/ Adresse : rue Antoine Dansaert 57
1000 Brussels

Phone/tél. : +32 2 213 00 80

Contact person/ Personne de contact : Chloé Lemaire

E-mail : info@hotelcafePacific.com

Website/ site web : www.hotelcafePacific.com

Special rates/ Tarif préférentiel Week/ Semaine and week-end one price / tarif unique
129 EUR

These special rates are valid until the 15th September 2012 and only if you mention 'Brussels Icom Colloquium 10 2012' when making the reservation at the here above mentioned e-mail address. After this date the price will depend of the number of rooms still available

Very nicely situated in the fashion district, this small 'design' hotel had its rooms decorated (and each one in a different way) by stylist Mia Zia. The breakfast room is in fact an old café with a genuine (and protected) Art Deco interior.

Pour bénéficier de ces tarifs préférentiels jusqu'au 15 septembre 2012, vous devez envoyer votre réservation au nom et à l'adresse mail ci-dessus en indiquant en communication : « Brussels Icom Colloquium 10 2012 », passé ce délai le prix s'établira en fonction de la disponibilité.

Idéalement situé dans le quartier de la mode, petit hôtel « design » dont les chambres, toutes différentes, ont été aménagées par la styliste Mia Zia. Le petit-déjeuner est servi dans l'ancienne salle de café dont le mobilier « Art Déco » est classé.

Hotel Atlas***

Address/ Adresse : rue du Vieux Marché aux Grains
1000 Brussels

Phone/tél. : +32 2 502 60 06

Contact person/ Personne de contact : Yannic Delizée

E-mail : christelle.dewinne@florishotels.com

Website/ site web : <http://www.atlas.be>

Special rates/ Tarif préférentiel : Week/ Semaine

Single : 118 EUR
Double : 136 EUR

Weekend

Single : 79 EUR
Double : 90 EUR

These special rates are valid until the 20th September 2012 and only if you mention 'Brussels Icom Colloquium 10 2012' when making the reservation at the here above mentioned e-mail address. After this date the price will depend of the number of rooms still available

Situated in the fashion district, this recently renovated hotel is concealed behind a lovely 18th century facade. One of the walls in the breakfast room is a part of the first city wall (13th century).

Pour bénéficier de ces tarifs préférentiels jusqu'au 20 septembre 2012, vous devez envoyer votre réservation au nom et à l'adresse ci-dessus en indiquant en communication : « Brussels Icom Colloquium 10 2012 », passé ce délai le prix s'établira en fonction de la disponibilité.

Idéalement situé dans le quartier bruxellois de la mode, cet hôtel récemment rénové est aménagé derrière d'anciennes façades du XVIII^e siècle. La salle du petit-déjeuner est remarquable par les vestiges de l'enceinte du XIII^e siècle qui en constituent un des côtés.

Youth Hostel/Auberge de jeunesse - B&B Brussels
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Sleepwell

Early September this Youth Hostel will re-open its doors. Although is situated not far from one of the main commercial street of Brussels (Rue Neuve) and near an important shopping mall (City II), its redecorated single and doubles rooms are situated around a restful courtyard in a quiet backstreet at a 15 minutes walk from the centre. For information about the price of the rooms and reservations, please send an e-mail to info@sleepwell.be.

Début septembre, cette auberge de jeunesse ouvrira à nouveau ses portes après une longue cure de jouvence. Des chambres classiques simples ou doubles sont situées du côté de la cour intérieure où vous pouvez vous reposer en toute sérénité. Pour toute réservation et information sur les prix, nous vous invitons à envoyer un mail à la réception : info@sleepwell.be

Address/adresse : Rue du Damier 23
1000 Brussels

Phone/tél. : Tél. : +32 2 218 50 50

Website/site web : www.sleepwell.be

BnB in Brussels

Contact person/Personne de contact : Monica

E-mail : info@bnb-brussels.be

Phone/tél. : +32 2 513 29 73

Places/situation : B&B Galeries

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Les Galeries des Princes

B&B Fish Market
Rue du Grand Hospice

B&B Sainte-Catherine
Rue Rempart des Moines

B&B Martyrs
Place des Martyrs

B&B Marché aux grains
Rue du Vieux Marché aux grains

B&B La Terrasse
Rue de Flandre

B&B Coudenberg
Coudenberg

B&B Loft
Rue du Chantier

B&B Sablon
Rue de Ruysbroeck

Each one of these B&B's is situated near the Grand-Place (max. 600 m) and they all have their own website.

Special rates

For a 10 % reduction on the price, mention 'IcomCol102012' when making your reservation.

The indicated price is for one night and one person. For the double rooms, you will have to pay for two persons even if you are not accompanied by someone else.

En partant de la Grand Place, les B&B sont localisés sur une distance de maximum 600 m. Ils ont chacun leur propre site internet.

Tarifs préférentiels

Pour bénéficier d'une remise de 10% sur l'acompte, vous indiquez en communication, au moment de votre réservation, le code avantage : « IcomCol102012 ».

Pour votre information, le tarif appliqué s'entend par personne et par nuit que vous soyez seul ou à deux, certaines chambres devant obligatoirement être louées pour deux personnes.

Planning on staying a little longer ? Visit these websites/ *Si vous désirez prolonger votre séjour, consultez ces sites :*

www.toerismevlaanderen.be

www.wallonie.tourisme.be

Program
ICOM Costume Committee Annual Meeting
October 21 – 26 2012, Brussels, Belgium

Host: Musée du Costume et de la Dentelle – Lace and Costume Museum

Coordinators: Corinne ter Assatouroff and Martine Vrebos

Theme: Fashion, Lace & Transparency

Location of the lectures: Palais de la Bourse, rue du Midi (back entrance)

Sunday October 21

- 14 – 17** Brussels 1900 – Art Nouveau Tour by bus by ARAU (meeting point Hotel Metropole Place De Brouckere)
- 18 – 21** Participants' arrival and registration at the Brussels Town Hall (Grand-Place)
Welcome speech by the Mayor of Brussels, Mr. Freddy Thielemans (with some reserve)
Reception and guided tours of the offices (collections of Brussels tapestries, paintings, furniture...)

Monday October 22

- 9 – 13** Opening ceremony and first lecture session
- 13 – 14.30** Lunch
- 14.30 – 18.30** Visit 1: Musée du Costume et de la Dentelle: exhibition « Panniers, stays and jabots, fashion in the 18th century » and storage rooms
Visit 2: Musée de la Ville de Bruxelles: costume collection of the fountain of Manneken-Pis and the other collections of the Brussels City Museum (tapestries, paintings, applied arts)
- 18.30 – 20** Reception with musical interlude hosted by the Brussels City Museum

Tuesday October 23

- 9 - 13** Visit 1: workshop Académie Royale des Beaux-Arts de Bruxelles, section Textile design
Visit 2: costume workshops Théâtre Royal de la Monnaie (Brussels Opera House)
- 13.30 – 14.30** Lunch
- 14.30 – 18** Lecture session
- 19** Breughel buffet hosted by the Grand Serment Royal et de Saint Georges des Arbalétriers de Bruxelles in their meeting rooms Place Royale

Wednesday October 24

- 9** Departure for Antwerp (by bus)
- 10 – 12.30** Visit: MoMu (Fashion Museum Antwerp): exhibition and storage rooms
- 12.30 – 14.30** Lunch on your own
- 14.30 – 18** Visit 1: Fashion walk (the Antwerp fashion designers)
or
Visit 2: Workshop Conservation and Restauration Department Royal Academy of Fine Arts
Free afternoon
- 18** Departure for Brussels by bus or free evening in Antwerp and return to Brussels by train on your own

Thursday October 25

- 9 – 12 Lecture session
12 – 13 Lunch
13.15 Departure for Cinquantenaire site (by bus)
14 - 17 Visit 1: Costume and lace departments of the Musées Royaux d'Art et d'Histoire (Museums for Arts and History) exhibition : « *La Princesse Marie José. Entre Belgique et Italie. Une corbeille de mariée royale* »
Visit 2: Uniform department of the Musée de l'Armée et d'Histoire Militaire (Army Museum)
Visit 3: textile restoration workshop IRPA-KIK (Royal Institute for Cultural Heritage)

Friday October 26

- 9 – 13 Lecture session and General Assembly
13 – 14 Lunch
14 Visit 1: Walking tour in the Brussels fashion district
or:
Visit 2: Workshop of Isabelle de Borchgrave, famous creator of historical costumes made of paper
19.30 Farewell dinner

Saturday October 27

- Post- conference tour**
8.30 Departure for Calais (by bus)
10.30 – 12.30 Arrival in Calais and visit of the Cité internationale de la Dentelle et de la Mode
12.30 – 14 Lunch (not included in the fee)
14 Departure for Roubaix
15– 18 Visit of La Piscine – Musée d'Art et d'Industrie and the Manufacture des Flandres
18 - 19 Trip back to Brussels

Programme
Colloque annuel du Comité Costume de l'ICOM
21 – 26 Octobre 2012, Bruxelles, Belgique

Hôte: Musée du Costume et de la Dentelle de la Ville de Bruxelles
Coordination : Corinne ter Assatouroff et Martine Vrebos

Thème: Dentelle, mode et transparence
Lieu du colloque : Palais de la Bourse (entrée par la rue du Midi)

Dimanche 21 octobre

- 14 – 17 Tour Art Nouveau - Bruxelles 1900 en bus avec l'ARAU (rendez-vous Hôtel Métropole Place De Brouckère)
18 – 21 Arrivée des participants et inscription à l'Hôtel de Ville de Bruxelles (Grand-Place)
Mot d'accueil par le Bourgmestre de Bruxelles, Mr. Freddy Thielemans (sous réserve)
Réception et visites guidées des bureaux et salles remarquables (collections de tapisseries de Bruxelles, peinture, mobilier...)

Lundi 22 Octobre

- 9 – 13 Cérémonie d'ouverture et première session de conférences
13 – 14.30 Lunch
14.30 – 18.30 Visite 1: Musée du Costume et de la Dentelle: exposition « Paniers, baleines et jabots, la mode au XVIIIe siècle » et visite des réserves
Visite 2: Musée de la Ville de Bruxelles: collection des costumes de la fontaine de Manneken-Pis ainsi que les autres collections du Musée de la Ville (tapisseries, peintures, arts appliqués)
18.30 – 20 Réception avec intermède musical au Musée de la Ville

Mardi 23 Octobre

- 9 - 13 Visite 1: Académie Royale des Beaux-Arts de Bruxelles, atelier de la section Textile design
Visite 2: Théâtre Royal de la Monnaie, Ateliers de costumes et réserves
13.30 – 14.30 Lunch
14.30 – 18 Deuxième session de conférences
19 Grand Serment Royal et de Saint Georges des Arbalétriers de Bruxelles, Place Royale. Buffet breughélien et animation musicale

Mercredi 24 octobre

- 9 Départ pour Anvers en bus
10 – 12.30 Visite: MoMu (Musée de la Mode d'Anvers): exposition et réserves
12.30 – 14.30 Lunch libre
14.30 – 18 Visite 1: Promenade dans le quartier de la mode anversoise
ou
Visite 2: Académie Royale des Beaux-Arts d'Anvers : atelier de Conservation - Restauration
Après-midi libre
18 Retour à Bruxelles en bus ou soirée libre à Anvers et retour en train

Jeudi 25 Octobre

- 9 – 12 Troisième session de conférences
12 – 13 Lunch
13.15 Départ en bus pour le Cinquantenaire
14 - 17 Visite 1: Musées Royaux d'Art et d'Histoire : section Costume et dentelle expo « *La Princesse Marie José. Entre Belgique et Italie. Une corbeille de mariée royale* »
Visite 2: Musée de l'Armée et d'Histoire Militaire : section des costumes militaires
Visite 3: Institut Royal du patrimoine artistique (IRPA-KIK) : atelier de restauration textile

Vendredi 26 Octobre

- 9 – 13 Quatrième session de conférences et Assemblée générale
13 – 14 Lunch
14 Visite 1: Promenade dans le quartier de la mode bruxelloise
ou:
Visite 2: Atelier d'Isabelle de Borchgrave, célèbre créatrice de costumes historiques en papier
19.30 Dîner d'adieu

Samedi 27 Octobre

- 8.30 **Tour Post- conférence**
Départ pour Calais en bus
10.30 – 12.30 Arrivée à Calais et visite de la Cité internationale de la Dentelle et de la Mode
12.30 – 14 Lunch libre
14 Départ pour Roubaix

- 15– 18 Visite de La Piscine – Musée d'Art et d'Industrie et de la Manufacture des Flandres
18 - 19 Retour à Bruxelles

**Program accompanying persons
ICOM Costume Committee Annual Meeting
October 21 – 26 2012, Brussels, Belgium**

Sunday October 21

- 14 – 17 Brussels 1900 – Art Nouveau Tour by bus by ARAU (meeting point Hotel Metropole Place De Brouckere)
18 – 21 Participants' arrival and registration at the Brussels Town Hall (Grand-Place)
Welcome speech by the Mayor of Brussels, Mr. Freddy Thielemans (with some reserve)
Reception and guided tours of the offices (collections of Brussels tapestries, paintings, furniture...)

