



ICOM Costume News 2014: 2

15 November 2014

INTERNATIONAL COSTUME COMMITTEE COMITÉ INTERNATIONAL DU COSTUME

Letter from the Chair

Dear Colleagues,

I am delighted to take this opportunity to thank those who served on the Organizing Committee for our Annual Meeting in Nafplion and Athens, Greece: Ioanna Papantoniou, Nadia Macha-Bizoumi, Xenia Politou, Elia Petridou, Sofia Pantouvaki, Myrsini Pichon, and Angeliki Kokkou. It was a splendid meeting with 76 registered. There were excellent presentations and thrilling opportunities to get to know new members. The warm Greek sun was almost always present, and the tours and exhibitions were inspiring. There is no substitute for meeting colleagues in person. This is the way to exchange ideas, knowledge and form friendships. I want to encourage all members to join our next meeting in Toronto. More information on that meeting can be found in this Newsletter.

Thanks to the excellent team of Vicki Berger, Myrsini Pichon, Sofia Pantouvaki, Nantia Macha and Rebecca Akins, a successful Student Saturday was held in Athens. There were some 30 students registered. We asked students to complete a survey about Student Saturday, and the results indicated that the experience was very well received. It is of the utmost importance that we encourage students to think about the field of costume as they plan their future careers. June Swann admonished me in an e-mail to “encourage the young,” and that is exactly what Student Saturday is all about.

Each member of the current Board of Officers has taken responsibility for an aspect of Committee work. In addition to assuming the leadership of the

committee if necessary, Bernard Berthod, Vice Chair, will coordinate any future changes to the Rules of the Committee. Alexandra Kim, as Secretary, keeps the official Minutes of the Annual Meeting, maintains the membership lists and conducts general correspondence. Ursula Karbacher, as Treasurer, keeps the accounts, pays bills and works with the ICOM accountant. Board Member Isabel Alvarado is the liaison with prospective authors and new articles for “Clothes Tell Stories.” Board Member Dorothea Nicholai is leading the planning for the Milan Triennial and has developed a competition for a new Committee logo (see the competition specifics elsewhere in this newsletter). Board Member Johannes Pietsch is the liaison for Committee publications. We will be at your service through the Milan Triennial in July 2016.

You may remember that we formed a working group to develop Policies and Procedures or “rules” for the Costume Committee. I want to thank Pam Parmal, Andrea Joosten and Anthea Bickley for agreeing to form a Working Group to consider drafting policies. However, it seems that ICOM Paris also realized that there was no record at the Secretariat of any internal policies for the Costume Committee. To address this ICOM requirement, the Board is working on customizing the ICOM template for the Costume Committee. The draft of the Rules follows in this Newsletter. Please look over the draft of the rules and notify Bernard Berthod of any issues you may see. Watch your e-mail for the opportunity to vote to approve them prior to the meeting in Toronto.

One of the most important tasks this year has been the development of a new Web site for the Committee. After receiving costly bids from four different Web development firms, I discovered at the General Assembly in Paris in June that ICOM Paris is encouraging the International Committees to develop Web sites through ICOM that are FREE! Consequently, Meike Königstein worked diligently all summer to migrate our old site to its new format and location. I cannot thank her enough for taking on this huge project.

We have successfully enlisted volunteers to enable "Clothes Tell Stories" to accept additional essays: Anthea Bickley has graciously agreed to edit new submissions, and Nina Gockerell, Naomi Tarrant, Britta Hammer, and Esther Suenderhauf as jurors will provide peer review of articles. We hope to encourage articles in French and Spanish, and will appoint native speakers in those languages as jurors as necessary. Anthea Bickley has prepared Information for Authors and Meike Königstein has prepared the technical specifications for new articles. This information is also in this Newsletter. It is the hope of the Board that in the future "Clothes Tell Stories" can be integrated into our new Web site so that it will have the technical support and editing capabilities necessary to keep the site current and updated and allow the inclusion of additional articles without incurring additional costs.

With a free Web site and much reduced mailing costs, the Costume Committee now can focus its financial resources on member support and special projects that will directly benefit members. ICOM Paris asks that the International Committees not hoard their funds, but actually spend them in ways that benefit the members and thus forward the strategic goals of the organization. To this end the Board has agreed to support attendance at our annual meetings through competitive subventions. The criteria for the application for subvention are also in this Newsletter.

We had a joint meeting with the Documentation Committee and the Museum Security Committee at the Museum of the Republic at the Triennial in Rio de Janeiro. Joint meetings are an activity encouraged by ICOM and one that the Board is planning to implement at the Milan Triennial. Meeting jointly at the Triennial is possible since all committees are represented at those meetings. We have extended an invitation to the International Committee for Museums of Ethnography and it has been accepted. We will have a half-day together with three papers from Costume Committee

members and three from the Ethnography Committee. Be thinking of topics that you would like to share in that session and watch for the call for papers.

Just prior to the General Assembly in June I learned that the Costume Committee is one of only two ICOM International Committees that in the 1990s were made French Associations. This presents a number of legal issues – among them the necessity to follow French labor law and the potentiality of officers and members of the board being held liable in contractual disputes. The head of ICOM's legal department strongly suggested that we dissolve our status as a French Association, and the Board and I have agreed. No one can remember why this happened in the first place, nor can we see any advantage in maintaining it.

A word about ICOM Paris: over the past several years there were serious problems with the management of the Paris office. These problems have resulted in several lawsuits that are currently going through the French court system. Under a new General Director, Anne-Catherine Robert-Hauglustaine, things are functioning smoothly. Those of us who have been working with the Paris Office have found the staff to be knowledgeable, helpful and quick to respond. Membership records in Paris are only as good as the information they receive, so please keep them up-to-date as you change position, address or name, and please remit your dues promptly.

Communicating with members is essential to the functioning of the Costume Committee, and three members have taken the responsibility for keeping members informed: Meike Königstein with the Web site, Lena Chwalinski with the Newsletter and Paola Di Trocchio with e-mails. I want to extend thanks on behalf of the Costume Committee to Meike, Lena and Paola who make it possible for all of us to keep up-to-date and well informed.

With all good wishes,



Jean L. Druesedow, Chair
ICOM International Committee for Museums and
Collections of Costume

**Annual General Meeting
ICOM Costume Committee
Wednesday 10 SEPTEMBER 2014
Nafplion (Fougaro)**

Minutes

I. Welcome by the Chair and Chair's report

Jean L. Druesedow

Chair's Report: Costume Committee 15 August 2013 – 10 September 2014

Jean L. Druesedow, Chair

At the Annual General Meeting on 15 August 2013, the current officers and board of the Costume Committee were installed. Serving the Committee with me are:

Please Stand when I introduce you.

- Bernard Berthod, Vice Chair
- Alexandra Kim, Secretary
- Ursula Karbacher, Treasurer
- Isabel Alvarado, Board Member
- Dorothea Nicholai, Board Member
- Johannes Pietsch, Board Member

We will be at your service until the Milan Triennial in July 2016 when a new slate of officers and board members will assume elected positions.

Our meeting in Rio de Janeiro was filled with adventures, beautiful scenery, delicious food and stimulating presentations. As with most Triennial meetings, Katia, Vicki and Isabel worked well in advance with Brazilian colleagues to organize the meeting. A wonderful outcome of that meeting is the translation into Portuguese of our Guidelines and our Vocabulary of Basic Terms. A new committee member, Michelle Kaufmann Benarush was involved in that process – Michelle – stand, please, so we can acknowledge your hard work.

An important goal for this year has been to do as much digitally as possible. This is in keeping with the ICOM strategic goal of increasing membership value and transparency. To that end we have worked to acquire e-mail addresses for all our members and to keep an active presence with e-mail updates nearly every month thanks to Paola Di Trocchio. In addition Lena Chwalinski prepared two newsletters. Only sixteen of the Summer Newsletters needed to be sent by post. The second goal in ICOM's strategic plan is to develop museum and heritage expertise. Our "Clothes Tell Stories" web site contributes to this goal. A Facebook page for "Clothes Tell Stories" has been given a trial run and the extensive analysis of that project can be found in the Summer Newsletter. Ellen Hlozan will tell us more about that. We have been asked by ICOM Paris to do live Tweets of this meeting with pictures and quotations from presentations: we'll need to be on our best behavior since we're going live!!

One of the most important tasks this year has been the development of a new Web site for the Committee. After receiving costly bids from four different Web development firms, I discovered at the General Assembly in Paris in June that ICOM Paris now has a Web master and is encouraging the International Committees to develop a Web site through ICOM that is FREE! Consequently, Meike Königstein has worked diligently all summer to migrate our old site to its new format and location. She will tell us more about that later in the meeting. I cannot thank her enough for taking on this huge project. The Web site will make our expertise widely accessible and meet the third ICOM goal of strengthening ICOM's global leadership in the heritage sector.

With a free Web site and much reduced mailing costs, the Costume Committee now can focus its financial resources on member support and special projects that will directly benefit members. Managing and developing our resources so that we can implement the strategic plan is the fourth goal. ICOM Paris asks that the International Committees not hoard their funds, but actually spend them in ways that benefit the members and thus forward the strategic goals of the organization. During this meeting the Board is hoping that members will suggest some special projects that the Committee might find worthwhile for future investment.

At the meeting in Rio de Janeiro we had a joint meeting with the Documentation Committee and the Museum Security Committee at the Museum of the Republic. This is an activity encouraged by ICOM and one that the Board is discussing for implementation at the Milan Triennial. Meeting jointly at the Triennial is possible since all committees are represented at those meetings. If any of you belong to other International Committees that might find a joint meeting beneficial, please let a member of the Board know so that we can pursue that idea. For example, the Committees for Museology and for Collecting have both been suggested.

We have successfully enlisted volunteers to enable “Clothes Tell Stories” to accept additional essays: Anthea Bickley has graciously agreed to edit new submissions, and Nina Gockerell, Naomi Tarrant, Britta Hammer, Esther Suenderhauf and Isabel Alvarado will review articles as jurors. According to Facebook responses, users have found the site most helpful. “Clothes Tell Stories” will ultimately be integrated into our new Web site.

We are looking forward to another Student Saturday in Athens. There are some 30 students registered and the presentations sound very interesting. It is of the utmost importance that we encourage students to think about the field of costume as they plan their future careers. June Swann admonished me in an e-mail to “encourage the young,” and that is exactly what Student Saturday is all about. Thanks to Vicki Berger, Myrsini Pichon, Sofia Pantouvaki, Nantia Macha and Rebecca Akins for organizing this important activity.

Apparently there is no record at ICOM Paris of any internal rules for the Costume Committee. To address this ICOM requirement, the Board is working on customizing the ICOM template for the Costume Committee. At the General Assembly in June, I learned that the Costume Committee is one of only two ICOM International Committees that in the 1990s were made French Associations. This presents a number of legal issues – among them the necessity to follow French labor law and the potentiality of officers and members of the board being held liable in contract disputes. The head of ICOM’s legal department strongly suggested that we dissolve our status as a French Association, and the Board and I have agreed. No one can remember why this happened in the first place, nor can we see any advantage in maintaining it.

A word about ICOM Paris: over the past several years there were serious problems with the management of the Paris office. These problems have resulted in several lawsuits that are currently going through the French court system. Under a new General Director, Anne-Catherine Robert-Hauglustaine, things seem to have been corrected and are now functioning smoothly. Those of us who have been working with the Paris Office have found the staff to be knowledgeable, helpful and quick to respond. Membership records in Paris are only as good as the information they receive, so please keep them up-to-date as you change position, address or name, and please remit your dues promptly.

I cannot end this report without thanking the Organizing Committee for this splendid meeting. The following people have worked on behalf of all of us:

Please stand so that we can acknowledge you.

- Ioanna Papantoniou
- Nadia Macha-Bizoumi
- Xenia Politou
- Elia Petridou
- Sofia Pantouvaki

- Myrsini Pichon
- Angeliki Kokkou

Thank you all so very much.

II. Secretary's Report (delivered by Ellen Hlozan in the absence of Alexandra Kim)

1. Approval of Minutes from the Annual General Meeting, Rio de Janeiro:
Moved by Elizabeth Ann Coleman and seconded by Elizabeth Jachimowicz
2. Membership report:
301 active members from 39 different countries
3. Regrets from members who cannot attend
Among those received: Eva Uchalova, Romi Arm, Katia Johansen, June Swann, Rainer Wenrich, Paola Di Trocchio, Jan Loverin, Mirjana Menkovic

I am truly sorry not to be attending this year's meeting in Greece, not least because I was really looking forward to seeing everyone in Greece. The arrival of my daughter Catherine Margaret Kim is the only thing that would keep me away and she is indeed a delight, if also giving me plenty to keep my hands full. I'm very grateful to Jean for her understanding about this situation and for Ellen Hlozan for so nobly agreeing to step in and help with the secretary's duties during the meeting.