Monday October 22

- 10 – 13 Guided city walk in the centre of Brussels (meetin point in front of the City Museum)
13 – 14 Lunch with he ladies at the Bourse
14.30 – 16.30 Guided visit of the Cantillon Brewery (traditional Brussels beer) near the Midi Station
17.00 – 18.30 Accompanied visit of the City Museum
18.30 – 20 Reception with musical interlude hosted by the Brussels City Museum

Tuesday October 23

- 10.30 Accompanied visit of the building of the EU Council building
13.30 – 14.30 Lunch at the Council (not included in the fee)
14.30 Accompagnied visit of the EU Parliament
19 Breughel buffet hosted by the Grand Serment Royal et de Saint Georges des Arbalétriers de Bruxelles in their meeting rooms Place Royale

Wednesday October 24

- 9 Departure for Antwerp by bus
10 – 12 Guided visit of the permanent exhibition about the history of the harbour in the Mas museum
12 – 13.30 Lunch (not included in the fee)
14 - 17 Visit of the harbour by bus
Free afternoon
18 Departure for Brussels by bus or free evening in Antwerp and return to Brussels by train on your own

Thursday October 25

- 10 – 12 Visit of the automobile museum Autoworld in the Parc du Cinquantenaire
12 – 13.30 Lunch (not included in the fee)
14 Visit of the Army museum (aviation department) in the Parc du Cinquantenaire

Friday October 26

- Free morning
13 – 14 Lunch with the ladies at the Bourse
14 Visit of the workshop of Isabelle de Borchgrave, famous creator of historical costumes made of paper
19.30 Farewell dinner

Saturday October 27 **Post-conference tour**

- 8.30 Departure for Calais by bus
10 30 Arrival in Calais and visit of the Cité internationale de la Dentelle et de la Mode
12.30 – 14. Lunch (not included in the fee)
14 Departure for Roubaix
15 - 18 Visit of La Piscine (Musée d'Art et d'Industrie) and the Manufacture des Flandres
18 - 19 Trip back to Brussels

**Post-conference tour
Saturday 27th October 2012**

Our one-day conference tour will take us (by bus) to Calais to visit the International City of Lace (Cité internationale de la dentelle et de la mode) and to Roubaix where we will visit the Piscine – Musée d'Art et d'Industrie and the Manufacture des Flandres.

The City of Lace is a museum of lace-making and fashion that opened in 2009. It is located in the Saint-Pierre district, the heart of the Calais lace-making and is accommodated in an authentic, restored factory typical of the 1870s. With its 2.500m² of permanent exhibition space and 50m² of space for temporary exhibitions, a document centre and a textile library it is a true centre of two centuries of social and industrial history. The museum space is divided up into five galleries highlighting the know-how and techniques behind lace-making (hand and machine made lace), the uses to which lace has been put and its place in the world today (fashion, design and applied arts).

More information about the City of Lace can be found at www.cite-dentelle.fr

The collections of fine arts, applied arts and textile of the Musée d'Art et d'Industrie of Roubaix are since 2001 on display in the art deco building of the former municipal swimming pool, built in the 1930s.

La Manufacture des Flandres, housed in an old weaving workshop, shows the more technical and the human side of the textile production in the Roubaix factories.

More information on www.roubaix-lapiscine.com and www.maufacturedesflandres.fr

**Tour Post-conférence
Samedi 27 Octobre 2012**

Le programme de notre tour post-conférence comprendra la visite de la Cité internationale de la dentelle et de la mode à Calais suivie de celles de la Piscine – Musée d'Art et d'Industrie et de la Manufacture des Flandres à Roubaix.

La Cité internationale de la dentelle et de la mode est un Musée consacré à la fabrication de la dentelle et à ses rapports avec la mode. Ouvert en 2009 dans une authentique manufacture des années 1870 restaurée, il est situé dans le quartier Saint-Pierre, cœur de la dentelle de Calais. 2500 m² d'exposition permanente, 50 m² d'exposition temporaire, un centre de documentation et une bibliothèque textile en font un véritable centre d'histoire industrielle et sociale. L'espace muséal est divisé en cinq galeries présentant savoir-faire et

techniques indispensables à la fabrication de la dentelle (à la main et à la machine), ses diverses utilisations et sa place dans le monde contemporain (mode, design et arts appliqués).

Plus d'informations sur le site www.cite-dentelle.fr

Les collections de Beaux-Arts, arts appliqués et textiles du Musée d'Art et d'Industrie de Roubaix – La Piscine, sont installées depuis 2001 dans un bâtiment Art Déco , ancienne piscine municipale construite dans les années 1930.

La Manufacture des Flandres installée dans un ancien atelier de tissage montre l'aspect plus technique et le côté humain de la production textile des usines de Roubaix.

Plus d'informations sur les sites www.roubaix-lapiscine.com et www.maunfacturedesflandres.fr

Student/Teacher Saturday in Brussels

Dear ICOM Costume Committee Colleagues,

During your career as a costume curator or conservator, have you ever planned and/or implemented programs for children? This year our special gift to the Brussels community will be a Saturday of presentations for teachers of children and youth. Are we able to suggest successful ways to engage a younger age group in costume studies? How can costume studies be integrated into required school subjects and into extracurricular programs?

A few costume-related projects I have observed over the years come to mind:

- Helping Scouts earn badges
- Costume Camp for Kids
- Paper dolls based on a museum costume collection
- Theatrical costume project based on a museum costume collection
- Puppets
- Collection of try-on clothing
- Craft and sewing classes
- Show and Tell
- Collages
- Mask-making
- Map-reading, geography
- Field trips
- Crossword puzzles and word searches

Would you like to share your costume experiences with teachers of children and youth? Are you able to arrive in Brussels a day or two early and participate in this program on Saturday, October 2012? Would you prefer to give a power point presentation or present a hands-on activity or both?

As always, we are asking Costume Committee members to bring gifts for our hosts throughout the week. If you can tuck an extra gift in your suitcase, we may be able to give each of the Saturday participants a remembrance of the day.

For more information or to volunteer to be a presenter, please contact me at: v.berger@cox.net or (602) 256-9457.

All the best,
Vicki L. Berger
April 28, 2012

Samedi Professeurs/étudiants

Chers collègues du Comité Costume de l'ICOM

Pendant votre carrière de conservateur ou de directeur de musée de costume, avez-vous eu l'occasion de projeter et/ou de réaliser des programmes d'activités destinés aux enfants ? Cette année, notre contribution spéciale à l'intention de la communauté bruxelloise prendra la forme d'un samedi de présentations destiné aux professeurs de l'enseignement primaire et secondaire inférieur. Sommes-nous capables de suggérer des manières utiles de sensibiliser un groupe de jeunes à l'étude du costume ? Comment l'étude du costume peut-elle s'intégrer dans les programmes scolaires et dans les activités extra-scolaires ?

Voici quelques projets relatifs au costume que j'ai observés au long des années :

- Activités pour les scouts
- Poupées en papier d'après la collection de costumes d'un musée
- Projet de costume de théâtre d'après la collection de costumes d'un musée
- Marionnettes
- Déguisements
- Cours de couture et travaux manuels
- Collages
- Fabrication de masques
- Excursions

Aimeriez-vous partager vos expériences en matière de costume avec les professeurs et instituteurs ? Pouvez-vous arriver à Bruxelles un jour ou deux plus tôt et participer à ce programme le samedi 20 octobre ? Préférez-vous présenter un Powerpoint ou une démonstration ou les deux ? Comme d'habitude, nous demandons aux membres du Comité Costume de l'ICOM d'apporter des cadeaux pour nos hôtes au long de la semaine. Si vous pouvez penser à emporter un petit cadeau extra, nous pourrions l'offrir aux participants de ce samedi en souvenir de la journée.

Pour plus d'informations ou pour proposer votre collaboration, veuillez me contacter : v.berger@cox.net ou par téléphone au n° (602) 256-9457.

Bien à vous,
Vicki L. Berger
28 avril, 2012



Committee news

Elections coming up!

Next year is election year in the Costume Committee, so please begin to think about whether you are interested in standing for election to the Board. The nominating and elections procedure will be reviewed at our meeting this fall in Brussels (and was printed in Newsletter #1 2009).

Costume Committee Board

Congratulations!

At the Costume Society of America symposium in Atlanta in June, Vicki Berger was named a Fellow of the Society. [The Costume Society of America Fellow Award](#) recognizes CSA members for their outstanding contribution to the organization and the field of costume and fashion.

Also, Rebecca Akins has received a Lifetime Achievement award from the Museum Association of Arizona.

Costume exhibitions

Australia

Grace Kelly: Style Icon

11 March – 17 June 2012

Bendigo Art Gallery

http://www.bendigoartgallery.com.au/Exhibitions/Current_Exhibitions

Grace Kelly: Style Icon highlights the spectacular wardrobe of Grace Kelly and examine her glamorous Hollywood image and enduring appeal. The exhibition features dresses from such films as *High Society* as well as the gown she wore to accept her Oscar in 1955. It also explores the evolution of her style as Princess Grace of Monaco, from her extensive wedding trousseau to her haute couture gowns of the 1960s and 1970s by her favourite couturiers Dior, Balenciaga, Givenchy and Yves St Laurent. Please note that this is a timed entry exhibition, purchasing tickets in advance of your visit is highly recommended as some session times will book out.



China

Culture Chanel

Until 13 December 2012

National Art Museum of China, Beijing

http://culture.chanel.com/#/en_as/musee/origine/t=ORIGIN

Czech Republic

Prague Fashion Houses 1900–48

15 December 2011 – 13 May 2012

Museum of Decorative Arts, Prague

<http://www.upm.cz/?language=en>

Following on loosely from the 'Czech Fashion' series of the Museum of Decorative Arts in Prague, which ran from 1989 to 2007, this exhibition, in a set of eighty items of clothing, has showed the rise and fall of Prague fashion houses from the turn of the century to the Communist takeover in February 1948. The examples from thirty-five tailoring and dressmaking establishments, including the most luxurious, like Rosenbaum and Podolská, and medium-sized and small companies, has illustrated how the renowned elegance of Prague had been developed by joining superior traditional craftsmanship to current French and British fashion trends adapted to local taste and style. Author of the concept: Eva Uchalová

Publications:

Prague Fashion Houses, 1900–1948

In its carefully researched articles and splendid photographs, this publication charts out the history of twenty important Prague fashion houses, illustrating and explaining the developments in the Czech fashion industry from ca. 1900 to 1948. It traces the rise of Prague tailoring and dressmaking in close relationship to international fashion but also the sector's decline during World War II that continued under the growing influence of the Communist party in the postwar years. The book describes the eventful life stories of the owners of the fashion houses against the historical background of Central Europe, including the tragic fates met by most of the Jewish clothing manufacturers and entrepreneurs, as well as the dire end of private enterprise after the Communist takeover in 1948.



Published by the Museum of Decorative Arts in Prague and Arbor vitae in 2011

Texts: Eva Uchalová, Zora Damová, Viktor Šlajchrt

Edition: Czech-English

Graphic design: Filip Heyduk, Martin Strnad (HMS Design)

Format: 29 x 24 cm, hard cover

Pages: 312

Reproductions: 430

ISBN: 978-80-7101-107-1 (UPM)

Price: 1100,- CZK

Order (cash on delivery): marketing@upm.cz

Glamour. Women's Formal and Evening Wear 1950–2010

The book presents a selection of formal clothing of Czech and foreign provenance, made from 1950 up to the present. The introductory text to its picture supplement examines the overall evolution of formal and evening wear after World War II abroad. It also discusses the specific situation in the field in Czechoslovakia, with an emphasis on fashion clothes created by top Czech designers over the past two decades.

Published by the Museum of Decorative Arts in Prague in 2011

Texts: Konstantina Hlaváčková

Edition: Czech with English summary

Graphic design: Štěpán Malovec

Format: 25 x 20 cm, soft cover

Pages: 96

Reproductions: 56

ISBN: 978-80-7101-098-2

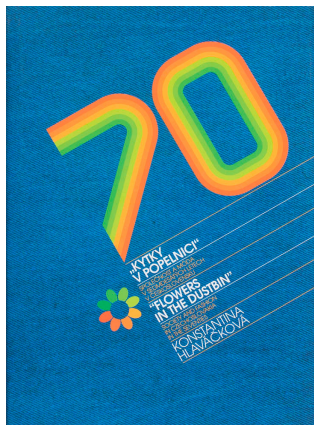
Price: 280,- CZK

Order (cash on delivery): marketing@upm.cz

Flowers in the Dustbin – Society and Fashion in Czechoslovakia in the Seventies

The publication recalls the key events of the seventies and their effects on the fashion and

lifestyle of the people of the western world and the former Czechoslovakia.



Published by the Museum of Decorative Arts in Prague and Naga Ltd. in 2007
Texts: Konstantina Hlaváčková, Pavel Kosatík
Edition: Czech-English
Graphic design: Jakub Kaše
Format: 30.3 x 21.7 cm, hardcover
Pages: 168
Reproductions: 179
ISBN: 978-80-7101-072-2
Price: 440,- CZK
Order (cash on delivery): marketing@upm.cz

Belgium/Netherlands

Living Fashion.

Women's Daily Wear 1750-1950

21 March – 12 August, 2012

ModeMuseum, Antwerp

<http://www.momu.be>

On the basis of historical silhouettes from the extensive apparel collection of Jacoba de Jonge, now almost entirely incorporated in the MoMu collection, we sketch a picture of the relationship between the fashion ideals of the day and the clothing that people were actually wearing.

Madame Grés

12 September – 10 February 2013

ModeMuseum, Antwerp

<http://www.momu.be>

This exhibition is an initiative of the Musée Galliera and was presented in 2011 at the Musée Bourdelle in Paris. It is the first retrospective of the work of this Parisian designer (1903-1993). A

sculptress by training, it was as a fashion designer that she had such an important influence on contemporary designers. Her significance for fashion cannot be underestimated, earning her the nickname of 'the designer's designer'. As a supplement to the original Paris exhibition, the Fashion Museum will showcase contemporary pieces in dialogue with the silhouettes of Madame Grès.

Paniers, baleines et jabots

30 March- 31 December 2012

Museum voor het Kostuum en de Kant, Musée du Costume et de la Dentelle, Brussels

<http://www.bruxelles.be/artdet.cfm?id=4843&agendaid=3200>

Les robes à paniers et les chemises à jabots deviennent des pièces en vogue entre 1730 et 1789. L'exposition 'Paniers, Baleines et Jabots' présente la mode du 18e siècle qui inspire toujours celle d'aujourd'hui.

Les robes à la française ou à l'anglaise, côtoient les habits et les culottes portés au temps de la Pompadour puis de Marie-Antoinette, dignes représentantes de la mode du siècle des Lumières. La dentelle de Bruxelles, arborée dans toutes les cours européennes, est mise à l'honneur à travers les châles, volants et cravates qui complètent les tenues.



SuperBodies

4 February – 27 May 2012

Modemuseum, Hasselt

<http://www.modemuseumhasselt.be>



SUPERBODIES, the 3rd Hasselt triennial explores the fascination of many artists and designers for the way in which our body secretly moulds and shapes our experiences. This exhibition does not just re-present the body. It presents the body in all of its

often half-conscious operations. A large, interactive ensemble of works from visual artists, choreographers and (fashion-) designers makes us see and feel the body as the source of our thoughts and emotions.

Dressing the 20th Century / De 20ste Eeuw Aangekleed' Women's Fashion in the Designer Era / Vrouwenmode in de eeuw van de ontwerper

23 June 2012 – 6 January 2013

Modemuseum, Hasselt

<http://www.modemuseumhasselt.be/#/tentoonstellingen/toekomstige/overzicht>

With its exhibition 'Dressing the 20th Century. Female fashion in the century of designers', Modemuseum Hasselt presents an exceptional selection of masterpieces and new acquisition from its own collection. MMH recently obtained a number of important designs from key figures from the 20th Century. The exhibition focuses on international movements and highlights, and illustrates the changing dialogue of female fashion in the West.

Azzedine Alaïa in the 21st Century

11 December 2011 - 27 May 2012

The Groninger Museum, Neatherlands

<http://www.groningermuseum.nl/en/exhibition/azzedine-ala%C3%AF-21st-century>

This exhibition displays the most fantastic Alaïa fashion creations of the last ten years. Alaïa is

one of the last major couturiers still active. The exhibition is a follow-on to the overview of his work shown in the Groninger Museum in 1998, which was subsequently displayed at the Brant Foundation in New York in 2002.

Tunisian-born Azzedine Alaïa is one of the most important fashion designers of the last decades. The name Alaïa stands for glamour, sensuality, style, cut, self-confidence, comfort and, of course, sex appeal. His range of clothing has received great acclaim from celebrities.

Werkstijl (Workstyle)

until September 30, 2012.

Museum Rotterdam

<http://www.museumrotterdam.nl/hetschielandshuis/tentoonstellingen/actueel/2811-werkstijl.php>

Iris van Herpen

24 March 2012 - 23 September 2012

The Groninger Museum, Neatherlands

<http://www.groningermuseum.nl/en/exhibition/iris-van-herpen>

The exhibition offers an overview of her Iris van Herpen's work from 2008 to the present. Van Herpen graduated from the ArtEZ Hogeschool voor Kunsten (ArtEZ Institute of the Arts) in Arnhem in 2006, did an internship with Alexander McQueen, among others, and started a label under her own name in 2007. A year later, she was nominated for the prestigious Createurope: The Fashion Academy Award. In 2011 Van Herpen became a member of the prestigious Chambre Syndicale de la Haute Couture.

Iris van Herpen is renowned for her remarkable outfits in which she combines traditional craftsmanship and zealous handwork with innovative techniques such as rapid prototyping and radical material choices such as processed leather sorts, synthetic boat rigging and the whalebones of children's umbrellas. With these she creates sculptural effects with an astonishing visual impact, which appear both organic and futuristic. Creating a new silhouette is important in her work. Each collection has its own narrative, and wearability is not the ultimate criterion.



Iris van Herpen, *Crystallization*, July 2010, photography: BART OOMES, No 6 Studios, © Iris van Herpen

Book:

To accompany the exhibition, the first book on Iris van Herpen will be published. This volume contains an overview of all her collections up to the present, as well as an essay by fashion journalist Jean Paul Cauvin. The book will be issued in conjunction with BAI Publishers

France

Helmut Newton

24 March 2012 – 17 June 2012

Grand Palais, Paris

<http://www.rmn.fr/english/les-musees-et-leurs-expositions-238/museums-paris/expositions-340/helmut-newton-2778>

Since Helmut Newton's death (1920 – 2004), there has been no retrospective of his work in France, although he did much of his work there, particularly for the French edition of *Vogue*. Provocative, sometimes shocking, Newton's work tried to capture the beauty, eroticism, humour – and sometimes violence – that he sensed in the social interaction within the familiar worlds of fashion, luxury, money and power.

The exhibition bring together more than two hundred photographs, mostly original or vintage prints made under Helmut Newton's supervision. It will be supported by press

records, and a film made by his wife of sixty years, the photographer June Newton: *Helmut by June*.

It takes a retrospective, thematic angle. Through the major themes in his work: fashion, nudes, portraits, sex and humour, the exhibition seeks to show that Newton was much more than a fashion photographer. His photography shook off all constraints, even though he often worked within the rigid framework of fashion and portraiture. His work is eminently classical, fitting into a very broad view of art. It experiments freely with themes and formats, and presents a unique vision of the contemporary female body.

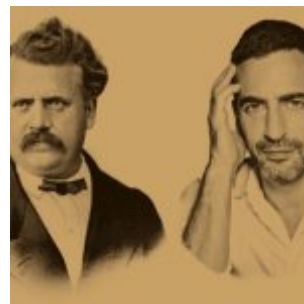


Louis Vuitton Marc Jacobs

9 March–16 September, 2012

Les Arts Décoratifs, Paris

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



This exhibition tells the stories of Louis Vuitton and Marc Jacobs (artistic director of LV), and will highlight their contributions to the fashion world. An analysis rather than

a retrospective, this parallel Vuitton-Jacobs comparison will provide new insight into the fashion system during its pivotal periods, beginning with its industrialisation and ending with its globalisation, focussing also on its

artistic professions and crafts, technological advances, stylistic creations and artistic collaborations. It will also be homecoming for Louis Vuitton, who set up shop only a stone's throw from the Louvre, the home of his first great patron, Empress Eugénie. Over a century separates Louis Vuitton and Marc Jacobs, but both come together in the excellence of their creativity.

Christian Lacroix, La Source et le Ballet de l'Opéra de Paris

16 June - 31 December 2012

The National Costume Museum in Moulins, France

<http://www.cnsc.fr/expositions/a-l-affiche/christian%20lacroix,%20la%20source%20et%20le%20ballet%20de%20l'opera%20de%20paris/37/fr>



Le Centre national du costume de scène et de la scénographie poursuit son travail avec Christian Lacroix, en le suivant au cœur de l'Opéra national de Paris, où il a créé les costumes du ballet La Source, dans une chorégraphie du danseur étoile Jean-Guillaume Bart. Portés sur scène par le Ballet de l'Opéra de Paris au Palais Garnier à l'automne 2011, ces somptueux costumes perlés de cristaux Swarovski seront présentés dans une exposition orchestrée par Christian Lacroix.