The current central ICOM online membership database shows that the Costume Committee has 301 active members from 39 different countries. Our subsidy from central ICOM is based on our number of paid up members so we're very grateful to people for paying their membership fee on time and allowing us to benefit from the highest possible subsidy for carrying out our work. Our excellent newsletter, ably prepared by Lena Chwalinski, has been beautifully complemented by the regular news bulletins sent out by Paola di Trocchio. These two methods of communication offer us the chance to make sure that all our members are up to date with news, whatever method of receiving information they prefer. The newsletter is still sent out in hard copy form to a small number of our members.

I have also spent time this year offering Jean, our new chair, my experiences of being a board member 2007-2013, providing information to Lena and Paola for the newsletter and emails respectively, communicating with our ICOM young person's travel grant recipient, Michelle Kaufmann Benarush, and thinking about the new website, plus possibilities to integrate the Clothes Tell Stories site (which was featured in the latest edition of the UK Costume Society's newsletter). I'd like to thank all those who provided me with information, and especially to the outgoing secretary Vicki Berger for her wise advice and experience.

III. Treasurer's Report

Ursula Karbacher

COSTUME COMMITTEE BUDGET REPORT of 6.10.2014

Bank Balance 31.3.14 € 3754

2014 SUBVENTION: € 5649

Balance as of 15.4.2014 € 9403

Expenses:

Bank charges 59

Grant Registration 870

Newsletter Mailing 91

Total expenses of 6.10.2014 €1020

Balance on 6.10.2014 €8383

IV. Report on the new Web Site

Meike Bianchi-Königstein

The website of the Costume Committee is an important communication tool. The statistic shows that since its beginning in 2008, the visitor rate has been continuously increasing. 2013 was the best year up to date: in this year the site had almost 200,000 visitors.

This is a result the updating rate of the content: added news and information attract more visitors. The update frequency can also be tracked by search engines like Google. Sites with higher update frequencies appear earlier in the list of search results.

This is also confirmed by the statistics for this year, 2014. The year isn't over yet, but it is already clear that the site won't have as many visitors as last year. One possible reason is the fact that the website could not be updated so frequently, since my efforts are being put in the new web presence.

A new site was indeed recommendable, because the old site was a little bit confusing for our visitors. One reason can be found in the two menus: one at the top and the other one on the left side. In particular the announcement of the annual meeting wasn't easy to find, because it was in the left side menu under the top menu „News“. This made it necessary to publish the announcement on two positions on the site: in the news area and in the information area for the members. Because of this construction, it was very hard to make changes in the articles. It needed to be done manually in every article. Another problem was the fact that the function of the website is restricted in some browsers, since the version of the program that hosts the site was too old. The program itself was very complicated and difficult to use.

Jean made it possible to get a new website. She found out that ICOM offers its committees the possibility to create websites and supports them technically. This saved a lot of money, because to create a new website normally costs many thousand euros. Jean also supported me in structuring the new site, wrote new texts and offered very beautiful pictures. Carla Bonomi of ICOM gave also a lot of support by explaining the program used for the site and by offering technical solutions.

The new address of our website is: <http://costume.icom.museum>

The image of the new website shows that the design is more modern and the website structure is easier – it has only one menu and no member area anymore. This will make it much easier to maintain.

The current aim is to integrate the Online Workbook „Clothes tell stories“. Until now it has its own website, but it is important to offer this service of the Costume Committee on the main site. It is not easy to integrate the „Clothes tell stories“-site, because the articles have many pictures and are linked internally and externally. Until this work is done, the old site „Clothes tell stories“ will be available.

The website has a new image gallery – the fashion timeline – and I want to thank everybody who sent photos, especially Brigitte and Jean. Everybody in the Committee is invited to send contributions like news, pictures and so on for the website to my mail address koenigstein.m@gmail.com. I'm looking forward to it!

I hope you will visit our new site many times and that it will be useful for you.

V. Member Communications

A. Report on the Newsletter: Lena Chwalinski

Dear members of the ICOM Costume Committee,

Since my last report in 2013 a lot of things happened! Two newsletters had been published (December 2013/June 2014) and the e-mail-blasts of Paola ensured a short-dated flow of information within these two items.

I feel very delighted how dedicated and involved everyone is creating a surrounding with a lively exchange about what is going on in our community. There was a great echo of contributions since Rio last year and

I would like to thank all of you who sent me information, reports, and reviews of fashion-related content for distribution in the newsletters. Please continue to do so! Our newsletter is one of the central pillars of communication within our committee. To guarantee a steady work of communication within our international group requires a transparent exchange of information with our members. That makes it even more important to distribute the news of fashion and textile related information! So please feel free to send whatever you wish to be published in our semiannual circulars to l.chwalinski@web.de. I am always happy to hear what is going on worldwide in order to share your information! However, please note that texts such as exhibition-information, book reviews or any other note are appreciated either in English or French, to make sure they reach as much members as possible.

Last but not least a little announcement concerning our next ICOM Costume Committee's newsletter: We have a new deadline!

Please send all your information until 15th November 2014 latest to l.chwalinski@web.de!

And now I wish all of you a great time in Greece with fruitful conversations and discussions about our favorite topic: costumes with all their versatile aspects! I hope to see you again on our next annual meeting in 2015!

Lena Chwalinski, M.A.

l.chwalinski@web.de

B. Report on e-mail communications: Paola Di Trocchio

I'm sorry I can't be here in Greece, but I'd just like to say that it has been an absolute pleasure communicating with you all via email, and sharing the reports, newsletters and information that the committee prepare on their behalf. We have had 10 email blitzes in 2014 including our newsletter. Thank you Lena.

The committee has made a phenomenal effort this year (particular thanks to Alexandra and Jean) in collecting so many more email addresses where they were missing. I'd like to thank them, as well as you all, for participating in this. It helps us all enormously in sharing and distributing information, as well as in keeping in touch. I would also like to encourage you all to continue to do so, and to make sure that you keep your details up to date with ICOM Paris and also with us directly. Thank you so much.

All the very best
Paola

VI. Old Business

Publications from past meetings

- Publications from Munich to be gathered by Johannes and given to Meike to digitize for the website.
- Suggested that meeting proceedings should only be published digitally only to save prints cost and make more accessible.
- Bernard is looking into Lyon text (2009).
- Jillian is looking into Shanghai meeting proceedings (2010) and will forward to Jean/Meike to 'print' as pdf.

VII. New Business

a) Introduction of new members

Esther Sünderhauf Von Parish-Costume Library, Munich; Lucia Stavos, Victoria and Albert Museum, London; Aleksandra Momcilovic-Jovanovic, Museum of Yugoslav History, Serbia; Ellen Hlozan Aga Khan Museum, Toronto, Canada; Ariel Pomerance, University of Toronto, Canada; Michelle Kauffmann Benarush Casa da Marquesa de Santos, Museu da Moda, Brazil; Nino Macharashvili Tbilisi State University, Georgia; Juraj Suska, Footwear designer Slovakia

b) Future meetings 2015, 2016, 2017

- We hope that the meeting for 2015 will be in Toronto 5-12 September. Ellen Hlozan presented a short Powerpoint prepared by Alexandra Kim outlining suggestions about some of the activities the meeting might include.
 - 2016 will be the ICOM Triennial in Milan. Dorethea Nicolai, Lucia Stavos and Thessy Schoenholzer Nichols will begin planning.
 - For 2017 there has been a proposal from Melissa Leventon and Dale Gluckman to invite us to Bangkok, Thailand. There will be a Balmain exhibition and one on folk dress.
- c) Deadline for publishing papers from the 2014 meeting in Greece will be announced shortly.

VIII. Open Forum Discussion

New Publications

Sandy Rosenbaum has written *Fashion Prints in the Age of Louis XIV: Interpreting the Art of Elegance*; No'am Bar'am Ben-Yossef has written *The Jewish Wardrobe, from the Collection of the Israel Museum, Jerusalem*; Li Xiaojun (Jillian) has written a book about the significance of dragon robes. Please contact Ursula Karbacher if you have a new publication coming out since she likes to add them to her museum's library. Also notify Lena Chwalinski for the newsletter and Meike Bianchi-Konigstein for the website. *Hippie Chic* by Lauren Whitley is the catalog from the 2013 exhibition at the Boston Museum of Fine Arts.

New Exhibitions

Members reported on a variety of exhibitions in the planning stages. Please watch the Newsletter for exhibition announcements

Costume Concerns and Issues

Jillian Li would like to learn more about conservation techniques and needs an invitation from a university to leave China to undertake training and research; she would appreciate help and suggestions.

Other conferences

- Florence Costume Colloquium will take place this year 20-23 November on the subject of colour. More details can be found at <http://www.costume-textiles.com/>
- China at the Silk museum, a conference at the beginning of November, Imprints on Cloth
- Antwerp 3rd meeting on digitization of collection (Lucia Savi) (usually held by Victoria and Albert Museum in Italy)

IX. Adjournment

Costume Committee Budget Report of 6.10.2014

Bank Balance 31.3.14	€ 3754.00
2014 SUBVENTION:	€ 5649.00
Balance as of 15.4.2014	€ 9403.00
Expenses:	
Bank charges	59.00
Subventions for AGM Registrations	870.00
Newsletter Mailing	91.00
Total expenses of 6.10.2014	€1020.00
Balance on 6.10.2014	€8383.00

Reports from Athens/Nafplion

Student Saturday IV held in Athens, Greece September 13, 2014

By Vicki Berger, Co-Chair, Student Saturday IV

"What a great experience participating in Student Saturday was! On reflection, it was probably more rewarding for me than for the Greek students and their faculty who attended (it's moot how relevant it was for them to hear about Quaker brides through the centuries). But, there's no doubt whatsoever that having had an opportunity to sit with a group of students at lunchtime, admire their excellent English language skills, hear about their educational experiences, and have them share their life stories, their aims and ambitions—and apprehensions—was the best part of Student Saturday for me."

Rebecca R. Akins, ICOM Costume Committee Member and Presenter

Forty-five students and faculty and nine ICOM Costume Committee colleagues participated in Student Saturday IV on September 13, 2014. The Hellenic World Cultural Center provided a perfect venue for the day of presentations and discussions. This year's theme was "Brides—An Exploration of Historical, Social, and Creative Aspects of Wedding Attire," selected to complement the Peloponnesian Folklore Foundation's exhibition "Brides—Tradition and Fashion in Greece" which is on display at the Fougaro Cultural Center in Nafplion. Some of the universities represented by students and faculty were: Technological Educational Institute of Athens (TEI), Departments of Antiquities and Works of Art, Library Science and Information Systems (Museum Collections Management), and Textile Engineering; National and Kapodistrian University of Athens, Faculty of Theatre Studies, and Philology (Byzantine Philology and Folklore); and University of Ioannina, Department of History and Archaeology. In addition to these diverse departments of study, students identified themselves as enrolled in museum studies, social anthropology, history, and textile conservation. Participants enjoyed lunch in the Hellenic World Canteen, funded by the conference organizing committee. Students received Arizona Humanities tote bags, copies of *Costume and Textile Collections in the United States* by Sally Queen and Vicki Berger, as well as Girl Scout bookmarks and pencils.

After a morning welcome by Ioanna Papantoniou, President of the Peloponnesian Folklore

Foundation, ICOM colleagues gave the following presentations:



Myrsini Pichou, Co-Chair. Photo by Rebecca R. Akins.

Angeliki Roumelioti, Collections Curator, Peloponnesian Folklore Foundation, Nafplion, Greece

"Brides: Tradition and Fashion in Greece" – Behind the Scenes [in Greek]

Dr. Vicki L. Berger, President, Central Arizona Museum Association, Arizona, USA

A 1942 World War II American Bride: Anita Ruth Bonham Crawford

Rebecca R. Akins, Museum Curator, Retired; Theatrical Costume Designer, Arizona, USA

"Of the Best Sort, But Plain": What Do Quaker Brides Wear?