Cristóbal Balenciaga, collector of fashions

13 April – 7 October 2012

Musée Galliera in Les Docks – Cité de la Mode et du Design, Paris

http://www.paris.fr/loisirs/musee-galliera/exposition/crist-bal-balenciaga-collectionneur-de-modes/rub_6129_stand_112604_port_13749

En hommage au maître de la couture (1895-1972) et à l'occasion du 40e anniversaire de sa disparition, Galliera dévoile, avec le soutien de la Maison Balenciaga, une collection de modes passionnément assemblée par le couturier et généreusement donnée par sa famille au musée. Du 13 avril au 7 octobre 2012, aux Docks - cité de la Mode et du Design.

Corps à baleines et casaquins, habits de lumière en satin, boléros en velours, collets et mantelets, robes à tournures, étoles en cachemire, mantilles en dentelle, échantillons de broderie et de passementerie... Toutes ces pièces, souvent somptueuses, parfois modestes, composent pêle-mêle cette collection des dix-huitième, dix-neuvième et vingtième siècles.

. Des accessoires, des photos, des croquis ainsi que des ouvrages sur l'art et le costume complètent cet ensemble témoignant autant de la passion du couturier pour l'histoire que de sa maîtrise d'un métier appris enfant, auprès de sa mère. La scénographie, restituant les réserves d'un musée de mode avec de longues allées de compactus à tiroirs, présente ces trésors d'inspiration qui ont valeur d'archives. Pour le visiteur, une invitation à parcourir le « musée imaginaire » de Cristóbal Balenciaga : une Espagne traditionnelle et folklorique, le noir et les couleurs sombres, l'épure des vêtements religieux et de cérémonie, les grands maîtres de la peinture espagnole, et à partager l'intimité créatrice du « Couturier des couturiers ».

COMME des GARÇONS White Drama

13 April – 7 October 2012

Musée Galliera in Les Docks – Cité de la Mode et du Design, Paris

http://www.paris.fr/loisirs/musee-galliera/exposition/comme-des-garcons-white-drama/rub_6129_stand_112614_port_13749

Galliera vous invite à découvrir l'intégralité du dernier défilé Comme des Garçons, Printemps-Été 2012 : ici pas de place attribuée, pas d'estrade, pas de minutage... il ne s'agit pas d'un défilé mais bien d'une installation, conçue par

Rei Kawakubo, où le visiteur a toute liberté d'admirer les modèles au plus près. Du 13 avril au 7 octobre 2012, aux Docks - cité de la Mode et du Design.

Créatrice de ruptures, Rei Kawakubo transfigure l'exercice classique du défilé et détourne les codes de la haute couture. Avec White Drama et ses modèles quasi monochromes, elle magnifie les grandes étapes de la vie : naissance, mariage, mort et transcendance.

White Drama, c'est le blanc, pur, cérémonial et toutes ses nuances. Des éclosions florales, feuilletés de mouchoirs, matières moutonneuses, ici des trouées de dentelles inspirées d'une robe de baptême et là un nœud ornemental façon obi, de grands manteaux et de hauts chapeaux rappelant les processions sévillanes de la Semaine sainte, la robe de mariée pareille à l'enveloppe soyeuse d'un insecte et les étoffes, tour à tour brutes et raffinées, brillantes et mates, opaques et transparentes, qui se dressent, respirent, s'épanouissent empruntant aux règnes minéral, végétal et animal les forces vitales de la nature.

White Drama est un tour de force car il émane de ces savantes architectures de mode une dimension immatérielle qui touche au spirituel et vous transporte dans l'univers inclassable de Rei Kawakubo.

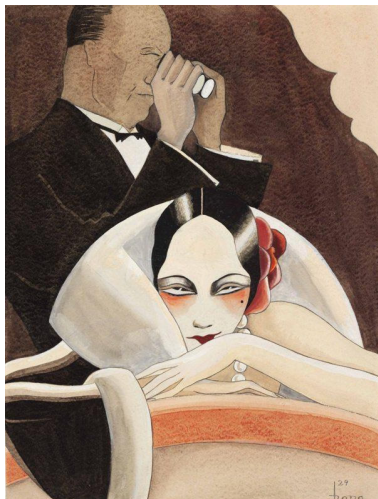
Germany

Dodo (1907-1998) - A Life in Pictures

1 March - 28 May 2012

Kunstabibliothek, Berlin

<http://www.smb.museum/smb/kalender/details.php?objID=29701&datum=01.03.2012+00:00>



Dodo, born in 1907 in Berlin as Dörte Clara Wolff, enjoyed a care-free upbringing in a wealthy Jewish milieu. Even as a young woman, she possessed an

allure over those around her and a nature that was uncompromising and intensely emotional. Dodo received her formal education at the prestigious Schule Reimann and went on to become a successful costume and fashion illustrator. She reached the peak of her artistic career in the years 1927 to 1929, when she created a string of caricaturally drawn, brightly coloured gouaches for the Berlin-based satirical weekly 'Ulk'. These pictures depicted the mondaine life of the modern urban socialite, as well as the increasing alienation of the sexes. With sharp contours, oscillating between Art Déco and the New Objectivity, Dodo managed to capture the essence of the cosmopolitan lifestyle of the late twenties with which she was so intimately familiar. This first retrospective features around 120 of her works from all periods of her life: mondaine fashion illustration, illustrations for 'Ulk', her 'pictures of the unconscious' (created in Zurich in 1933 while undergoing psychoanalysis), illustrations for Jewish magazines and works created in exile in London.

Alexander McQueen. Inspirations Eine Hommage an den provokanten Modedesigner

Until 2 September, 2012

Museum für Kunst und Gewerbe, Hamburg

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

Israel

Yohji Yamamoto

5 July - 20 October 2012

Design Museum Holon

<http://dmh.org.il/Exhibition/Exhibition.aspx?id=20&catId=-1>

Maestro of avant-garde fashion, Yohji Yamamoto remains one of the world's most influential and enigmatic designers and over the last forty years has made a vital contribution to fashion, challenging traditional norms of clothing with his style. The exhibition at Design Museum Holon is particularly meaningful as it coincides with the 60th anniversary of the Japan-Israel relationship and the 40th anniversary of Yamamoto's company, Y's.

Italy

Diana Vreeland. After Diana Vreeland

until June 25, 2012

Palazzo Fortuny, Venice

<http://fortuny.visitmuve.it/en/mostre-en/mostre-in-corso-en/diana-vreeland-after-diana-vreeland/2012/03/4979/project-2/>

This is the first major exhibition to be dedicated to the extraordinary and complex Diana Vreeland (Paris, 1903 – New York, 1989). It will explore the many sides of her work and seek to offer a fresh approach with which to interpret the elements of her style and thinking.

At the exhibition, the visitor will be able to admire garments drawn from the history of fashion, which are coming to Italy for the first time, including some models by Yves Saint Laurent and Givenchy worn by Diana Vreeland, loaned by the Metropolitan Museum of Art of New York. There will also be some extraordinary articles by Balenciaga from the Cristóbal Balenciaga Museum, some of the most iconic creations by Saint Laurent from the Fondation Pierre Bergé-Yves Saint Laurent and, finally, other precious garments that have made some of the history of 20th-century fashion, loaned from prestigious private collections and company archives, and including such labels as Chanel, Schiaparelli, Missoni, Pucci together with costumes for the Ballets.

Japan

Future Beauty: 30 Years of Japanese Fashion

28 July - 8 October 2012.

Museum of Contemporary Art, Tokyo

<http://www.mot-art-museum.jp/eng/schedule.html>

Against the background of the economic development of the second half of the twentieth century, the Japanese fashion industry underwent a transformation. This exhibition will explore the works of Japanese fashion, which has fascinated the world since the latter part of the twentieth century, from a variety of angles, based largely on the collection of The Kyoto Costume Institute (KCI) but also using video and printed materials.

North America

Fashion Accessories from Head to Toe

Until December 31, 2012.

DeWitt Wallace Decorative Arts Museum, Williamsburg

http://www.history.org/history/museums/cloth/ingexhibit/museum_exhibit.cfm

This exhibition features costume accessories from the late seventeenth through the early nineteenth century.

Circus and the City: New York, 1793-2010

21 September 2012 – 3 February 2012

Bard Graduate Center: Decorative Arts, Design History, Material Culture, New York

<http://www.bgc.bard.edu/gallery/gallery-at-bgc/main-gallery.html>



Through a wide variety of ephemera, images, and artifacts, the exhibition documents the history of the circus in the city, from the seminal equestrian displays of the late eighteenth century through the iconic late

nineteenth-century American railroad circus to the Big Apple Circus of today. From humble beginnings, the circus grew into the most popular form of entertainment in the United States. By the turn of the twentieth century, New York City was its most important market and the place where cutting-edge circus performances and exhibitions were introduced to the nation.

Publications:

The Bard Graduate Center will publish an illustrated catalogue with an extended essay by curator Matthew Wittmann tracing the history of the circus in New York City and highlighting its evolving role in the city's cultural landscape.

In conjunction with the exhibition, the BGC will publish with Yale University Press *The American Circus*, a collection of essays Edited by Susan Weber, Kenneth L. Ames, and Matthew Wittmann about the history of the circus in the United States., this publication ranges widely from thematic explorations of circus music and elephants to more narrowly focused studies of such objects as circus toys, tents, and costumes.

Elsa Schiaparelli and Miuccia Prada: On Fashion

10 May – 19 August 2012

The Metropolitan Museum of Art, New York
<http://www.metmuseum.org/about-the-museum/now-at-the-met/news/2011/on-fashion>

The title is based on Umberto Eco's books *On Beauty* and *On Ugliness*, which explore the philosophy of aesthetics. Videos in the galleries of simulated conversations between Schiaparelli and Prada will follow the book's outline and will be organized by topics such as "On Art," "On Politics," "On Women," "On Creativity," and more.



Approximately 80 designs—by Elsa Schiaparelli (1890–1973) from the late 1920s to the early 1950s, and by Miuccia Prada from the late 1980s to the present—will be displayed. Ms. Schiaparelli, who worked in Paris from the 1920s until her house closed in 1954, was closely associated with the Surrealist movement and created such iconic pieces as the tear dress, the shoe hat, and the insect necklace. Ms. Prada, who holds a PhD in political science, took over her family's Milan-based business in 1978 and

focuses on fashion that reflects the eclectic nature of Postmodernism.

The exhibition will explore how both women employed unconventional textiles, colors, and prints to play with conventional ideas of good and bad taste, and how they exploited whimsical fastenings, fanciful trompe l'oeil details, and deliberately rudimentary embroideries for strange and provocative outcomes. Experimental technologies and modes of presentation will bring together masterworks from the designers in an unexpected series of conversations on the relationship between fashion and culture.

Publication:

Schiaparelli and Prada: Impossible Conversations by Harold Koda and Andrew Bolton, 2012

And the Bead Goes On

26 May 2012 – 17 February 2013

Mint Museum Randolph, Charlotte

<http://www.mintmuseum.org/upcoming-exhibition.html>

Beads have been used to enliven fashion designs since ancient times. Originally restricted to the wardrobes of aristocrats and made of precious materials, beads indicated wealth and status in numerous cultures throughout the globe.

Sometimes beadwork was employed on garments to convey rank, spiritual significance, or protection of the wearer. Colorful and sparkling beads appeared on articles of clothing, ceremonial dress, ritual masks, and everyday objects.

And the Bead Goes On features twentieth and twenty-first century women's fashions which display inventive beadwork embroidery. This seemingly modern surface decoration,

the variety of bead materials and shapes, and the basic sewing techniques used to embellish the fashions on view were developed in Paris workshops in the eighteenth century. Talented designers and skillful artisans collaborate to achieve dazzling fashions that are comfortable and durable.

Fashion was democratized in the 1960s, and previously exclusive beaded style became available to all. The fashion industry today, while still centered in Paris, includes major designers



from India, Lebanon, and Nigeria, and elsewhere. And the Bead Goes On presents evening gowns, cocktail dresses, and ensembles from the museum's Fashion Collection, complemented with exciting new works on loan from contemporary designers.

Fashionable Silhouettes: Selections from The Mint Museum's Collection

Until 31 December, 2012
Mint Museum Randolph, Charlotte
<http://www.mintmuseum.org>

The Mint Museum Randolph will celebrate its acclaimed Historic Costume & Fashionable Dress collection with newly installed galleries featuring garments and accessories spanning three centuries of fashion history. The items on view illustrate not only fashion trends and social history, but also design elements, fabric selection, and construction techniques. The reinstalled collection presents unique statements of creativity that speak to the human passion for beauty, adornment, and identity.



Threads of Identity: Contemporary Maya Textiles

Until 31 December 2012
Mint Museum Randolph, Charlotte
<http://www.mintmuseum.org/current-exhibition.html>

Footprints on the World Stage

Until January 2013
Bata Shoe Museum, Toronto
http://www.batashoemuseum.ca/exhibitions/notable_people/index.shtml

Art in Shoes ~ Shoes in Art

Until April 2012
Bata Shoe Museum, Toronto
http://www.batashoemuseum.ca/exhibitions/art_in_shoes/index.shtml

For centuries shoes and shoemakers have inspired artists. From devotional depictions of the shoemaking saints to evocative interpretations of the elegant high heel, artists have explored footwear's rich symbolism and striking shapes in myriad artworks. This exhibition highlights the Bata Shoe Museum's own collection of shoe-related artworks from rare 15th century woodblock prints to whimsical 20th century sculptures.

The Roaring Twenties: Heels, Hemlines and High Spirits

Until June 2012
Bata Shoe Museum, Toronto
<http://www.batashoemuseum.ca/exhibitions/roaring20s/index.shtml>



Born in the age of post-war exuberance, nurtured by the dynamism of the machine and seduced by the lure of the exotic, the Roaring 20s infused modern society and fashion with an energetic modernity. As hemlines rose, shoes became increasingly important for stylish women and many of the decade's exceptional shoes illustrate the electrifying synergy between fashion and design. *The Roaring Twenties: Heels, Hemlines and High Spirits* focuses on the wardrobe and widening horizons of the "New Woman" and looks at how the myriad influences of the period

such as cinema, jazz clubs, and world travel influenced the shape of fashionable footwear.

All about shoes

Online exhibition, Bata Shoe Museum, Toronto
http://www.batashoemuseum.ca/online_exhibitions/index.shtml

**On Canadian Ground:
Stories of Footwear in Early Canada**

Online exhibition, Bata Shoe Museum, Toronto
http://www.batashoemuseum.ca/online_exhibitions/index.shtml

**Fashion, A-Z: Highlights from the
Collection of the Museum at FIT, Part One**

Until 8 May, 2012
The Fashion Museum at FIT, New York
<http://fitnyc.edu/336.asp>

This exhibition is the first of two exhibitions that highlight modern and contemporary pieces from the Museum's permanent collection.

A companion book, to be published by TASCHEN in spring 2012, will feature more than 500 photographs of fashions from the museum's collection, as well as photographs of many of our exhibitions. The Museum at FIT continues to build its permanent collection, acquiring, for example, avant-garde and technologically innovative fashion, fashion that will be included in upcoming exhibitions, and fashion that FIT professors wish to utilize in their classes. Visitors who would like to donate fashion to the museum's permanent collections may email us at museuminfo@fitnyc.edu

**Fashion, A-Z: Highlights from the
Collection of the Museum at FIT,
Part Two**

May 23 - November 10 2012
The Fashion Museum at FIT, New York
<http://fitnyc.edu/3452.asp>

This is the second of two exhibitions that highlight modern and contemporary pieces from the Museum's permanent collection. More than sixty garments and accessories are featured by designers from Adrian to Zoran, including work by Charles James, Ralph Lauren, and Diane von

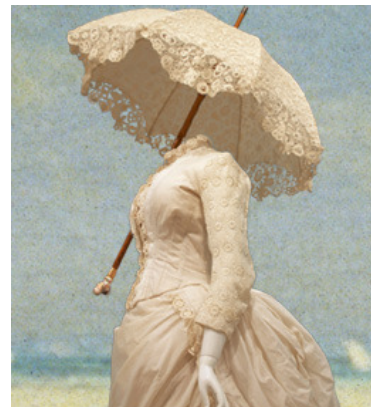
Furstenberg. Full portraits of all exhibition objects from the two exhibitions will be included in a companion publication by TASCHEN, forthcoming fall 2012.



Comme des Garçons, dress in cotton and polyurethane stretch denim, spring 2002, Japan, gift of anonymous donor. Photograph by William Palmer.

A Day at the Beach

Util October 7, 2012
Kent State University Museum
http://www.kent.edu/museum/exhibits/exhibit_detail.cfm?customel_datapageid_2203427=2800237



The image of women at the seaside in elegant white gowns was a popular subject for Impressionist painters. This exhibition explores the reality of summer

tourism with a selection of actual garments of the style that would have been worn near and at the beach between 1865 and 1915.

**On the Home Front: Civil War Fashions and
Domestic Life**

Until August 26, 2012
Kent State University Museum

http://www.kent.edu/museum/exhibits/exhibit_detail.cfm?customel_datapageid_2203427=2514745

As Americans observe the 150th anniversary of the beginning of the Civil War, the Kent State University Museum will present an exhibit about the material circumstances and domestic life during the Civil War and in the years that followed.

Yves Saint Laurent: The Retrospective

March 25, 2012 – July 8 2012

<http://www.denverartmuseum.org/exhibitions/yves-saint-laurent-retrospective>



A sweeping retrospective of the designer's 40 years of creativity, *Yves Saint Laurent: The Retrospective* features a stunning selection of 200 haute couture garments along with numerous photographs, drawings, and

films that illustrate the development of Saint Laurent's style and the historical foundations of his work. Organized thematically, the presentation melds design and art to explore the full arc of Saint Laurent's career, from his first days at Dior in 1958 through the splendor of his evening dresses from 2002.

The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk

March 24, 2012 - August 19, 2012

De Young Fine Arts Museum in San Francisco
<http://deyoung.famsf.org/deyoung/exhibitions/fashion-world-jean-paul-gaultier-sidewalk-catwalk>

Dubbed fashion's enfant terrible, Jean Paul Gaultier launched his first *prêt-à-porter* collection in 1976 and founded his own couture house in 1997. Emerging as a designer in the 1970s, he developed his own dress codes that reflected the changing world around him. The openly gay Gaultier uses his designs to tackle gender and

transgender issues through androgynous, gender-bending styles, meanwhile delving even further into some of the darker areas of the sexual revolution. Always provocative, he addresses issues of multiculturalism by bringing ethnic diversity to the Paris runway. Despite the gritty and sometimes controversial context of his collections, the clothes remain beautiful, superbly crafted with the finest dressmaking and detailing skills.

This dynamic, multimedia exhibition will include 140 haute couture and *prêt-à-porter* designs created between the mid-1970s and 2010, along with numerous sketches, archival documents, fashion photographs, and video clips that spotlight Gaultier's collaborations with filmmakers, choreographers, and musicians, most notably Madonna. For this presentation, Gaultier partnered with the Montreal-based theater company Ubu Compagnie de Création in the design of 30 animated mannequins who talk and sing in playful and poetic vignettes.

An American Legacy: Norell, Blass, Halston & Sprouse

4 May 2012 – 27 January 2013

Indianapolis Museum of Art

<http://www.imamuseum.org/exhibition/american-legacy-norell-blass-halston-sprouse>

The exhibition highlights the achievements of celebrated fashion designers Norman Norell, Bill Blass, Stephen Sprouse and Halston, all of whom hailed from Indiana. Spanning more than 50 years of fashion history, the exhibition presents the work of four innovative designers, their individual styles and lasting influence on American fashion. The exhibition features 51 garments drawn from the IMA's comprehensive collection, augmented with major loans from the archives of Stephen Sprouse.

Art Deco Chic: Extravagant glamour between the wars

until September 23, 2012

Museum of Vancouver

<http://museumofvancouver.ca/exhibitions/exhibit/art-deco-chic>

The design style known as art deco began in Paris in the 1920s and quickly gained worldwide

popularity. In Art Deco Chic visitors to the MOV can take in 66 gorgeous garments from the era.

The First Ladies

Ongoing
the National Museum of American History,
Washington DC
<http://Americanhistory.si.edu>

The Exhibition explores the unofficial but important position of first lady and the ways that different women have shaped the role to make their own contributions to the presidential administrations and the nation. The exhibition features more than two dozen gowns from the Smithsonian's almost 100-year old First Ladies Collection, including those worn by Frances Cleveland, Lou Hoover, Jacqueline Kennedy, Laura Bush, and Michelle Obama. It's the 10th version of the first ladies exhibit in almost 100 years.



Martha Washington's gown Martha Washington wore this silk taffeta gown in the early 1780s. The silk is painted with a design of flowers, butterflies, and other insects.

Online exhibition:

http://americanhistory.si.edu/exhibitions/small_exhibition.cfm?key=1267&exkey=863&pagekey=864&CFID=16357749&CFTOKEN=16190532

Charleston Couture

Until 4 November 2012

Charleston Museum

<http://www.charlestonmuseum.org/exhibits-charleston-couture>

High fashion and style has been of paramount importance to Charlestonians from its earliest days. The emphasis on grand design, apparent in the architecture, gardens, art and clothing favored by the region, was facilitated by the port city's easy access to fine goods, including textiles, fashion plates and magazines, imported from around the world.

An original Charleston Museum exhibition, Charleston Couture, will showcase the area's finest garments and accessories from the 1770s to the 1970s. Charleston Couture will include some true haute couture garments brought back by privileged Lowcountry residents from their wide travels. Of significance are pieces designed and made by Charles Frederick Worth and Mariano Fortuny, along with fashionable examples of lesser-known clothiers and Charleston dressmakers.

Young Brides, Old Treasures: Macedonian Embroidered Dress

until 6 January 2013

Museum of International Folk Art, Santa Fe,
New Mexico

www.internationalfolkart.org

On display at the Museum of International Folk Art, Santa Fe, New Mexico is a remarkable collection of women's dress from the Republic of Macedonia, formerly in Yugoslavia. *Young Brides, Old Treasures: Macedonian Embroidered Dress* introduces the museum visitor to the complexities of Orthodox Christian women's dress in the Republic of Macedonia. Twenty seven mannequins dressed in many-layered ensembles worn by young unmarried girls, brides on their wedding day, and new brides, along with individual garments worn by older women, illustrate status differences as well as regional differences. Macedonian village dress represents an aspect of life that was intimately associated with family and community, religion, the agricultural cycle, and gender roles. This exhibition shows the finery worn by women for festivals and weddings, at the time of life and

history (1880-1950) when their best was spectacular. Bobbie Sumberg, Curator of Textiles and Costume at the museum, with the aid of Macedonian expert Vladimir Janevski, drew from the museum's extensive collection to dress the mannequins in multiple layers from head to toe, including jewelry. The design of the exhibit allows the visitor to see front and back of each piece.