Ellen Hlozan, Curatorial and Programming Assistant, York Region District School Board Museum and Archives, Ontario, Canada

A Survey of Wedding Dress Styles Worn in Canada c.1850-1980

Eva Nathena, Scenographer/Costume designer and **Dr. Sofia Pantouvaki**, Professor of Costume Design for Theatre and Film, Aalto University, Finland

Designing the Costumes for the Film the "Brides" – From Concept to Screen [in Greek] Note: This inspiring presentation featured film clips from "Brides." The students particularly enjoyed Ms. Nathena's behind-the-scenes stories of the movie. One student wrote, "Also, the conversation with Eva Nathena was so amazing and gave so much knowledge for my professional future!!!"

Dr. Cleo Gougoulis, Assistant Professor,
Department of Cultural Heritage Management and
New Technologies, University of Patras, Greece
*Bridal Dress from an Ethnographic Perspective: Creating,
Documenting, and Exhibiting a Collection* [in Greek]



Costume Committee colleagues celebrate the conclusion of Student Saturday IV. Left to right: Elia Petridou, Organizing Committee; Angeliki Roumelioti, Presenter; Sofia Pantouvaki, Co-Chair; Vicki Berger, Co-Chair; Rebecca R. Akins, Presenter; and Nadia Macha-Bizoumi, Co-Chair. Photo by Cleo Gougoulis.

At the conclusion of the program, participants completed a brief evaluation. The compilation of responses has been forwarded to Costume Committee Chair Jean Druesdow. In summary, students heard about Student Saturday from their college web sites and their teachers. They described the day as useful, interesting, helpful, moving, informative, and excellent. They cited learning about other countries and new subjects, as well as the history, styles, materials, and personal stories associated with wedding dresses. Two students asked for future programs on textile conservation. Suggestions for improvement included more time, more presentations, workshops, and a request for vegetarian lunches. Thanks to all students who took time to fill out the evaluation after a full and exciting day! It is a tribute to the students' stamina that they ended the afternoon by touring the exhibition "Patterns of Magnificence."

The concept of hosting a pre- or post-conference service project was approved by the Costume Committee Board in 2007. Student Saturday I was held in Santiago, Chile in 2008; Student Saturday II in Belgrade, Serbia in 2011; and Student Saturday III in Rio de Janeiro, Brazil in 2013. This year's Co-Chairs were Vicki Berger, Nadia Macha-Bizoumi, Sofia Pantouvaki, and Myrsini Pichou.



Ioanna Papantoniou, President, Peloponnesian Folklore Foundation, Participant; photo taken in the exhibition "Patterns of Magnificence." Photo by Vicki Berger.

ICOM Costume Member Report Meeting 2014

By Michelle Kauffmann Benarush

This year's meeting was a special one. Not only was it my first but more importantly, it was offered to me by ICOM Young Members Grant. On top of it, it was my first time in Greece. I had no shortage of reasons to be excited!

The Hellenic Costume Society and The Peloponnesian Folklore Foundation welcomed around 60 participants from 25 countries. Since my time in New York City, where I attended graduate school at the Fashion Institute of Technology, I didn't have the opportunity of being with so great a number of fashion-textile-museum people.

After near 24 hours of flights and connections (Greece is very far from Rio de Janeiro, Brazil, where I currently work and live.), I met up with Elia Petridou, from the Greek organizing committee, who offered me a ride to Nafplion (about 2 hours from Athens). It was a treat, for she welcomed me with stories and delivered a real sightseeing experience all the way.

Nafplion is a charming resort-y town, full of great little shops, which included handmade leather sandals, locally made pasta and Mediterranean seasonings. It also houses several historical sites, including the Palamidi Castle, a fortress built by the Venetians in the beginning of the eighteenth century. The view from the edification is amazing, where one can appreciate both the deep blue waters of the Argolic Gulf, and the city of Nafplion's planned architecture.



Nafplion has great shops, including handmade leather sandals

The warm welcome reception at the Peloponnesian Folklore Foundation offered an amazing opportunity to meet the participants. I was very happy to meet some of the most recognizable professionals in the field of fashion and textile museums, some whose work I have been admiring and following for several years.

The meeting's first days were held at Fougaro, a beautifully renovated private cultural center with an amazing exhibition space, shop and restaurant. Our daily train ride from the Port area to Fougaro was via a small kids train, normally used for sightseeing. Personally, I loved this commute solution as it gave us all the opportunity to chat among ourselves and also see the city.



Fougaro, Nafplion, Greece

The presentations were, as expected, strong. The themes ranged widely, from legislation, power and consumption to religion and national fashions. At Fougaro, we also had a chance to visit the exhibition "Brides: Tradition and Fashion in Greece", organized by Ioanna Papantoniou. The exhibition showcased several dresses along with a picture of its donor, which I thought gave it a great personal touch to the clothes. We were treated both with a guided tour as well as a catalogue. Also during our time in Nafplion, we had a chance to

visit The Peloponnesian Folklore Foundation's storage and exhibition rooms.



Brides: 'Tradition and Fashion in Greece', Fougaro, Nafplion, Greece



Peloponnesian Folklore Foundation Museum exhibition rooms

At the end of the third day, we left Nafplion and headed to Athens. On our way, we detoured to the amazing Mycenae Archeological site and museum. I was really impressed by the museum and its proud showcase of authentic artifacts found in the archeological site. Our guide also gave us valuable information on the construction and purposes of different sections, including its great architecture of the tombs.



Mycenae Archeological Site and Museum

The following day, September 11, we had a guided tour to the Byzantine Museum exhibition spaces, conservation lab and storage rooms. I found it especially amazing to see the different solutions for storage. Meeting the conservator was also great, and she explained us the philosophy behind the treatments they apply to textiles.



Conservation room and storage room at the Byzantine Museum, Athens, Greece

Our base in Athens was Hellenic World, and there we also had great sessions: media, popular culture, performance and heritage. We had a chance to visit the exhibition “Patterns of Magnificence: Tradition and Reinvention in Greek Woman’s Costume”.



“Patterns of Magnificence: Tradition and Reinvention in Greek Woman’s Costume” exhibition at Hellenic World, Athens, Greece.

The final meeting day, September 12th, began with guided tours to both Atopos Contemporary Visual Culture and Textile Conservation (Hellenic Ministry of Culture and Sports). Later that day, we headed to the Lalaounis Jewelry Museum, where a guided tour at was offered as well as a farewell cocktail dinner.



Farewell dinner and guided tour to the Lalaounis Jewelry Museum, Athens, Greece

Saturday, September 13th I went to Benaki Museum's two buildings, one at Pieros Street where the exhibition "Destefashioncollection" was held. I thought the exhibition design and the whole exhibition concept was marvellous and it was very interesting to see contemporary fashion being exhibited in contemporary ways. Later that day, I went to Benaki's main building. I was very much impressed that although there was no fashion/dress exhibition being held, almost all of the rooms in the museum had mannequins and textiles. I wondered what incredible work has been made in the country to preserve and showcase this great a number of garments.



Blue tulle dress from Benaki's "Destefashioncollection" exhibition



"Destefashioncollection" at Benaki (Pieros Street) and Greek traditional dress exhibited at Benaki (Main Building)

Since I joined ICOM and Costume, I have translated two of Costume's key documents, the Guidelines, which have been extremely helpful to our work thinking and planning a future museum. We, at the Museu da Moda in Rio de Janeiro, have benefited from both documents in our efforts to disseminate internationally accepted guidelines in treating, handling dress and textile items as well as a proper hierarchy in cataloguing. Fashion/dress museology in Brazil is burgeoning, and both for me and for the Museum, being part of Costume has been a great pleasure and learning experience. All in all, being part of Costume's Annual Meeting was an unbelievable experience to be part of such important affair and make contact with fellow professionals from around the world.

Next annual meeting: Toronto - 2015!



Dates Tuesday 8 – Sunday 13 September 2015

Theme Exhibitions and Interpretation

Organizers Alexandra Kim, Ellen Hlozan and Ariel Pomerance

Call for papers deadline 28 February 2014

Dear ICOM members, colleagues and friends

2015 will see our annual meeting in Toronto, Canada and we invite you to join us for a great week in this modern, vibrant and bustling city. Toronto has a rich dress and textile history; as a major centre of garment production in the late 19th and early 20th centuries, a major retail centre for clothing in Canada (including iconic department stores Eaton's and Holt Renfrew) and home to many of Canada's contemporary fashion designers including Greta Constantine, Jeremy Laing and Smythe.

It offers the perfect setting to consider aspects of interpreting and displaying dress and our members' experiences of projects relating to the research, conservation, display, interpretation and accessibility of dress collections from around the world. There will be visits to the Royal Ontario Museum, the Bata Shoe Museum and some of the hidden dress gems across the city such as the Canadian Opera Company wardrobe, the City's museum collection and Ryerson University Fashion Research Centre, as well as the chance to enjoy something of Toronto's vibrant contemporary fashion and vintage scenes.

We hope to organise a brief tour to Montreal and Ottawa after the main meeting. The meeting will overlap in part with Toronto's wildly successful international film festival TIFF, so we will be working hard to finalize the programme and encouraging people to book their accommodation in good time. However, the festival will provide an added opportunity for some dress related activity, spotting the red carpet frocks of the gathered stars.

The meeting website address is <http://icomcostumetoronto2015.wordpress.com/> and will be active from 1 January 2015. We will send round details via email to members with reminders about the call for papers and registration, as well as making sure that registration documents are included in the next newsletter.

Key information

Deadline for the submission of papers 28 February 2014

Open for registration 1 April 2014

Website <http://icomcostumetoronto2015.wordpress.com/>

Contact alexandrakim@live.co.uk

Criteria for subventions for members to attend Annual Meetings

The following criteria were established for applications for subventions to attend a Costume Committee Annual Meeting:

Applicants must:

1. Be a member of the Costume Committee in good standing (include ICOM number with letter of application)
2. Have a paper **accepted** for presentation at the meeting
3. Write an essay of at least 150 words (300 words maximum) explaining why you want to attend the Annual Meeting; explain other funding sources received
4. Write a brief report on the experience for the Newsletter
5. Report to colleagues at home about the experience with a copy to the Costume Committee Secretary.

Young professionals should first apply to their National Committees and to ICOM Paris, which has grants available by country. Members in good standing should send application materials directly to the Chairperson of the Costume Committee. The Board of Officers will make the decisions for subventions. The number and amounts will be determined case by case and according to the Committee budget. Applications should be received **at least** two months prior to the scheduled Annual Meeting.

The following sections relate specifically to the actions of the Board of Officers and include the Criteria for Subventions, Draft of Rules for the Costume Committee, the competition for a new logo, the Notes for Authors and copyright authorizations for "Clothes Tell Stories"

DRAFT RULES

International Committee for Museums and Collections of Costume
12 November 2014

Article I Name and address

The ICOM International Committee for Museums and Collections of Costume (COSTUME) is herein referred to as the Committee. The Committee was established in 1962. Officers and Board members of the Committee can be contacted through the Committee Website at <http://icom.museum/costume>

Article II. Headquarters

The headquarters of the Committee are those of ICOM Paris

Article III. Relationship with ICOM

The Committee is a component of ICOM (Article 13 of the ICOM Statutes). The Committee is subject, without exceptions, to the Statutes of ICOM, its Code of Ethics, as well as documents related to International Committees, in particular the principles governing the creation, functioning and evaluation of International Committees, and the Framework Agreement between ICOM and the International Committees. The Committee is represented at the ICOM Advisory Committee by its Chairperson or representative. It is represented at the ICOM General Assembly by five members of its Board or their representatives.

Article IV. Objectives

The Costume Committee brings together the World's museum professionals and costume historians to explore all aspects of presenting, preserving, researching and collecting apparel. The Committee contributes to the development and implementation of ICOM's programs and Strategic Plan.

1. Formulate and carry out a program of activities related to the general development of the field of costume.
2. Studying and revealing the best practices related to costume collections.
3. Promote cooperation among collections of costume.
4. Provide a forum for communication, cooperation and information exchange about best practices for collections of costume
5. Consult ICOM on general problems and trends of activities as well as implementation of its international actions and projects, and be a source of professional expertise to assist in the implementation of ICOM's programs.
6. Serve as a channel of communication between ICOM members with similar professional interests and represent the interests of costume within ICOM.
7. Cooperate with National Committees and Regional Organizations of ICOM and other International Committees and Affiliated Organizations in matters related to the Committee's specific mandate and to the broader interests of ICOM.

Article V. Composition

All ICOM members in good standing may be members of the Committee.