Wedding dress. Miyak, Smilevo, Demir Hisar municipality, c. 1900. Wool, cotton, silk, metallic thread, metal, glass beads, plastic. The Ronald Wixman/Steven Glaser Collection. Photography by Addison Doty

**Publication:
Young Brides, Old Treasures: Macedonian Embroidered Dress**

Ed. Bobbie Sumberg, Museum of International Folk Art

Authors: Jasemin Nazim, Sanja Dimovska, Tatjana Gjogjiovska, Slavica Hristova, Angelina Krsteva, Vladimir Janevski, Davorin Trpeski, Bobbie Sumberg

Macedonian ethnic dress has it all. Not only is it full of meaning and significance, it is visually stunning and embodies the skills, expectations, hopes and fears, creative use of materials, and aesthetic sense of the individuals who made and wore it. Saturated with cultural meaning, these many-layered ensembles rank among the best examples of textile art anywhere. This landmark catalog brings together scholarship by the Macedonian experts with a museum collection in the United States and outstanding photography

to present to the world the treasures of Macedonian Orthodox Christian dress from 1880-1950. Essays on embroidery, materials of dress and techniques of production, ethnic makeup of the country at the turn of the twentieth century, and hair dressing as well as extended captions illuminate the plates and educate the reader in some of the complexities that existed in this small country that is at the crossroads of civilizations. The legacy of Macedonian women's hands and minds will live on in this volume for future generations to admire.

Hard bound book with 383 color images including many details of complete ensembles, socks, jewelry, individual garments, headwear, and embroidery, 7 black and white, 6 maps, footnotes with references, and glossary in 263 pages. In English.

Distributed by the University of Washington Press. Order from <http://worldfolkart.org/> For more information contact bobbie.sumberg@state.nm.us

Three Centuries of Clothing.

Colonial Williamsburg's Museum Collection

The Art Museums of Colonial Williamsburg house three centuries of historic clothing and accessories. From attending formal balls to getting dressed for bed, the antique clothing in the collection tells the story of daily life. Explore history's wardrobe in this online exhibit. Learn about the clothing and styles.

Explore highlights from our collection.

<http://www.history.org/history/museums/clothingexhibit/index.cfm>

Scandinavia

Rokoko-Mania

3 May – 23 September 2012

Designmuseum Denmark, Copenhagen

<http://designmuseum.dk/udstillinger/aktuelle-saerudstillinger/rokoko-mania>

The exhibition draws parallels between the 18. century and the present. The past is illustrated through selected objects from the museum's 18. Century collections, here among textiles and fashion. The present is represented by the British-Nigerian artist Yinka Shonibare MBE

and three Danish fashion artists, Nikoline Liv Andersen, Laura Barué and Anne Damgaard.
Shoes and Accessories – Fashion and luxury in the 18th Century / Sko og Accessories - Mode og luksus i 1700-tallet
9 March – 30 December 2012
Den Gamle By, Århus, Denmark
<http://www.dengambleby.dk/mode-i-1700-tallet/>



Gala Dress - Court and Couture
12 January - 26 August 2012
The Amalienborg Museum, Copenhagen
<http://dkks.dk/gala-dress>

Come to a royal gala event at the Amalienborg Museum! The exhibition displays a colourful and unique selection of HM Queen Margrethe's most splendid gala dresses from the Court's major occasions from the 1960s to the present. The many elegant and imaginative dresses were made by Danish and French designers in haute couture houses such as Balmain and Givenchy. Several of the Queen's gala dresses were made by the designer Jørgen Bender, who made both evening wear and other garments for the ladies of the Royal House from 1967 to 1999. The exhibition is the Amalienborg Museum's contribution to the celebrations for the 40th anniversary of HM the Queen's reign, in January 2012.

Publication:

Dronningens Kjoler by Katia Johansen (Gyldendal, January 2012). With more than 300 illustrations the book provides a personal insight into the Queen's style and taste. It has been written on the basis of several interviews with the Queen



1983 Jørgen Bender. The queen, as often is the case, had a hand in the design of this dress of dark red lace fabric, which she had bought in France. The fabric is lined with a slip dress in a slightly lighter color that one senses through the lace. The dress was worn on a state visit to Spain in 1983 and for the Queen's official portrait in 1990. It is this portrait that is included in the logo for the 40th anniversary of HM the Queen's reign. (Foto: Roberto Fortuna, from the book "Dronningens Kjoler" by Katia Johansen, Gyldendal 2012)

Mode utan midja/ Fashion without waist in 1920s

Until 31 December 2012
Malmö museer, Malmö
<http://www.malmo.se/Medborgare/Kultur--noje/Museer--utställningar/Malmo-Museer/Utställningar.html>

Switzerland

Cotton Worldwide - Baumwolle weltweit

Until 1 July 2012

Historisches Museum und Völkerkundemuseum
St.Gallen, St.Gallen,
www.hmsg.ch

Cotton is grown on every continent, in a broad range of environmental conditions and under widely disparate conditions of production. Cotton is at the center of the dispute surrounding agricultural subsidies, and it is an important tool in development aid.

Publication: Hans Peter Jost, Christina Kleineidam, Baumwolle weltweit, Lars Mueller Publishers, Baden, 2010

United Kingdom

Hollywood Costume

20 October – 27 January 2013

Victoria and Albert Museum, London

<http://www.vam.ac.uk/content/exhibitions/exhibition-hollywood-costume/>

'Hollywood Costume', explores the central role costume design plays in cinema storytelling. Bringing together over 100 of the most iconic movie costumes from across a century of film-making, it is a once-in-a-lifetime opportunity to see the clothes worn by unforgettable and beloved characters such as Dorothy Gale, Indiana Jones, Scarlett O'Hara, Jack Sparrow, Holly Golightly and Darth Vader.

Golden Spider Silk

25. januar 2012 - 5. juni 2012

Victoria & Albert Museum, London

www.vam.ac.uk

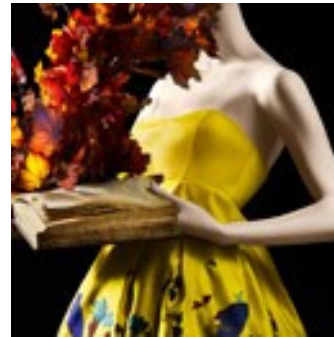
This display will showcase the world's largest pieces of cloth made from spider silk. It will include a brocaded shawl made from the silk of more than one million female golden orb-weaver spiders collected in the highlands of Madagascar, as well as a cape on public display for the first time. The display will also feature background material and a short film revealing the process.

Ballgowns: British Glamour Since 1950

19 May – 6 January 2013

Victoria and Albert Museum, London

<http://www.vam.ac.uk/content/exhibitions/ballgowns/>



From spring 2012 the V&A celebrates the opening of the newly renovated Fashion Galleries with an exhibition of beautiful ballgowns, red carpet evening

dresses and catwalk showstoppers. Displayed over two floors, 'Ballgowns: British Glamour Since 1950' will feature more than sixty designs for social events such as private parties, royal balls, state occasions and opening nights.

British Design 1948-2012 - Innovation in the Modern Age

31 March - 12. August 2012

The Victoria and Albert Museum, London

www.vam.ac.uk



The displays examine the shifting nature of British design over 60 years: three galleries respectively explore the tension between tradition and

modernity; the subversive impulse in British culture; and Britain's leadership in design innovation and creativity.

The exhibition reveals how British designers have responded to economic, political and cultural forces that have fundamentally shaped how we live today. They have created some of the most inventive and striking objects, technologies and buildings of the modern world.

Kitty and the Bulldog: Lolita fashion and the influence of Britain

23 April 2012 – 27 January 2013

Victoria & Albert Museum, London

www.vam.ac.uk

Kitty and the Bulldog explores the way in which British fashion – notably Victoriana, Punk and Gothic – has influenced the development of Japan's 'Lolita' style, a cult fashion movement whose defining feature has been its preoccupation with cuteness, or 'kawaii'. The display features nine outfits recently bought in Tokyo for the V&A's permanent collections.

Britain Creates 2012: Fashion + Art Collusion

6 July – 29 July 2012

Victoria & Albert Museum, London

www.vam.ac.uk

Britain Creates 2012: Fashion + Art Collusion, led by the British Fashion Council/Bazaar Fashion Arts Foundation and in partnership with the Mayor of London, brings together the UK's most prestigious fashion designers to collaborate with Britain's leading visual artists on specially commissioned works of art as part of the London 2012 Festival. Pairings include Giles Deacon & Jeremy Deller; Hussein Chalayan & Gavin Turk and Matthew Williamson & Mat Collishaw.

A Dress for All Seasons

200 years of seasonal clothes and accessories from the Olive Matthews Collection

Until 25 August 2012

Chertsey Museum, Surrey

<http://www.runnymede.gov.uk/portal/site/Chertseymuseum/menuitem.ab11ed460736e5c29b34227c9f8ca028/>

Sport and Fashion

18. Februar- 31. December 2012

Fashion Museum, Bath

www.museumofcostume.co.uk

In the year of the 2012 Olympics, this special display at the Fashion Museum in Bath examines the close connection between active sportswear and fashion by showcasing examples of historic

sportswear from the museum collection alongside modern fashions and the very best of today's sportswear.

Glamour

continuing throughout 2012

Fashion Museum, Bath

http://www.museumofcostume.co.uk/exhibitions/future_displays/glamour.aspx



This dazzling new display at the Fashion Museum invites visitors to be inspired by the glitz and glamour of evening wear fashion over the last 100 years. Featuring eighteen show stopping evening gowns and cocktail dresses, **Glamour** presents a glittering array of

sumptuous silks and bejewelled creations guaranteed to make anyone the belle of the ball.

Jubilee: A Celebration of British Monarchy on Stage and Screen

17 July - 2 September 2012

Fashion Museum, Bath

http://www.museumofcostume.co.uk/exhibitions/future_displays/jubilee.aspx

This exciting and innovative exhibition of stage and film costumes celebrates the story of the rulers of Britain, from King Edgar to HM Queen Elizabeth II. Productions include *The King's Speech*, *The Queen*, *Richard III*, *The Madness of King George*, *Elizabeth*, *The Tudors* and many RSC Theatre productions.



POP! Design, Culture, Fashion

6 July 2012 - 27 October 2012

Fashion and Textile Museum, London

<http://www.ftmlondon.org/exhibitions/future/>



POP! will explore the impact of music, art and personality on the development of the fashion of the times. From the poodle

skirts and embellished leathers of the rockers through to the Punk era, this exhibition will take in the cool stylings of the Mods, the high baroque of Psychedelia and the kitsch glamour of 70s retro by designers such as Mr Freedom and Miss Mouse. The exhibition will provide new insight into 20 years of popular culture from one of the most comprehensive private collections of design and fashion

Christian Louboutin

1 May – 9 July 2012

The Design Museum. London

<http://designmuseum.org/exhibitions/2012/christian-louboutin>

This exhibition celebrates Louboutin's career showcasing twenty years of designs and inspiration, revealing the artistry and theatricality of his shoe design from stilettos to lace-up boots, studded sneakers and bejewelled pumps. Be taken on a magical journey of style, glamour, power, femininity and elegance.

At the core of the exhibition is a unique exploration of Louboutin's design process, taking the visitor through every stage of the design journey, revealing how a shoe is constructed, from the initial drawing and first prototype through to production in the factory.

Designed to Win

26 July – 18 November 2012

The Design Museum. London

<http://designmuseum.org/exhibitions/2012>

Celebrates the ways in which design and sport are combined, pushing the limits of human

endeavour to achieve records and victories of increasing significance and wonder. From the design of F1 cars to running shoes, racing bikes to carbon fibre javelins, the quest for enhanced performance and function is endless.

Coinciding with London's biggest year of sport, *Designed to Win* explores the various ways in which design has shaped the sporting world.

Analysing key moments where design played a significant role in progressing sport, the exhibition looks at themes of safety, performance, fashion, new materials and technology.

Dress for Excess: Fashion in Regency England

until 5 February, 2012

Royal Pavilion, Brighton

<http://www.visitbrighton.com/whats-on/dress-for-excess-fashion-in-regency-england-p688341>

Items from the Royal Pavilion & Museums own collection, plus an accompaniment of costumes chosen from Museums and collectors across the UK, make this a truly special range of Regency dress.

Biba and Beyond: Barbara Hulanicki

22 September 2012 to 14 April 2013

Brighton Museum & Art Gallery

<http://www.brighton-hove-rpml.org.uk/WhatsOn/Pages/BMAGBiba22Sep12to14Apr13.aspx>

! The Biba store, the clothes, the lifestyle and the far reaching influence of this iconic brand. The exhibition also looks at the life and times of the charismatic and talented woman behind the label, Barbara Hulanicki. It also includes her successful earlier career in fashion illustration and her later achievements in interior design and architecture.

With its cutting edge yet affordable fashion, Barbara Hulanicki's iconic Biba store and label transformed the High Street shopping experience in the 1960s and 70s. Young working women shopped alongside models and celebrities, including Twiggy, Cher and the Rolling Stones. Art Deco, Victorian and Hollywood glamour all combined in striking, romantic and sensual designs.

With loans from major collectors and private individuals the exhibition tells the amazing story

through illustrations, film, fashion, music, photography, ephemera and the memories and reminiscences of those who shared the experience. There will also be items on display from the very successful 'bring in your Biba' day at Brighton Museum. Contributors were asked to bring in their Biba items and memories from the London and Brighton stores.

Costume Drama. Fashion from 1790 to 1850

Until 7 May, 2012

Sudley House, National Museums Liverpool
<http://www.liverpoolmuseums.org.uk/sudley/exhibitions/costume-drama/>
<http://www.flickr.com/photos/nationalmuseumsliverpool/sets/72157627129179888/>

The exhibition brings together early and rare items from National Museums Liverpool's own costume collection and explores the developments in male and female fashionable dress at a time of great social and economic change.

Off the Peg: Fashion from the 40s and 50s

until October 31, 2012

National Museum of Costume, Dumfries
http://www.nms.ac.uk/our_museums/museum_of_costume/off_the_peg.aspx



Horrockses Fashions Limited was one of the most well-respected off-the-peg labels of the 1940s and 1950s. They gained a reputation for practicality and glamour combined with easy-care fabrics. The exhibition draws together fashion photography, archive material and personal stories, but it is the breathtaking

costume that most dramatically captures an iconic period in fashion history.

Lost in Lace: New approaches by UK and international artists

Until 19 February, 2012

Birmingham Museum and Art Gallery
<http://lostinlace.org.uk/>

Step into a world of lace like you've never seen before. See how the patterns, materials and cultural traditions of lace are represented through radical new approaches by UK and international artists.

Accompanying Lost in Lace will be a new display of lace from Birmingham Museum & Art Gallery's textile collection. Lost in Lace: Concealed and Revealed tells the stories behind lace, revealing hidden histories and the often dark side of these beautifully made items. The exhibition has been curated by Gail Baxter and will be on show on the Bridge Gallery.

Conferences

Costume Colloquium III Past Dress – Future Fashion

Florence, Italy
8 – 11 November 2012

CECS Day Conference, "Desiring Fashion: The Consumption and Dissemination of Dress 1750-1850" the King's Manor, University of York, UK, Saturday 23 June 2012, 9.30am to 5.00pm Convenor: Serena Dyer

This day conference brings together academic and curatorial work on the desire to dress fashionably in the eighteenth century. From faces to feet, the fashionable men and women of the eighteenth century strove to achieve aesthetic perfection. This series of papers explores the process of fashion dissemination, production and consumption which enabled the fulfilment of these desires, and how this related to the concepts of desire, gender and beauty. The papers to be presented cover subjects such as cosmetics and beauty, fashion plates, silk manufacture and the relationship between dressmaker and client. A small exhibition of fashion plates and accessories from the period will accompany the conference.

- Aileen Ribeiro (Courtauld) – 'Desiring Beauty: women and cosmetics in the eighteenth century'
- Elisabeth Gerner (Edinburgh) – 'Pulled Tight and Gleaming: The Stocking's Position within Eighteenth-Century British Masculinity'
- Lesley Miller (V&A) – 'Material marketing: how Lyonnais manufacturers sold their silks in the 18th century'
- Hilary Davidson (Museum of London) – 'Recreating Jane Austen's Pelisse-Coat'
- Catherine Flood (V&A) – 'Fashion in Print and the Pleasures of Picturing Modern life: fashion plates and fashion satires'
- Serena Dyer (York) – 'A Beautiful Bargain: Lady Sabine Winn's relationship with fashion.'

The registration fee is £12.00. This includes a simple sandwich lunch, tea and coffee.

Registration is now available via our online store:
<http://store.york.ac.uk/browse/product.asp?catid=303&modid=1&compid=1>

Passold Research Fund Conference 2012 "Innovation before the Modern: Cloth and Clothing in the Early Modern World", 27 - 29 September 2012, Stockholm

Registration deadline: 15 May 2012

Jointly organised by: University of Uppsala, Stockholm University, K. A. Almgren Sidenväveri & Museum and the Nordiska Museet.

The 2012 Pasold conference will consider the dynamics of change and innovation within the production, trade, retailing and consumption of textiles and clothing in the period before the nineteenth century. This requires an understanding of the history of making cloth and clothes, of the training and organization of labour, and of the relative value of technical and conceptual skills. The conference aims to reflect on product as well as process innovation, invention, changes in design and more general shifts in the politics of production (for instance, the nature of the guilds, notions of quality and value) and also consumption (for example, the gendering of cloth and clothing; access to markets and mindsets).

More information at:

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

Global Commodities The Material Culture of Early Modern Connections, 1400-1800 To be held at the Global History and Culture Centre University of Warwick - 12-14 December 2012

CALL FOR PAPERS

Material culture created and was created by connections with 'others' in the era before the global exchange of people, political ideas and economic processes intensified through industrialization. The exchange of goods and the culture of commodities played central roles in

forging enduring and transformative global connections.

This conference seeks to explore how our understanding of early modern global connections changes if we consider the role material culture played in shaping such connections. In what ways did material objects participate in the development of the multiple processes often referred to as 'globalisation'? How did objects contribute to the construction of such notions as hybridism and cosmopolitanism? What was their role in trade and migration, gifts and diplomacy, encounters and conflict? What kind of geographies did they create in the early modern world? What was their cultural value *vis-à-vis* their economic value? In short, we seek to explore the ways in which commodities and connections intersected in the early modern world.

This conference wishes to bring together scholars with expertise across a range of disciplines and geographic areas that came into direct contact in the early modern period, by which we mean the world between *ca.* 1400 and 1800. Of course many areas of the humanities and social sciences have expanded their enquiries in disciplinary and spatial terms, but truly global and interdisciplinary approaches still have to rely heavily on dialogue and collaboration between scholars. We hope that this conference will present an opportunity to bring together scholars from very different geographical and disciplinary backgrounds, who all share an interest in exploring commodities in global contexts.

We welcome in particular, but by no means exclusively, contributions on:

- specific commodities, luxuries and artistic objects, including traded goods, rarities, objects in cabinets of curiosities and their role in elite and non-elite consumption;
- the role of nodes (ports and ships, custom and auction houses, courts and cities) in the global exchange of goods;
- production for global markets/distant markets, with special reference to issues of design, customization and quality.

Papers should be no more than twenty minutes long. Where possible we welcome proposals for sessions of three or four papers. To submit a proposal, **please send a 200-word abstract** of the proposed paper, **together with a one page**

CV, to: ghcc.conferences@warwick.ac.uk
Global History and Culture Centre, Department of History, University of Warwick, Coventry CV4 7AL, UK.

The closing date for proposals is **1 June 2012**. Successful candidates will be notified by the 1 July 2012.

The registration fee is £100 (£45 for students), payable by **15 October 2012**. The late registration fee (after 15 October 2012) is £120 (£55 for students). One-day attendance is £65 (£75 for late registration) and for students £30 (£40 after 15 October 2012).

If you have any further questions, please contact: Anne Gerritsen, University of Warwick, a.t.gerritsen@warwick.ac.uk
Giorgio Riello, University of Warwick, g.riello@warwick.ac.uk

Fashioning the Early Modern: Creativity and Innovation in Europe 1500-1800 Friday 14 September - Saturday 15 September, Victoria and Albert Museum, London

Conference Announcement and Call for Registration*

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

The two-day "Fashioning the Early Modern: Creativity and Innovation in 1500-1800 Europe" conference will take place at the Victoria and Albert Museum. It will be organised around three themes: Innovation, Dissemination and Reputation. Invited speakers include Lesley Miller (Victoria and Albert Museum), John Styles (University of Hertfordshire) and Evelyn Welch (University of Queen Mary, University of London).

The conference programme and booking details are now available online at:
<http://www.vam.ac.uk/whatson/event/1780/fashioning-the-early-modern-creativity-and-innovation-in-europe-2945/>

A small number of travel bursaries for postgraduate students and young professionals will be advertised here in due course.

"Ivy Style" symposium organized by the Museum at FIT in New York City. The symposium will take place at the Fashion Institute of Technology on November 8-9, 2012.

The Museum at the Fashion Institute of Technology is pleased to announce the twelfth annual fashion symposium, *Ivy Style*, which will take place on November 8-9, 2012 to coincide with the museum's exhibition, *Ivy Style: Radical Conformists*. The "Ivy League Look," also known as "Preppy Style" or "Ivy Style," was once a cutting-edge look that for decades led the evolution of menswear. Many of the most enduring sartorial images of the twentieth century can be traced to the prestigious college campuses of America. However, it has spread, decades after its creation, far beyond the academic confines of top echelon schools such as Harvard, Yale, and Princeton. Ivy style has become so popular, in fact, that countless contemporary fashion companies have been built upon this look, and many of today's leading fashion designers pepper their runway collections with current interpretations of it.

The symposium will feature noted scholars and industry professionals from a range of disciplines

and international perspectives, who will be focusing on "ivy" style in global fashion. Included will be lectures on major figures in menswear - including the Duke of Windsor-- who made the look their own, and designers such as Ralph Lauren, Tommy Hilfiger, and Thom Browne, who have made it resonate with new generations of style enthusiasts.

Among the speakers to be invited are **Richard Press**, grandson of J. Press, **G. Bruce Boyer**, journalist; designer **Jeffrey Banks** and **Doria de la Chapelle**, authors of *Preppy: Cultivating Ivy Style*; **Christopher Breward**, Principal at New Edinburgh College of Art; **Daniel Cappello**, fashion editor of *Quest Magazine* and author of *The Ivy League*; **Deirdre Clemente**, professor at the Department of History, University of Nevada Las Vegas; **Masafumi Monden**, Japanese scholar who specializes in menswear; **Peter McNeil**, professor of Design History in the School of Design, Sidney, **Patricia Mears**, Deputy Director at MFIT and curator of *Ivy Style*; **Monica Miller**, professor at Duke University and author of *Slaves to Fashion: Black Dandyism and the Styling of Black Diasporic Identity*; **Valerie Steele**, Director and Chief Curator at MFIT, and **Claudio Del Vecchio**, Chairman and Chief Executive Officer of Brooks Brothers.

Announcements

Dictionary of historical terms for dress and textiles

Center for Textile Research, CTR, at Copenhagen university collaborates with The Danish Costume Group (De danske museers dragtpulje) which is supported financially by the Ministry of Culture's Department for the protection of Cultural Heritage.
More information: www.dragt.dk.