1. Members of the Committee are professionals working in museums; academic or free-lance costume historians; designers for fashion or the theatre; all of whom are committed to the study, interpretation and preservation of all aspects of apparel.
 - a. Categories of members: individual or institutional; Regular (voting) Retired Professional (voting), Associate (voting), Contributor (voting), Supporting (non-voting), Student (non-voting)

- b. The Committee may accept other persons within a limit of 20% of its composition, based on their professional experience, who are considered worthy of being members.
- c. ICOM members wishing to join the Committee shall inform the ICOM Secretariat and the latter shall transmit the application to the Chairperson of the committee.
- d. The status of membership is lost for all members who have resigned in writing, and for all ICOM members not in good standing.

2. Members rights

- a. Members of the Committee have the right to participate in the activities and programs of the Committee, to attend plenary meetings, to buy any publications produced by the Committee for sale to members.
- b. Members have the right to vote in plenary meetings, to stand for election to the Board, to vote in Board elections and to be designated as a representative of the Committee to vote at the General Assembly of ICOM and in the elections of the Executive Council of ICOM.

3. Members share their expertise through research projects, exhibitions, discussions and demonstrations of conservation and storage techniques, design, manufacturing and related subjects.

4. Annual meetings are held in locations throughout the world.

5. An unsalaried Board of Officers, elected by the membership governs the Committee.

6. The Committee publishes selected research projects, newsletters and proceedings of symposia both digitally and in print. Among the most sought-after publications are the “Guidelines for Costume,” a statement of the ethical preservation, display and collection policies for costume. Our “Vocabulary of Basic Terms” is especially useful in cataloging collections.

7. The Costume Committee has an important Web presence through the ICOM site and the “Clothes Tell Stories” workbook.

Article VI. Resources

The resources of the Committee consist of the subsidies from ICOM, proceeds from payments for services rendered, donations and bequests, sales of publications.

- 1. The Committee is entitled to raise such funds for its operations as it considers necessary. It may not impose any annual membership subscriptions on ICOM members, but is entitled to impose a subscription for specific services.
- 2. The Committee shall receive a subvention from ICOM for each voting member.
- 3. The Committee may impose charges for participating in meetings as it deems necessary.
- 4. The Committee may receive grants and donations and underwriting from sponsors.
- 5. The Committee may produce at its own expense and sell publications but shall inform the Secretary-General of ICOM before doing so, and must provide the ICOM Secretariat with a copy of the publication.
- 6. The Committee shall not enter into any contract or any legally binding agreement involving expenditure of ICOM funds without the approval of the Executive Council first being obtained –

other than contracts and agreements that relate to its own activities that can be paid from its own Committee funds.

7. All money received by the Committee shall be deposited in a bank account established for the purpose and all payments made on behalf of the Committee shall be made from that bank account. The bank shall be designated by the ICOM Secretariat.

8. The Committee shall keep proper accounts of all money received and expended on an annual basis. A report on the finances of the Committee shall be presented to the members at each plenary meeting of the Committee.

9. The Committee shall transmit a copy of the report on the finances of the Committee to the Secretary-General of ICOM for presentation to the Executive Council via the Annual Activity Report.

Article VII: Annual General Meeting

The Annual General Meeting: members of the Committee must meet in an ordinary session, on written notification to attend, once a year, but at least on the occasion of every ICOM Triennial Conference. The Annual General Meeting elects members of the Board and, if necessary ratifies the decisions of the Board. All decisions can be made by correspondence. Five percent of the voting members shall constitute a quorum to conduct ordinary Committee business. Ten percent of voting members shall constitute a quorum for the election of officers and the approval or amendment of the Committee Rules. Voting can take place either by being present at the Annual General meeting or by responding in advance by e-mail proxy.

Article VIII. Executive Board

1. The Board is composed of at least five persons who must be ordinary ICOM members.

2. Elections are held during the Committee's Annual General Meeting as part of the ICOM Triennial Conference.

3. A call for nominations is sent to the members prior to the Triennial Annual General Meeting.

a. The Nominating Committee should be composed of an uneven number of Costume Committee members in good standing, should serve one term (with the exception of one member who should carry-over to the next cycle), should be composed of a broad geographical representation, and should have a broad knowledge of committee members.

b. Appointment of the Nominating Committee Chair: At each Triennial General Assembly the Board of the Costume Committee shall appoint the Chair of the Nominating Committee who shall confirm that they are not interested in being considered for an elected position on the Board of the Costume Committee in the next rotation. The appointment shall be for three years and end with the next Triennial.

1) The Chair of the Nominating Committee shall select the remaining members of the Nominating Committee, being an uneven number between 3 and 5 and including one member from the previous Nominating Committee and one alternate.

2) The candidates for the Nominating Committee members should be polled to make sure they are not interested in being considered for an elected position on the Board of the Costume Committee in the current rotation.

3) The list of Nominating Committee members should be supplied to the Costume Committee Chair prior to the annual meeting prior to the Triennial election.

c. Committee Confirmation: The Nominating Committee will be approved at the annual meeting at least one year before the election of Board members to the Costume Committee is required. This can be done by e-mail vote.

d. Committee work: Because of the complications of distance it is advisable to accomplish as much of the committee's work as possible at the annual meetings. This includes particularly the lining up of candidates for officers and board members.

1) The Nominating committee should note that continuity in the board is important; ICOM is a museum organization and the Costume Committee is a forum where colleagues meet, discuss problems and work issues, and exchange ideas; the candidates for the position of Chair especially, and also of Secretary and Treasurer should be supported actively by their directors and museums so that they can attend all necessary meetings; all board members must be prepared and able to come to the annual meetings.

2) The Nominating Committee should have access to job descriptions of all positions to be filled which can be shared with potential candidates.

3) All Costume Committee members in good standing should be polled, either in person, or through notices in the committee's communications with members for candidate suggestions.

4) Six months prior to the election of Board members the Nominating Committee should "meet" via phone, e-mail, or in person.

a) To confirm that all potential Costume Committee Board member candidates are active voting members of the Costume Committee

b) To confirm that all potential Costume Committee Board candidates can offer a reasonable commitment to attend upcoming annual meetings and work for the Committee

c) To prepare either a slate (single candidates for each position) or ballot (multiple candidates for one or more positions)

5) Four months prior to the election of the Board, members of the Nominating Committee should present their slate/ballot to each voting member of the Costume Committee either by e-mail or by post for appropriate response/responses. A deadline for the return of the slate/ballot must be given, suggested at six weeks from date of mailing.

6) One month prior to Triennial General Assembly the Chair of the Nominating Committee should report the results of the voting to the Costume Committee Chair and prepare a report for ratification by the Costume Committee membership at the Triennial Annual General Meeting.

4. With the exception of the Chair, who has to be elected separately, the Board constitutes itself.

5. Members of the Board are elected for three years, and their mandate can be renewed once. A member of the Board may subsequently be elected as chairperson for a maximum of two additional terms (twelve years total). The status of member of the Board is incompatible with an executive function in another organ of ICOM or in one of its affiliated organizations.

6. A member of the Committee who is unable to attend the Triennial Annual General Meeting may authorize, in writing, another voting member to vote on his or her behalf, or may vote by mail.

7. If a member of the Board ceases to hold office for any reason during the period between the Triennial General Assemblies, the position may be filled by co-option of another member of the Committee until the next Triennial meeting is held.

a. A member of the Board shall cease to hold office if the member resigns, or cannot attend the meetings.

8. The Board shall meet as often as it deems necessary but not less than once each year.

9. The quorum for a meeting of the Board shall be one-third the number of Board members present personally.

Article IX. Role and Responsibilities of the Executive Board

1. The board is responsible for managing the affairs of the Committee and for ensuring that the requirements of the Statutes of ICOM and these rules are met.

a. The Board shall, before any meeting of the Committee is held in a State, satisfy itself that no impediment will be placed in the way of any member of the Committee attending the meeting, by the government of the host State.

b. The Board shall each calendar year prepare a report on the activities of the Committee during the preceding year which shall be sent to all members and considered at the annual plenary meeting if one is held. The report shall be transmitted to the Secretary-General for submission to the Executive Council and the Advisory Committee of ICOM via the Annual Activity Report.

c. The board shall, when requested by the Secretary-General transmit a report on the work of the Committee for the preceding triennium to the Secretary-General for submission to the Executive Council, the Advisory Committee and the General Assembly of ICOM.

d. The Board shall, when requested by the Secretary-General and after consulting with the voting members of the Committee designate two voting members of the Committee to vote on its behalf at the General Assembly and in the election of the Executive Council. If the Committee does not expect to be represented at the Assembly, advise the Secretary-General of its intention to vote by mail.

e. The board shall, at least six months prior to the General Assembly, submit to the Secretary-General its comments on the draft triennial program of ICOM and a draft of its own triennial program of work for inclusion in the final triennial program of ICOM for consideration at the General Assembly.

f. The Board shall ensure that members of the Committee are kept fully informed of the work of the Board, of its plans for the activities of the Committee and of any other matters relevant to the work and functions of the Committee. It may publish a regular Newsletter or communicate with the members by such other means as it deems appropriate.

g. The board may set up working groups for specific purposes, as well as regional sub-committees, depending on the needs of the program or on request by members, and appoint Webmasters and editors as needed.

2. Specific responsibilities of Board members to the Costume Committee

- a. Duties of the Chair: overall responsibility for the orderly functioning of the Committee and of the Annual General Meeting; communicates with Committee members and Board of Officers; assigns responsibilities to other Board members; represents the Committee at ICOM General Assemblies and the Advisory Committee; develops a Strategic Plan with other Board members in accord with the ICOM Strategic Plan; Prepares the Annual Activity Report for ICOM Secretariat.
- b. Duties of the Vice-Chair: Become familiar with the organization's structure, history and current initiatives in order to take over for the Chair if necessary; oversees the revisions of Rules of the Committee; assists the Chair in the various activities of the Committee.
- c. Duties of the Secretary: prepares the agenda for the Annual General Meeting with the Chair; takes the official minutes of the Annual General Meeting; prepares the minutes of the Board meetings; maintains membership lists; handles general correspondence; works with ICOM Paris office of Membership
- d. Duties of the Treasurer: monitor and maintain financial accounts; consult as necessary with the Chair and Board; pay any bills; provide the financial part of the Annual Activity Report; work with ICOM Paris accountant; consults when necessary with the planning for the Annual General Meeting.
- e. Duties of Members at Large: serve as liaisons with Annual Meeting Planning Organizations; with Web site, publications and communications; with specific working groups

Article X. Ratification and amendments

1. The Rules of the Committee adopted at an Annual General Meeting of the Committee may be amended at any subsequent Annual General Meeting of the Committee.
2. Any suggested amendments to the Rules must be proposed by members of the Committee. The text of any proposed amendment, together with any explanatory material, shall be sent to the members of the Committee at least four months prior to the Annual General Meeting at which they are to be considered.
3. A proposed amendment may be further amended at the Annual General Meeting at which it is considered but only if the further amendment is of a minor nature. The Chairperson of the Committee shall decide whether a further amendment is of minor nature.
4. Adoption and amendment of the Rules shall require ten percent of the voting members of the Committee either personally or by proxy.
5. The rules, as well as any addition, must be approved by the ICOM Executive Council.

Article XI. Dissolution of the International Committee

In the event of a dissolution declared either by the majority of the members attending the General Assembly or by the Executive Council, one or two liquidators are appointed by the latter, and any remaining assets transferred to ICOM.

Call For Proposals For New COSTUME COMMITTEE LOGO

International Council of Museums
International Committee for Museums and Collections of Costume

1.

Who we are

The Costume Committee brings together the world's museum professionals and costume historians to explore all aspects of presenting, preserving, researching and collecting apparel.

ABOUT ICOM: The International Council of Museums, a consultative status with UNESCO

ICOM brings together experts from museum specialties through 31 International Committees. **Members of ICOM choose to participate in an international committee that corresponds to their interest.** Each committee serves as a forum to define professional standards, share scientific information, establish partnerships with other organizations and develop recommendations for ICOM members. Committees are funded through a subvention from ICOM corresponding to the number of current dues paying members. **Members of the Costume Committee must be members of ICOM.**

ABOUT THE COSTUME COMMITTEE:

The International Committee for Museums and Collections of Costume is delighted to welcome ICOM members with a specific interest in apparel. Established in 1962, the 250 members of the Costume Committee are museum professionals and costume historians from all over the world committed to the study of all aspects of presenting, preserving, researching and collecting apparel. Members share their expertise through presentations at annual meetings and publications in both digital and print formats. Topics include research projects, exhibitions, the discussion and demonstration of conservation and storage techniques, aspects of design, manufacturing and many other subjects related to dress. Annual meetings are held in locations throughout the world. An unsalaried Board of Officers, elected by the membership governs the Committee.

2.

What we want to accomplish

The Officers of the Committee are seeking a new logo to represent the committee on the Web, in publications and other communications.

- A. We are seeking a graphic concept to express the identity of the committee
- B. The new logo must be integrated into our existing Web site hosted by ICOM.
<http://icom.museum/costume>

3.

Proposal requirements

- A. Initial submission with complete specifications and authorization form sent as a PDF to jdruesed@kent.edu

- 1) Include written description in English of creative concept (not to exceed one page or 300 words)
- 2) Include all files and layouts in a PDF file
- 3) Include your contact information: Name, institution or company if applicable, mailing address, e-mail address, telephone
- 4) Include a signed copy of the attached form indicating that your submission is free of any copyright, trademark or patent infringement and that the Committee has free use if the design is accepted. This includes font use as specified in EULA rules. **If a design is not accepted, all rights revert to the designer.**

- B. If your entry is selected as a result of the competition, then your final files must be submitted with the following specifications:

- 1) Files must be in vector graphic (.ai, .eps, .svg, .png) with CMYK color model)
- 2) If a font is used, include the font name and file and permission to use it with no charge.

4.

DEADLINE FOR SUBMISSIONS: 30 JUNE 2015

5.

The Decision-making process and the award

- A. Officers of the Committee will review all submissions
- B. Three finalists will be chosen and submitted to the Committee members for their selection
- C. The winner will be announced in the December 2015 Newsletter with the publication of the winning design
- D. The Officers of the Committee reserve the right to modify the winning proposal
- E. The winning submission will receive the sum of 1000 Euros.

DESIGNERS STATEMENT OF AUTHORIZATION

I confirm that my entry is free of copyright, trademark and patent infringement. I agree that neither ICOM nor the ICOM International Committee for Museums and Collections of Costume are liable for any copyright or other infringement.

If my entry is accepted as the winner, ICOM and the ICOM International Committee for Museums and Collections of Costume are free to use the designed logo without any prior consent from me with any modifications deemed necessary by the Board of Officers.

If submitting the form by e-mail, sign it and scan it in PDF format.

Name _____ Date _____

Company or Institution _____

Address _____

e-mail _____

Clothes Tell Stories

Notes for contributors

Articles submitted for publication on the “Clothes Tell Stories” website should be sent to the editor at costumecommittee123@gmail.com. They must conform to the guidelines set out below, and must also include a signed copyright agreement form. Articles which meet these criteria will then be considered for suitability of content by appropriate colleagues, and may also be edited to match the style of the web page. Articles may be submitted in English, French or Spanish, but those in French or Spanish should also include a resume in English for the benefit of readers who do not have one of these three languages as their first.

Technical standards

Structure

Title – maximum 30 characters

Author – Family name and forename

Summary of the text – maximum 150 words

Table of contents in the format: (title of sub segment)/(title of sub segment)/(title of sub segment)

Structured text with sub segments and notes for placing the images. No actual images are to be placed in the text. Maximum 2500 words

References and sources

Text format

The document can only be accepted in one of the following formats: .doc/.docx (Microsoft Word), .odt (Open Office), .txt (Textdocument). The following formats will NOT be accepted: .pdf, .jpeg, .tiff etc.

The font must be Ariel 11pt, black, with the title and the titles of sub segments in bold.

The suggested maximum number of words is 2500. If you need more you should consider splitting the article because it is uncomfortable for a visitor to read as there is too much scrolling. Please contact the editor of “Clothes Tell Stories” to find a solution.

Illustrations

Format: These can only be accepted as .jpeg files.

Quality: Please send the highest quality you have of the image, because normally the final size will be determined while laying out the article on the website. Normally the images on the website will have the following sizes:

Large images: approximately 500 x 300 px, 180-300 dpi

Small images: approximately 250 x 175 px, 180-300 dpi

Placing: name the file of the image by using a short version of your article title and a serial number, e.g. documentation001.jpeg. Insert it in the text by writing a short notice in the text with italic and bold letters, e.g. [Text of the article] ***Image:documentation001*** [Text continues].

Quantity: illustrations are very important for an article. However too many pictures can take the attention of the reader away from the content of your article. Please try to use only 10-20 images per article.

To include more illustrations, which might be reasonable in some cases, please contact the editor of “Clothes Tell Stories”.

Note: Make sure that you are permitted to use the pictures and to publish them on the Internet! ICOM Costume Committee will not take the responsibility for illegally published data. The author of the article is fully responsible. Notice of permission to publish images must be included with the initial submission of the text.

References and sources

Links: Links are often moved or removed from the Internet and addresses are no longer valid. If you include links within the articles or in notes, please describe the content of the link so that the reader might search for other sites containing that information if the original link is no longer accessible. Use as few links as possible.

Example of link statement:

ICOM Costume Committee's Vocabulary of Basic Terms for Cataloguing Costume contains information on classifying any item of costume. It is freely available on the Internet in English, French and German at the website of the Collections Trust, collectionstrust.org.uk [Link address: <http://www.collectionstrust.org.uk/assets/thesaurus-icombs/vbt00d.htm>]

Note: Make sure that you are allowed to use the links and to publish them on the Internet! Normally you can find notes on permissions in the "Terms of use" of a website. ICOM Costume Committee will not take the responsibility for illegally published data. The author of the article is fully responsible. Notice of permission to include links must be included with the submission of the article.

Example for the final version of an article

Please see the article "Clothes Tell Stories" – Working with Clothes – Documentation:

<http://network.icom.museum/costume/clothes-stories/documentation/>

Delivery

Final files should be sent via Dropbox. Instructions will follow once the article is accepted.

COPYRIGHT

The author(s) assigns to ICOM, during the full term of copyright and any extensions or renewals, all copyright in and to the article. This copyright is granted free of charge.

The author acknowledges that the article is their own original work, and that all listed co-authors contributed.

That it has only been submitted to the ICOM Costume Committee for publication as a part of their "Clothes tell Stories" web page.

Formal Assignment of Copyright

Authors are required to assign worldwide copyright in print, digital and other media to ICOM, free of charge, for publication electronically or in any other appropriate medium. Should the article be rejected by the ICOM Costume Committee for any reason all rights assigned within this document revert back to the author(s) of the article. Use of the article in whole or in part in any other publication may be permitted by ICOM but should always contain a citation of ICOM and the "Clothes Tell Stories" web page. Permission to reprint must be obtained from the editor.

Please print out and complete the form below, scan it and send it as a PDF with your article.

Articles which do not have this form will not be considered for publication!

ASSIGNMENT OF COPYRIGHT TO ICOM

The author(s) hereby assign(s) to ICOM all rights, titles and interest in the copyright throughout the world in the article named below for the full legal term of the copyright.

Article title:

Name(s) of Author(s):

The author(s) state:

That the article is original work, and has not been published in whole or in part elsewhere.

It contains no libellous or unlawful statement, nor any plagiarised material.

It contains nothing which infringes on the rights of any other copyright holder, and that permission to use and publish any copyright material has been obtained.

I confirm that all the co-authors named above know that the article has been submitted to the ICOM Costume Committee.

I hereby assign this Assignment of Copyright with the full knowledge and agreement of all the authors.

Signed: **Date:**

Printed name:

Licence to publish copyrighted works

For each copyrighted work in this article the author(s) must provide firm evidence of permission to use it/them from each copyright holder. This includes any content which the author(s) did not personally create.

Article title:

Author(s):

Copyrighted work:

Copyright owner:

Permission given:

Signed: Date:

Printed name:

Institution:

News from our members

Alexandra Kim

On 28 August I welcomed my daughter Catherine Margaret into the world. She was slightly earlier than expected (2 1/2 weeks) since I was induced but was a respectable 5lb 12oz (2.6kg) and is making up for her early weight by eating voraciously. Her early arrival meant that she was in good time for the opening of the new Aga Khan Museum, which her father is running, so she got to attend the opening events and meet the Aga Khan.

Now mother and daughter are enjoying working out a few sartorial questions for infants;
What does a two month old put in the functional pockets of her new dress?
How to dress up for the Canadian winter and move elegantly but warmly from car to stroller?
How to stop people thinking you're a boy just because your mummy doesn't dress you in pink?

Catherine's timing meant that I couldn't make it to the meeting in Greece this year but with the meeting for 2015 in Toronto I hope to introduce her to all of you who can make it!

Alexandra Kim



Call For Papers

From battle field to drawing room: textile and (military) fashion around 1815

International & interdisciplinary congress
June 10 – 11, 2015
CALL FOR PAPERS

June 18, 2015 will mark the **200th anniversary** of the **battle of Waterloo**. Napoleon's defeat in 1815 put an end to French imperialism. However, on societal, economic and artistic levels the legacy inherited from the French Empire was enormous, for Europe in general and for our regions in particular, as under Napoleonic rule the latter had evolved into the continent's leading industrialized area.

Mechanization of textile production, increased industrialism, shortage of materials and rapid transformations in fashion, military uniforms and arts had fundamentally influenced life in the French Empire. How and to what extent were these changes implemented? What was the effect of Napoleon's policy on textile production and industry between 1880 and 1820?

The Napoleonic era constituted a unique parenthesis in our region's economic history, as it combined both the opening and the closing of markets. Our provinces indeed gained access to the important French market, but the continental blockade also caused it to lose the British one. Poland and Russia became major influences and their impact was translated very visually through fashion. How did the fall of the Empire affect these situations?

Can we say that it provoked a sudden mutation in fashion, as had been the cause a decade earlier, when Napoleon founded the Empire? What were the clothing codes of the Brussels it-people, on the eve of the battle of Waterloo, for the large ball organized by the duchess of Richmond upon initiative of the duke of Wellington? And why do Wellington boots remain so popular, whereas the bicorne hat has completely disappeared? Which uniforms, civilian or military, were innovative and what did they symbolize?

For the 200th anniversary of the battle of Waterloo this congress offers an international and interdisciplinary platform to scientists wishing to present new research concerning the era from 1880 to 1820.

Target public

This congress is aimed at curators, heritage experts,

textile and costume historians, managing and/or studying collections from the 1815 era. Contributions by post-graduate students are most welcome. We also hope to reach re-enactment groups interested in the Napoleonic period.

The congress will broach following themes:

1. Mutual influences between European armies regarding uniforms and equipment
2. Stylistic developments in fashion and interior decoration, before and after the battle of Waterloo
3. Technical innovations in the applied arts under Napoleon and after the battle of Waterloo: architecture, interiors and decorations
4. The revival of the textile industry under Napoleon in Europe during and after the Battle of Waterloo: cotton, wool, damask cotton, braid, lace, metal embroidery, textile dyes
5. Archaeological finds
6. Multidisciplinary approaches (history, art history, anthropology, economics)

You are kindly invited to submit a **paper**. Deadline for contributions (**title and 300 word summary**) is December 1, 2014. Proposals are to be sent to ilse.bogaerts@klm-mra.be
A scientific committee will select the entries.
Each speaker will be granted 20 minutes.
Papers will be published in the congress Proceedings.

Scientific committee:

Dr. Willem Elias, president of the Vlaamse Academie voor Wetenschap en Kunsten and Arts and professor of agogics at the VUB
Ilse Bogaerts, curator section Uniforms, Royal Military Museum, Brussels
Marguerite Coppens, PhD, curator section Costumes, Royal Museums of Art and History, Brussels

Invitations will be sent to universities, ICOMAM, ICOM Costume Committee, CIETA members, The Waterloo 200 committee, Institut de la Mode, historic estate associations, etc.

All questions regarding the congress are to be put to Ilse Bogaerts: (+31) (0)2-737 79 18 or through internet www.klm-mra.be/congres1815

Practical information

- Venue: Royal Military Academy, rue Hobbema 8, 1000 Brussels, GPS: 50.84451 North: 4.39342 East

[http://www.rma.ac.be/nl/rma-locate-us\(nl\).html](http://www.rma.ac.be/nl/rma-locate-us(nl).html)

- Date congress: June 10 – 11, 2015

- Fees: 30 euros (students 15 euros) on bank account:

IBAN BE57 6791 6925 8835 BIC PCHQBEBB
with mention of your *NAME* and *Congress Waterloo 1815*

- Registration form: <http://www.klm-mra.be/congres/1815/inschrijvingen>

- Hotels: <http://www.toerismebrussel.be>
<http://www.booking.com/>

- Languages: Lectures can be given in Dutch, French and English. Lectures in Dutch and French will be translated simultaneously in English.