A dictionary of historical terms for dress and textiles: textilnet.dk (2010-2015)

Since 2004 The Danish Costume Group has been working with terminology of dress and textiles in a historical perspective from 1600 till the present time.

From 2010 CTR has joined this collateral project. The research project collects and qualifies terminology from many different historical sources.

Vision: to publish an authoritative dictionary of terminologies/words related to historical dress and textiles, their production, consumption and symbols, with thorough definitions from 1600 to the present and photos and other illustrations of the dress and textiles in question on the internet.

Mission:

1. Collecting all words/terminologies possible and qualifying their meanings
2. Publishing illustrations of all relevant examples from The Danish Cultural Heritage

Partners:

CTR: Susanne Lervad, Maj Ringgaard, Marie-Louise Nosch

Dansk Sprognævn: direktør Sabine Kirchmeier-Andersen

Dansk Grundforsknings Center for Sociolingvistiske Sprogforandringer: Inge Lise Petersen

Private company Termplus Aps

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

Project leader: Tove Engelhardt Mathiassen, textile curator, Den Gamle By, National Open Air Museum of Urban Culture

Plans

Analyzing terminologies/words collected by researchers Erna Lorenzen (1909-2006), Margrethe Hald (1887-1992), Ellen Andersen (1888-1889) and texts (fiction, poetry and specialized) collected by member of the group Else Østergård and others and evaluating them with words from other sources such as historical catalogues for goods from the 18th and 19th Century, the handwritten 17th dictionary by Mathias Moth and various encyclopedias.

More information:

<http://ctr.hum.ku.dk/otherprojects/danishcostumegroup/>

The Livrustkammaren (The Royal Armoury) database

The Livrustkammaren (The Royal Armoury in Stockholm) database (MuseumPlus database) was launched at the end of November 2011. The database will give open access to the Royal Armoury's unique collections, as well as the Skokloster Castle and Hallwyl museum collections.

Visit the database at

<http://emuseumplus.lsh.se/eMuseumPlus>

New Books and Research

New Books on Shoes

First there is a new book by the most revered, long-standing ICOM Costume Committee member, Aagot Noss: *Draktskikk i Aust-Telemark*, part of her series on folk dress in Norway and the last of 3 on Telemark, 195 page hardback, Novus 2010 ISBN 978-82-7099-582-0, 3-page English Summary, profusely illustrated in colour and black and white photographs, map, glossary, bibliography and transcription of 17-19th century, I think, inventories. The 6-page section on Footwear (in English-English, that excludes hosiery, though that is also included here before the boots and shoes) is well-illustrated, with wooden shoes for everyday, women's 19th century-style slip-ons for Sunday/church-going, plus a 'puzzle' pair of heavy lace shoes in late 17th century style, but likely to be some time later. A 19th century side-seam knee boot represents men's, with 2 children's ankle boots of similar date.

From the Ethnographic Museum in Belgrade comes the 1996 book 'Footwear in Serbia' 74 pages, colour and black and white photographs and drawings. It includes the different types of regional shoes (with a surprising variety of ways of forming the toe), their distribution, and the 19th and 20th century modifications showing western European and Turkish influence, for both sexes. For the many museums with 'Balkan' footwear, this will help in identification, though Serbian and Cyrillic script will be a barrier for some. One of the contributors is Vera Sarac-Momcilovic, author of the more recent 6-page article, Opanak-making, in English.

Covering a wider field is Aida Brenko and Vesna Zorić *joje dobre šužel*, Zagreb etnografski muzej, 2006, ISBN 953-6273-32-2, 184 page paperback, many colour photographs, in Croat with 45 pages of English translation, Bibliography; produced for an exhibition covering history of footwear from prehistory to the present day. I am pleased to see mention that the earliest surviving footwear has been found in North America, rarely acknowledged (including in America itself). With the range of sources used, some of the illustrations will be familiar (sad to see some of the poor 19th century drawings here), though there are also many unfamiliar from regions around Zagreb. There is a useful

section on shoemaking, including tools and kit, as well as more on regional boots and shoes, but here showing more western European influences.

Taleyna Fletcher and Quita Mould, Leather-working at the site of medieval Cumbergate, Peterborough, in *Northamptonshire Archaeology*, 36, 2010 p.141-152, ISSN 0305-4659. The leather consisted of mostly shoes and offcuts 'indicative of shoemaking' from c1450-1500, though the Summary gives 'perhaps suggesting a cobbler's workshop', which is rather confusing, as is the 'Front tie-lace fastening ankle shoes'. This is the first of several types, shown in drawings, with some actual pieces included.

Edited by Roy Thomson & Quita Mould *Leather Tanneries, the archaeological evidence* Archtype, London 2011, ISBN 978-1-902982-61-6, 206 page paperback, 17 papers by various authors, covering prehistory, Roman, Saxon to present, Britain and some parts of Europe. This should finally convince archaeologists, and others, that finding bits of old shoes in the ground is not evidence for a tannery, which traditionally since at least the middle ages, has in most of Europe been restricted to tanning and/or currying leather. Producing smells that most prefer to avoid, they are usually on the edge of settlements, whereas the shoemaker and cobbler need to be in the centre of town to serve the most customers. Illustrations are in colour or black and white, though unfortunately the only shoe is a Saxon child's from Oxford, almost impossible to photograph.

Jonathan Walford (former curator, Bata Shoe Museum, Toronto) *Shoes A-Z, Designers, Brands, Manufacturers & Retailers*, 256 page hardback, Thames & Hudson, London 2010, ISBN 978-0-500-51526-6, '373 illustrations, 346 in colour'.

The 4-page Introduction, 'Shoes in Fashion since 1950' before the A-Z, gives some guidance, but mercifully crucial makers such as Perugia, born 1893, are included, though, confusingly for some – and busy curators will curse - you must look under the first name, André, to find him, as in Louboutin and others. It ends with very brief 'Glossary', types of heels, shoes, boots (a dangerous idea, especially for this period when all the rules were discarded soon after 1960), materials, manufacturing methods and sizing (which with sale shoes, long pre-dates his '18th century').

A very strange book entitled *Fifty Shoes that Changed the World* 2009 Conran, London, 2009,

112 page hardback, comes from the Design Museum, ISBN 978 1 84091 539 6. I would be interested to hear if any member of this organisation agrees with ANY of the selection. I should also warn that the Design Museum is not a history museum and much of the text needs to be checked elsewhere, in spite of the claim on the dust cover: The Design Museum's mission is to celebrate, entertain and inform.

Corinne Thépaut-Cabasset *L'Esprit des modes au Grand Siècle*, Paris, Éditions du CTHS 2010, 254 page paperback, taken from *Le Mercure Galant* 1672-90s, ISBN 978-2-7355-0715-3, 18 black and white prints after Bérain, de l'Armessin etc (more would have been good), bibliography. It is marvellous now to have the text about the fashions year by year, though I am not surprised to find the comments on footwear are less common than I had hoped. We are grateful it is now so much more accessible.

June Swann *Shoemaking* was reprinted in 2011 by the new owners of Shire Publications, Osprey, with their new cover. The 1640s painting of The Shoemaker teaching the Linnet to Sing which filled the front cover, has been cropped so that the bird, half its cage and over half of one of the shoemaker's shoes, not to mention a few tools, are all missing, making a nonsense of the title – and the way the man's face is painted. I have long lost count of the number of shoe books I read where shoes are cropped like this. Are publishers blind? What can justify turning a vertical painting to 'landscape'? I am ashamed my name is on the cover.

Better news is the long-requested re-issue in October 2011 of J. H. Thornton *Textbook of Footwear Manufacture* 1953 (1st edition). It is available free to download on the website of the Honourable Cordwainers Company:

<http://www.thehcc.org/thornton.pdf> 48.7 MB, 582 pages, including 30 of advertisements at the end. They suggest downloading to CD. The 3rd edition of this textbook was the last to be published in Britain before the trade declined, and has been used by shoemakers worldwide. Chapters 3, Methods of Shoe Construction and 4, Fashion, illustrated with museums shoes, may be most useful to people interested in shoes, though the illustrations of the machines then used will be invaluable to technical and science museums. For the more adventurous, 18 on hand lasting (beginning p.255) and 19, hand welting by the last handsewn teacher at Northampton Technical College, Fred Bending

(p.260-269), should solve a lot of problems. It is sad to realise what knowledge and skills have been lost since its first publication.

For those who have to identify 18th century English shoe or breeches etc buckles (which seem to have been exported to much of Europe, as well as America), the long-time collector and researcher, Clive Taylor published last year 'George Smith of Huggin Lane: a Georgian silver bucklemaker' in *Silver Studies, the Journal of the Silver Society* no.26, 2010, 9 pages. Smith (1739-1805) had connections with many other famous makers of his time: Bateman, Boulton, Eley, Faux, Mountigue, Yardley etc, who are also discussed here. Black and white photographs include a number of buckles and some of the marks. Georgian buckles are very collectible, but it is rare that so much work has been done to identify makers during their most fashionable period. Let us hope this example encourages others to research and publish more, to aid dating, which seems likely to be possible only by using those made of silver as 'type specimens'. Last year I finally got to the 'musical' (show) *SHOES*, premiered in London in 2010, written by Richard Thomas. I suppose it was inevitable with the current obsession with women's shoes, especially the high heels, that such a theme would be chosen. And yes, my general impression was red boots and shoes, a lot of high heels and long legs, and the inevitable hideously loud noise (for those who have lived a long life avoiding damaging their hearing). The author describes in the programme how he knew nothing about shoes when he began to write, but is now 'an avid shoe hunter-gatherer', and has discovered how much people like to talk about shoes. He worked with Sadler's Wells dance company, experimenting with how different types of shoes dictated dance styles, - and with Alethea Wiles composing songs about shoes, none sufficiently memorable either verbally or musically to be recalled now. There is also an article by a fashion journalist specialising in shoes, and enough other comments to mark 2010-11 as the years Britain was obsessed with insanely unsuitable shoes. Also available on DVD.

June Swann 2'2012.

Applausi festivi barriera – der Festumzug des Münchner Hofes zu Ehren Kaiser Leopolds I. im Jahr 1658

Dear Collegues,

I am sending you the information about a very interesting article that has been published online by the Journal of the International Association of Research Institutes in the History of Art. It is in German but it deals with costumes, materials, and historic German terminology. And it shows wonderful engravings of a festive procession.

Here is the link:

<http://www.riha-journal.org/articles/2012/2012-jan-mar/epp-festumzug>

And this is the English abstract:

Sigrid Epp: *Applausi festivi barriera – der Festumzug des Münchner Hofes zu Ehren Kaiser Leopolds I. im Jahr 1658*

Abstract

In 1658 a festive procession was held by the Bavarian Prince-elector to celebrate the new emperor Leopold I. Reconstructing such early modern court festivals is often difficult, if not impossible, since festival reports hardly qualify as historically reliable documents. The Munich festival in 1658 is a fortunate exception thanks



to the unusually rich archival material related to it. The evaluation of these hitherto unknown sources, among them the inventory of the prop room, confirms the order of the festive procession suggested by the *libretto*; moreover, the sources provide detailed hints concerning the costumes, the equipment of the *machine* and the technical realization, and they shed light on how the complex iconographic program evolved. Based on these sources, the article attempts a reconstruction of the Munich procession. This

ambitious event was to become the prelude to the legendary, even more splendid festivities held four years later on the occasion of the birth of the heir to the throne in 1662, similar to events in Dresden, Paris and Vienna.

Johannes Pietch

From the Editor

The deadline of the next *Costume news*, 2012:2, will be November 30. This edition will contain all the news from the meeting in Bussels.

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@kultur.lu.se