We contact you because we are organizing a congress in the framework of the 200th anniversary of the Battle of Waterloo, 'From Battle Field to Drawing Room', 10-11 June 2015.

We would like to ask you if there is a possibility to announce our call for papers on your website, because we are still looking for speakers.

<http://www.klm-mra.be/klm-new/engels/main01.php?id=./congres/call-for-papers-en>

The congress will broach following themes, all related to the period just prior or posterior to the battle of Waterloo:

1. Mutual influences between European armies regarding uniforms and equipment
2. Stylistic developments in fashion and interior decoration, before and after the battle of Waterloo
3. Technical innovations in the applied arts under Napoleon and after the battle of Waterloo: architecture, interiors and decorations
4. The revival of the textile industry under Napoleon in Europe during and after the battle of Waterloo: cotton, wool, damask cotton, braid, lace, metal embroidery, textile dyes
5. Archaeological finds: influence of archaeological finds on textile aesthetics, around 1815
6. Multidisciplinary approaches (history, art history, anthropology, economics)

thank you so much for your reply

Ilse Bogaerts

Royal Museum of the Army and of Military History, Brussels - Belgium

II Congreso Nacional de Jóvenes Historiadores Del Arte

***“Utraque Unum: El arte en Europa y América
en los territorios de los Borbones del siglo
XVIII”***

Homenaje al Profesor Cristóbal Belda Navarro

MURCIA, 25-27 FEBRERO 2015

Contacto:

Tfno: 868-883527/968-214541

E:mail: congreso.jiharte@um.es

<http://www.um.es/congresojoveneshistoriadoresdelarte/>

UNIVERSIDAD DE MURCIA/CONJUNTO
MONUMENTAL SAN JUAN DE
DIOS/MUSEO DE BELLAS ARTES DE
MURCIA/MUSEO DE LA CATEDRAL DE
MURCIA

MURCIA, ESPAÑA

Destinatarios: El congreso está destinado a jóvenes investigadores de Historia del Arte en proceso de realización de su Tesina de Licenciatura, Trabajo Fin de Máster, Trabajo Fin de Grado, Tesis Doctoral u otro tipo de investigación, así como aquellos estudiantes de grado o licenciatura que se encuentren matriculados en el último curso de la carrera.

Inscripción y matrícula:

Matrícula:

- Con comunicación: 40 euros.
- Sin comunicación: 30 euros.

FECHAS IMPORTANTES

Entrega de propuestas: 1 de septiembre al 30 de octubre de 2014

Confirmación de aceptación: 15 de noviembre de 2014.

Presentación de textos definitivos: 10 de febrero de 2015

Plazo de inscripción y matrícula: desde el 15 de noviembre de 2014 hasta el 1 de febrero de 2015.

Idiomas textos: español, inglés, italiano, francés y portugués

Presidente del Comité de Honor

Excmo. Sr. D. Alberto Garre, Presidente de la Comunidad Autónoma de la Región de Murcia (España)

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Manuel Pérez Sánchez. Universidad de Murcia

Ángel Rodríguez Rebollo. Seminario de Arte e Iconografía “Marqués de Lozoya”

Manuel Muñoz Clares. Archivo Municipal de Lorca

Mariano Cecilia Espinosa. Museo Diocesano de Arte Sacro de Orihuela

Francisco Alegría Ruiz. Museo de la Catedral de Murcia

Elisa Franco Céspedes. Conjunto Monumental de San Juan de Dios

María del Mar Alberio Muñoz. Universidad de Murcia

Un cordial saludo, muchas gracias

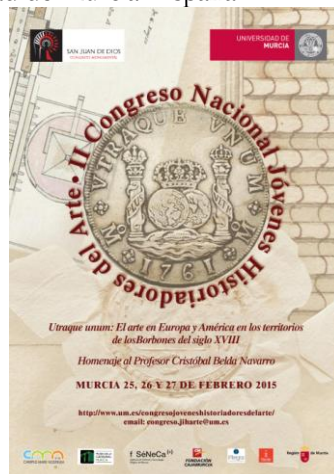
Manuel Pérez Sánchez

Profesor Titular de Historia del Arte

Secretario y Coordinador Científico del II Congreso Nacional de Jóvenes Historiadores del Arte

Departamento de Historia del Arte

Universidad de Murcia. España



Symposia & Conferences



DIGITAL FASHION FUTURES



© Frank Heyman & Ward Boschart

International
Fashion
Conference

24, 25 & 26 | 02 | 2015
MoMu | Fashion Museum Antwerp

In collaboration with MoMu – Fashion Museum Province of Antwerp, Europeana Fashion hosts its third annual conference in Antwerp on 24, 25 and 26 February 2015.

The conference **DIGITAL FASHION FUTURES** explores the future of digital fashion initiatives, bringing together a multitude of online fashion platforms and innovative perspectives from the cultural heritage industry.

FEBRUARY 24 | KEYNOTE LECTURES

On the first day, the conference examines ways in which digital content can be worked into a valuable experience for its consumers as well as the evolving role of digital content in business models for fashion. Participants are encouraged to evaluate their own role in the future landscape of fashion.

FEBRUARY 25 | WORKSHOPS

On the second day, various workshops and debates allow participants to delve deeper into the ideas presented on the first day. Use cases, challenges, best practices and how-to's offer in-depth insights and practical detail for anyone who wants to be part of the future of fashion online. Topics that will be covered are intellectual property in a digital environment, digital skills required in tomorrow's fashion world, how to contribute content to Europeana Fashion, and more.

FEBRUARY 24, 25 & 26 | SOCIAL ACTIVITIES

The conference is complemented by a range of off-

programme social activities to let participants connect with each other as well as explore the Belgian fashion and heritage scene. These activities take place on 24, 25 and 26 February. Participants can sign up for these events independently from the conference.

REGISTRATION

Registration for the conference and social activities is open from the end of November 2014 onwards. To receive a notification when registration opens, please sign up for the Europeana Fashion newsletter:

<http://bit.ly/1DbEf2L>

Textile Symposium

Monday 18 May 2015

Rijksmuseum Volkenkunde Leiden

Textielcommissie.nl

bio-design in TEXTILES

BIO-DESIGN IN TEXTILE S

The Spring Symposium 2015 will take place adjacent to the Leiden Textiel Festival 2015 and is also open to participants of the 17th ETN (European Textile Network) Conference. Due to the international character the symposium language will be English.

Designers nowadays are increasingly making use of animal and vegetal materials in order to create radical new design concepts. **(Micro)organisms, such as fungi, bacteria and algae, can be used to either make, improve or infect textiles, resulting in a 'living' textile which has not been produced mechanically, but has 'grown'.**

During the Spring Symposium 2015 the Textielcommissie.nl will address new developments in the area of biotechnologically manufactured textiles. How will these textiles affect us? And are we able to control fungi and bacteria?

The programme includes the following speakers: **William Myers**, curator/author/lecturer Biodesign at Design Academy Eindhoven, about development, possibilities and applications of biodesign in textiles;

Bernhard Schipper, lecturer at Burg Giebichenstein, University of Art & Design Halle, about developing bacterial cellulose for textiles;

Amy Congdon, biological designer, growing future textiles with tissue engineering;

Natalia Zagorska-Thomas, textile conservator for Zenzie Tinker Conservation Ltd, about the restoration of a 120 years old dress made of 1,000 beetle wings.

Furthermore, the Textielcommissie.nl aims at engaging other prominent speakers involved in experimenting with innovative textile materials created by various methods of biotechnology. The lectures will be alternated by pitches on relevant issues.

Program 20 minutes lectures

1. Development, possibilities and applications of Biodesign in textiles
William Meyers - Curator/author/lecturer Biodesign at Design Academy, Eindhoven (NL)
2. 'ScobyTec', growing bacterial cellulose for textiles
Bernhard Schipper- Products & marketing ScobyTec, Leipzig (DL)
3. 'Biological Atelier', tissue engineering for growing future textiles
Amy Congdon- Biological designer, London (UK)
4. 'Faber Futures', dying textiles with bacteria
Natsai Chieza - MA Textiles Futures graduate Central Saint Martins, London (UK)
5. Restoration of a 120 year old dress made of 1000 beetle wings
Natalia Zagorska-Thomas– Textile conservator at Zenzie Tinker Conservation Ltd, Brighton (UK)

Presentation flash 5 minutes lectures

- 'MycoTex', the development of textile made of mycelium- **Aniela Hoitink**, University Utrecht (NL)
- Pest control in textile collections by parasitic wasps- **Marieke van Es**, Textile restorer Antwerp (BE)
- Bustiers made of flies and butterflywings- **Carina Wagenaar**, Textiledesigner (NL)

Get inspired by the symposium theme on our Pinterest page:

<http://www.pinterest.com/symposiaTC/biotextiles-biotechnology-in-textile/>

For more information visit our website:

www.textielcommissie.nl/htmldocs/symposia.html

Registration for TC donors is possible from 1 March 2015

Registration for non-donors is possible from 15 March 2015

New Publications

“Remember Now Thy Creator”: Scottish Girls’ Samplers, 1700-1872”

The aim of this book is to look at samplers made in Scotland as well as their place in the education of girls, putting them within the social context of the period. The time spanned covers the first emergence of a specific Scottish style and ends with the introduction of the 1872 Education (Scotland) Act which made schooling a local government responsibility.

The contents include a brief history of samplers, before considering the documentary evidence for samplers in Scotland and the earliest surviving pieces. Schooling for girls and the importance of plain sewing samplers are dealt with before looking at embroidered examples, the various types found in Scotland and how certain designs appear to be specific to this country. An important aspect of Scottish samplers is the use of family initials that allows for tracing the makers in various archive sources.

During research for the book the author, Naomi Tarrant, came across an old sampler made into a bag among the Seafeld Papers in the National Records of Scotland. “It survived because it contained the executory papers of Lady Ann Duff, who was born in 1725 and died in 1805. There are no known samplers made by Scottish girls surviving before the early years of the eighteenth century, although there are documentary records that they were made from at least the mid sixteenth century, so this was an exciting find. Although it had no date and its maker is unknown, it is possibly the oldest Scottish sampler that now survives, dating to at least the mid-seventeenth century.” Photographs and a fuller details on the piece feature in the book.

The Author

Naomi E A Tarrant was for many years the Curator of Costume and Textiles at the National Museums of Scotland. As a historian her interest in samplers stems from a desire to understand the background to girls’ lives, why and how they made samplers. She has written many books and articles on dress and various textile arts.

Publication details

978-1-90833-207-3

Hardback • 232pp • full colour illustrations

RRP £20

Book Reviews

Fashion Prints in the Age of Louis XIV: Interpreting the Art of Elegance

edited by Kathryn Norberg and Sandra
Rosenbaum. Texas Tech University Press. 320
pages, cloth bound 7 x 10", 83 B&W, 41 color
illustrations, index \$45.95. ISBN 978-0-89672-857-
8, published Sept. 2014

This volume consists of 14 essays (and an excellent, but unsigned, introduction) reflecting the scholarly results of an exhibition "Images of fashion from the Court of Louis XIV" and two symposia held at Los Angeles County Museum of Art (LACMA) and UCLA in 2005. The inspiration was the acquisition of a bound volume of 190 hand-colored, French fashion prints from the late 17th century. Its full title is *Recueil des modes de la cour de France* (A collection of fashion from the court of France); the prints have since been made available for study on the generously illustrated LACMA website (www.lacma.org). The essays are arranged in three parts, "The Fashion Print", "Contextualizing the Fashion Print", and "The Fashion Print as a Historical Resource". No pertinent stone has been left unturned! All the essays are exemplary, which serves to remind us of the vital importance and responsibility of engaged and enthusiastic editors. Among the articles:

Françoise Tétart-Vittu: "The Fashion Print: An Ambiguous Object". Tétart-Vittu's work is well-known to Costume Committee members. She offers an essential explanation of what fashion prints are and how they were used. They did not document "fashion" as we know it: the printing plates were sold, reused, reworked, amended and recaptioned so quickly that they represent a progression of ideas rather than an established truth.

Maxwell Barr: "Recreating a *Grand Habit*". As an exercise in condensing and understanding the value of the prints as contemporary source material, a gown was reconstructed from one of the *Recueil's* prints because so few actual gowns - or even parts of them - exist today. Barr describes each step of the exercise, demonstrating "the minute levels of information to be found in a period image *when filtered through a knowledgeable eye*" (my italics). One needs a maximal amount of experience, knowledge, skill and perception to get even a satisfactory result. Even then, it is quite possible that it is the learning process which has been most valuable, rather than the copy of the gown itself. Recreating a gown shows how it moved when worn, which again adds to our knowledge of why it is constructed as it is.

Barr's description of the tiniest details of the selected print are a classic walk-through of how to examine a contemporary visual source and glean as much information as possible. In reconstructions, an extensive knowledge of sewing is necessary - for example, the chemise's sleeves' top are shirred, not just gathered.

Developments in textile, embroidery and lace design and techniques are clearly shown in the prints, recognizable to the expert eye, and in themselves a valuable tool for dating and determining authenticity. The finished reconstruction was presented so that an audience could see the dressing process as well as the crucial importance of the undergarments in creating the authenticity of the gown's appearance. The model, a period dancer, performed to period music, which surely revealed many gestures and postures which we recognize from period portraits. The dancing revealed the reasons for many costume details - fluttering fringes at skirts' hems emphasize movement, and contrasting linings catch the eye with unexpected flashes of color.

Michael J. Hackett: "Performing Fashion", describing the background of dance and movement in the time of Louis XIV. He describes James VI of Scotland (later James I of England), who counsels his son about how to walk and speak and dress - which is an "outward manifestation of [what others see as] his inner nobility. It is a king's preordained duty to become a monarch of fashion". The flourishing of the fashion plate is linked to the beginnings of a destabilizing of the French court, where courtiers dressed as extravagantly as the King himself.

Soko Furuhashi: "Fashion Illustration from the Reign of Louis XIV: A Technical Study of the Paper and Colorants used in the LACMA *Recueil des modes* with most precise information about the content of the paper and pigments from scientific analyses in 2001. It attempts to answer the question of whether the prints were hand-colored at the time of their production (it seems likely) rather than added later. Brushstrokes in the colors indicate that they were not printed. New analyses were made in 2008, allowing for less invasive examination, although further analyses of the red pigment and the binding medium were not yet possible due to lack of specific instruments. I may have missed a description of the printing ink itself and its state of preservation. It is to be hoped that LACMA laboratories could collaborate with others so not every museum needs to acquire all types of analytic apparatus. Furuhashi concludes that the prints were

likely printed in the period shown on the plates, on French paper from the period (although there are identifiable watermarks, they are not yet entirely conclusive), and hand painted with the pigments and lakes/washes commonly used at the time. No modern substitutions were found.

Sandy Rosenbaum: “The LACMA *Recueil des modes*“ is a first-rate guide to reading fashion prints, seeing silhouettes, posture, garment types and context, including details of the printing and distribution of the prints, and, most important, connecting garments with their contemporary terminology. It also becomes evident that these prints show how their wearers were meant to move and how to behave; many of the stances are already familiar from other contemporary portraits. Rosenbaum delineates the prints’ concept of fashion for the elite as opposed to their concept of fashionability in the dress of the common folk, some of which are shown as merchants, craftsmen and court staff. This essay is filled with excellent observations, for example, that people **stood** a lot at court, making it natural to assume what we today regard as ballet positions to ward off fatigue. And that the popularity of the mantua created the first basis for seamstresses to win the right to organize into a guild and be recognized. We see a pocket slit in an overskirt, but the lady’s valuable “pocket” watch is suspended on a gold chain from her waistband: at this time still far too precious to be hidden away when posing for a portrait. The lady’s *contrapposto* (slightly twisted stance) shows how her gown’s draping and gathers define both her elegant stance and body, despite a heavily boned bodice and many layers of skirts.

Mary Schoeser: “Oriental Connections” describes many influences from outside Europe - how the lighter-weight and colorfully printed Oriental imports encouraged the development of *deshabillé* and other new concepts in European fashion. The period’s global trade, migration, exploration and social trends brought foreign influence to fashion. She elegantly compares the early 1700s and its influential fashion periodical *Mercure Galant* with the 1960s-70s hippies’ fashion revolution and their *Rolling Stone*; developing this line of comparison might be a productive area of study for new scholars.

All in all this is a benchmark publication in our field: buy it, study it, share it, be inspired, and aspire to match its scholarly level.

Katia Johansen
textile conservator, Royal Danish Collections

November 2014



Print from *Recueil des modes de la cour de France*, 'Femme de Qualité aux Thuilleries', [Jean Dieu de Saint-Jean](#) (France, flourished 1675-1695), France, Paris, 1686. Los Angeles County Museum of Art.

News

Historische Kostbarkeiten

—

neue Gestaltungsideen

Das Textilmuseum St. Gallen übernimmt bedeutende Musterbuchsammlung.

Textilmuseum St. Gallen
Vadianstrasse 2
9000 St. Gallen

Das Textilmuseum St. Gallen kann mit einer weiteren Attraktion aufwarten: Im Juli 2014 übergibt die SteineggStiftung Herisau, u.a. auch Mehrheitsaktionärin der Textilgruppe Cilander, dem Museum eine aussergewöhnliche Sammlung von Musterbüchern der Firmen Iklé Frères, Reichenbach & Co und WASCO. Die insgesamt 500 Bände dokumentieren Tausende von Mustern – schlichte Weissstickereien ebenso wie aufwendige Entwürfe für die Haute Couture – aus den Jahren 1880 bis 1990.

Eindrucksvoll zeugen die Folianten von der Geschichte einer Schweizer Textilfirma, spiegeln

Krisenzeiten ebenso wie die Hochblüte dieses für die Nation so wichtigen Industriezweigs. Für die Textilbibliothek des Museums bedeutet dieser Neuzugang eine Erweiterung seiner bereits existierenden Musterbuch-Sammlung auf allerhöchstem Niveau, denn vor allem Iklé Frères und Reichenbach zählen zu den Spitzenvertretern ihrer Branche, deren Entwürfe bis heute faszinieren.



seinen Sammlungen zu ermöglichen. Ein schwieriger Balanceakt, wie Reichel unumwunden zugibt. Die fast 100 Jahre, in denen die Bücher in den Firmen von Entwerfern als Vorlagen für neue Muster intensiv genutzt wurden, hinterliessen deutliche Abnutzungsspuren und bleibende Schäden. „Sie einfach in der Textilbibliothek aufzulegen, kommt nicht in Frage – dazu sind sie zu kostbar und zu empfindlich“, bedauert Reichel. In den neuen Medien sieht sie hingegen eine Möglichkeit, die Bücher auch ausserhalb von Ausstellungen einem grösserem Publikum zugänglich zu machen: Geplant ist ein „Digitales Musterbuch“, in dem ausgewählte Exemplare Seite für Seite fotografisch erfasst und in der Textilbibliothek elektronisch zugänglich gemacht werden. Des Weiteren wird über eine Online-Datenbank nachgedacht, die über das Internet abgerufen werden kann. Beide Medienprojekte sind geeignet, Einblick in diese einzigartige Vorlagensammlung zu geben und eine Vorstellung von der Vielfalt an Techniken, Motiven und Dekoren zu vermitteln, ohne die fragilen Originale weiteren Belastungen auszusetzen.

Zwischen Bewahren und Zeigen – eine spannende Herausforderung

Über die Zukunft der wertvollen Bücher wurde nach Aussage von Heinz Stamm, dem Präsidenten der Steinegg-Stiftung, lange nachgedacht. Die Diskussion um den endgültigen Verbleib setzte unmittelbar nach dem Ankauf ein. Für die vom Unternehmer Heinrich Tanner gegründete Stiftung stand primär im Vordergrund, den Bestand in seiner Gesamtheit zu sichern und zu bewahren. Darüber hinaus sollten die Bücher öffentlich zugänglich werden, was eine Lösung ausserhalb der Stiftung nahe legte: Das Textilmuseum St. Gallen bot sich als möglicher Standort an, bis zur endgültigen Entscheidung sollte es dann noch fast 20 Jahre dauern. Den Ausschlag gab letztendlich die bereits existierende Musterbuchsammlung der Textilbibliothek im Museum, die seit ihrer Gründung für Textilentwerfer und Designer Ort der Inspiration ist, so Heinz Stamm.

An die Schenkung ist daher die Auflage geknüpft, die Musterbücher nicht in ein Depot zu verbannen, sondern sie der Öffentlichkeit zugänglich zu machen. Eine Herausforderung für das Textilmuseum St. Gallen: Als Museum ist es verpflichtet, die grandiose Sammlung der Nachwelt zu bewahren und zu schützen. Andererseits steht es zu seiner Tradition als Vorlagensammlung Entwerfern, Studenten, Designern und Wissenschaftlern die Auseinandersetzung mit

Costume exhibitions

Australia

Recollect: Shoes

Until May 2015

Powerhouse Museum, Sydney, Australia

www.powerhousemuseum.com

'Recollect: Shoes' will showcase more than 800 shoes from the Powerhouse Museum's internationally renowned collection. Presented as a form of visible display storage with many of the shoes still bearing their original object description and location tags and tissue paper stuffing supports, this mass display spans more than 500 years and seven continents. Highlights include the first pair of elastic sided boots in the world made for Queen Victoria in 1837, cricket boots signed by Sir Donald Bradman and designer names like Louboutin, Yves Saint Laurent and Lacroix. The Museum's prized collection of more than 300 shoes and archives from Joseph Box Ltd will also be on display, in addition to shoe making equipment, children's activities and demonstrations.

Canada

Fashion Victims: The Pleasures and Perils of Dress in the 19th Century

Until June 30th, 2016

Bata Shoe Museum, Toronto

<http://www.batashoemuseum.ca/>

Transport yourself back to the 19th century where beautiful outfits fashioned by seamstresses and shoemakers supplied the privileged with enviable ensembles. Swathed from head to toe in expensive garments and shod in delicate footwear, fashion-forward women graced the boulevards and the ballrooms with their colourful presence. Their tailored male companions cut equally refined figures in their black coats, spotless white linens, lustrous top hats and shiny boots. Yet presenting an elegant exterior was not without its perils. The discomfort of constricting corsets and impossibly narrow footwear was matched by the dangers of wearing articles of fashion dyed with poison-laced colours and made of highly flammable materials. From the challenges faced by those who produced fashionable dress to the risks taken by those who wore it, this exhibition provides thought provoking insights into what it means to be a *fashion victim*.

From Ashgabat to Istanbul: Oriental Rugs from Canadian Collections

Until Apr 19, 2015

Textile Museum of Canada, Toronto

<https://www.textilemuseum.ca/>

The history of Canadian collecting practices and cultural context of the Oriental rug production will be visualized in a beautiful display of over 70 distinctive rugs, horse and camel decorations, and tent bands and bags from Central and West Asia – regions well known for the richness of their rug weaving traditions developed by diverse cultures and peoples. With its rich cultural content, *From Ashgabat to Istanbul: Oriental Rugs from Canadian Collections* will be a window into their complex and ancient traditions, a meaningful access to the diverse and multifaceted Canadian heritage as well as a captivating journey and a rich learning experience for those interested in Canadian history and world cultures, for those familiar with Oriental rugs and those seeing them for the first time.

LAST CHANCE!

Fashion Follows Form: Designs for Sitting

Until 25 January 2015

Royal Ontario Museum, Toronto

<https://www.rom.on.ca/en>



Separating Leather Jacket

April 2014 - IZ Adaptive Clothing

This leather jacket is styled to fit closely when seated. Its two separate pieces allow the wearer to be easily dressed with

minimal movement. It is joined at the upper back and then cut away where the client leans against the back of the wheelchair. Zippers from cuffs to elbow make it easy to open, put on, and close. Its front zipper is double-ended for comfort. The jacket is lined with 100% organic cotton knit that is warmer than a traditional, cool woven rayon lining. The side has a zippered slit that can be opened to insert and conceal the chest strap attached to the wheelchair.

© Adrienne Mountain

Fashion is the science and art of manipulating and fixing cloth on a standing, I - shaped body and overcoming the pull of gravity. IZ Adaptive is a revolutionary line of fashionable and functional clothing specifically created for a seated L -shaped body to fit men and women who use wheelchairs. These radical fashions, designed by Toronto-based Izzy Camilleri, defy design and pattern-making conventions and are presented with historical 18th-19th century fashions from the ROM's collection that also accommodated a seated silhouette. *Fashion Follows Form* invites you to think critically about the relationship between function, fashion, and mobility. This exhibition shares the Harris Gallery space with *Cairo Under Wraps*.

LAST CHANCE!

Cairo Under Wraps: Early Islamic Textiles

Until 25 January 2015

Royal Ontario Museum, Toronto

<https://www.rom.on.ca/en>



Qasab fragment with ducks and parrots

Gauzy linen tabby with silk and gold tapestry

Egypt

Mid-11th century

980.78.111.A Wilkinson Collection, Gift of Albert and Federico Friedberg

This very sheer green linen tabby has three tapestrywoven bands with gold decoration. The roundels in two of the bands contain ducks alternating in direction while the third band has large parrots standing on vines. The inscription, which floats in the gold ground above and below the ducks, is illegible.

This exhibition highlights a selection of objects dating from the 9th to 12th centuries – all from the ROM's important collection of Early Islamic textiles. These include textiles collected by C.T. Currelly, one of the Museum's founders, making this display an outstanding fit for the ROM's Centennial year. This exhibition shares the Harris Gallery space with *Fashion Follows Form*.

¡Viva México! Clothing and Culture

May 9, 2015 to May 23, 2016

Patricia Harris Gallery of Textiles & Costume

Royal Ontario Museum, Toronto

<https://www.rom.on.ca/en>



979.141.4 a woman's ikat-dyed rebozo, or rectangular shawl, with a handsome fringe

¡Viva México! Clothing and Culture is the ROM's first-ever presentation of its large and varied collection of Mexican textiles and costume. The Museum's diverse, internationally respected holdings span more than 300 years. Reflecting Mexico's indigenous and colonial history, they also represent living traditions in the 21st century. Colourful and vibrant, the exhibition features approximately 120 pieces, including complete ensembles, textiles, embroidery, and beadwork. *¡Viva México!* explores continuity and change. Ceaselessly evolving, Mexican textiles combine prodigious technical prowess with exquisite artistry. Although Mexico's artistic traditions have been influenced by other cultures, they have in turn influenced fashion around the world.

Czech Republic

LAST CHANCE!

Vital Art Nouveau 1900

Until 31 December 2015

Municipal House, Prague

<http://www.obecnidum.cz/en/>



The long-termed exhibition presents a selection of the most outstanding works of Czech and European Art Nouveau art from the holdings of the Museum of Decorative Arts in Prague. The exhibition is intended to show the Art Nouveau arts and crafts as part of the ground-breaking, forward-looking trends and emancipation efforts that evolved in the late 19th century, as a reformist art movement that strove for “the multiplication and intensification of life”.

Masterpieces of decorative art exhibited at the famous Paris World's Fair of 1900 are on display, alongside works influenced by the various currents of thought popular at the time (such as the theories of Vitalism and Spiritism), as well as the formal and stylistic innovations in glassware, ceramics and furniture. Other areas cover the radical changes in life style as reflected in interior design, the visual style of poster art and fashion.

Fashion is a dominant part of the exhibition. Along with a collection of underwear and fashion accessories twenty dresses made in the best Viennese (L. & H. Laufer, G. & E. Spitzer, W. Jungmann & Neffe), Parisian (Worth) and Bohemian fashion houses are on show.

The Exhibition is accompanied by a comprehensive and richly illustrated book published by the Museum of Decorative Arts in Prague and Arbor Vitae Publishing House in Czech and English. (Order: marketing@upm.cz, www.upm.cz)

Denmark

Political knitwear and hot pants – fashion and style in the 1970s

Den Gamle By, The Old Town, open air museum of urban history and lifestyle, Aarhus, Denmark.

Until 30 December 2015

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



political knitwear skirt dated 1978/79
Photo: Thomas Kaare Lindblad

With this special exhibition 3 themes of 1970s dress are addressed. The first being homemade wear of which the political knitwear was part. The second theme is clothing in the shopping bags and the third music and way of clothing. In the 1970s, a lot of people wore clothes that came from India, South America or military surplus clothing stocks and the style was understood as anti-fashion. The clothing sent out strong signals and workwear like bricklayer shirts and carpenter overalls were popular items among left-wing students, kindergarten teachers and other groups who were sympathetic to the working class. Disco took hold in the mid 1970s and it had a big impact on clothing, as did punk when it arrived in Denmark.

France

LAST CHANCE!

Costumes de légende. 20 ans de création à l'Opéra de Lyon

Until 04 January 2015

Musées des Tissus et des Arts décoratifs, Lyon

<http://www.mtmad.fr>



Un ensemble de 130 costumes exceptionnels, issus des productions les plus marquantes et les plus emblématiques de l'Opéra de Lyon sur les vingt dernières années, pour célébrer le double anniversaire d'institutions culturelles phares de la ville : les 150 ans de l'ouverture du musée des Tissus et les 20 ans de la rénovation de l'Opéra par Jean Nouvel.

Germany

Mode aus dem Rahmen (Fashion out of the Frame)

Precious embroidered clothes from the late eighteenth century

28 November 2014 – 30 December 2016

<http://www.bayerisches-nationalmuseum.de/>



Sumptuous garments represented high social status but also exquisite taste of the wearer. So they played an important role in the eighteenth century when French styles were copied all over Europe. The nobility preferred magnificent embroideries as decoration for festive and prestigious clothes. At the end of the Ancien Régime striking designs came into fashion, whose bold colour combinations look surprisingly modern to the eyes of today's beholders. Silk and metal embroideries of this kind

were produced in professional workshops by men and women.

The centrepiece of the exhibition is a delicately embroidered French court dress from the 1780s, a so-called *robe parée*. It is one of the outstanding objects in the Lillian Williams costume collection, which was acquired by the Bayerisches Nationalmuseum in 1996. The dress that had come in twenty pieces has been meticulously reconstructed in the textile conservation workshop of the museum. So today visitors have the opportunity to experience it in all its glory. What is so special about the garment is its cut: a *robe à l'anglaise* with an old-fashioned stomacher, which definitely marks it as a gown worn at the French court in the late 1780s. It seems to be the only surviving court dress in this shape. This is why part of the exhibition is dedicated to the pattern and the reconstruction of the dress. Also eleven men's garments dating from 1780 to 1800 will be included in the show. To explain the working process of an *atelier de broderie*, a very rare French album with the latest embroidery samples of that era will be presented as well. This had been made for the customers of a workshop to choose a design. In addition uncut waistcoats will be exhibited, i.e. embroidered lengths of fabric, which were designated to be cut out and assembled to a garment eventually.

The fashion that was produced on the frames of the embroidery workshops and worn by high society captivates us today through its magnificence, the richness of the colourful designs and their perfect execution.

The exhibition will be accompanied by a catalogue (68 pp. with numerous illustrations) including the pattern of the court dress, which can be purchased from the Museum shop (e-mail: team@museumsladen-bnm.de).

Textil.Bild.Kunst.

Das textile Wandbild nach 1945

29 November 2014 – 22 March 2015

Museum für Kunst und Kulturgeschichte,
Dortmund

www.museendortmund.de/mkk



Die Dortmunder Sammlung zur Textilkunst konnte jüngst um das Ensemble von fünf großformatigen Wandteppichen aus dem 1966 eröffneten Dortmunder Opernhaus erweitert werden. Das in den 1950er Jahren von den Architekten Heinrich Rosskotten und Edgar Tritthart entworfene und 1966 eröffnete Dortmunder Opernhaus wurde bereits seinerzeit als die „Kronung des Wiederaufbaus“ gefeiert. Es bestach durch eine außergewöhnliche Architektur und durch seine baukünstlerischen Arbeiten, die durch einen eigenständigen Dialog von Architektur und Kunst gekennzeichnet sind. Den Wettbewerb um die Auskleidung des Foyers mit Tapisserien gewannen mit je zwei Entwürfen die Künstler **Hubert Berke, Harry Fränkel** und **Elisabeth Kadow**.

Alle sechs Tapisserien wurden ab Herbst 1963 in der Nürnberger Gobelinmanufaktur (NGM) hergestellt. Von den ursprünglich sechs Wandteppichen sind fünf erhalten. Sie konnten mit Unterstützung des Landes NRW, der Stiftung MKK und des Theaters Dortmund fachgerecht in einer Kölner Werkstatt gereinigt und restauriert werden. Dieses Ensemble ergänzt hervorragend die textilkünstlerischen Arbeiten des Museums für Kunst und Kulturgeschichte Dortmund, in der Namen wie **Lotte Hofmann, Franz und Inge Vahle, Karl Wollermann, Liselotte Engelhardt, Hedwig Klöckner-Triebe** und **Alen Müller-Hellwig** vertreten sind, stellt aber auch für die jüngere Stadtgeschichte einen bedeutsamen Schatz dar.

Israel

LAST CHANCE!

Dress Codes: Revealing the Jewish Wardrobe

Until 3 January 2015

Israel Museum, Jerusalem

<http://www.english.imjnet.org.il/>

This exhibition draws from the rich costume collection of the Israel Museum's Wing for Jewish Art and Life, highlighting the dual role of dress as boundary and bridge between cultures. *Dress Codes*, which includes over 100 traditional costumes and accessories from around the world, looks at the power of clothing to create borders and define cultural identities. Among the subjects explored in the exhibition are: cultural norms surrounding exposure and concealment; garments that are unseen; children's clothes; the blending of different cultural styles; and the connection between clothing and memory. *Dress Codes* is curated by Efrat Assaf-Shapira, Associate Curator in the Jack, Joseph, and Morton Mandel Wing for Jewish Art and Life.

The exhibition will be accompanied by the Wing's recent publication of "The Jewish Wardrobe: From the Collection of The Israel Museum, Jerusalem".



Woman's Coat, Bukhara, Uzbekistan, late 19th century. The Israel Museum's collection. Photo: Mauro Magliani

Switzerland

LAST CHANCE!

Fleur de cerisier & edelweiss – l'exotique s'importe

Until 30 December 2014

Museum of textiles St. Gallen

<http://www.textilmuseum.ch/>



A l'occasion du 150e anniversaire des relations diplomatiques entre le Japon et la Suisse, le Musée du textile de St Gall présente l'exposition « Fleur de cerisier & edelweiss – l'exotique s'importe »

consacrée à l'influence exercée par l'Asie sur la production textile suisse.

Un chapitre fascinant de l'histoire du textile s'ouvre en 1859 lorsque des marchands de St Gall organisent un voyage à la découverte de l'Extrême-Orient. Si le but premier est l'accès à de nouveaux marchés, il s'ensuit bientôt d'intenses échanges culturels entre le Japon, la Chine et la Suisse qui exercent, à partir de 1870, une influence primordiale sur la production textile helvétique gagnée par la « fièvre asiatique ».

Kimonos, kat agamis, gravures sur bois, dessins et catalogues d'échantillons appartenant à l'important fonds asiatique du musée illustrent la rencontre de trois zones de productions textiles florissantes mais de traditions artistiques totalement différentes.

L'exposition « Fleur de cerisier & edelweiss – l'exotique s'importe » retrace une histoire captivante entre inspiration et malentendus (méprises ???), mythe et marché, qui se perpétue jusqu'à aujourd'hui.

UK

Wedding Dresses 1775-2014

Until 15 March 2015

V&A Museum, London

www.vam.ac.uk

Trace the eternal fashion of the wedding dress and discover the most romantic, glamorous and iconic dresses from the last 200 years.

This magical exhibition highlights exceptional craftsmanship and brings together couture and designer-made wedding garments from key fashion designers including Charles James, Vivienne Westwood and Vera Wang. Join us as we share the stories behind the outfits and celebrate the most comprehensive, nostalgic and evocative collection of wedding dresses and bridal fashions ever.

LAST CHANCE!

Horst: Photographer of Style

Until 4 January 2015

V&A Museum, London

www.vam.ac.uk

The exhibition will display Horst's best known photographs alongside unpublished and rarely exhibited vintage prints, conveying the diversity of his output, from surreal still lifes to portraits of Hollywood stars, nudes and nature studies to documentary pictures of the Middle East. It will examine his creative process through the inclusion

of original contact sheets, sketches and archive film footage.

Alexander McQueen: Savage Beauty

19 March 2015 – 19 July 2015

V&A Museum, London

www.vam.ac.uk

"London's where I was brought up. It's where my heart is and where I get my inspiration."

- Alexander McQueen, January 2000

The V&A is delighted to announce that it will present Alexander McQueen: Savage Beauty in London in spring 2015. The first and largest retrospective of the late designer's work to be presented in Europe, the exhibition will showcase McQueen's visionary body of work. Spanning his 1992 MA graduate collection to his unfinished A/W 2010 collection, McQueen's designs will be presented with the dramatic staging and sense of spectacle synonymous with his runway shows. The original version of Alexander McQueen: Savage Beauty at the Metropolitan Museum of Art, New York in 2011 was organised by the Costume Institute and became one of the Museum's top 10 most visited exhibitions.

Fashion Statements

Until 5 September 2015

Chertsey Museum, Surrey

<http://chertseymuseum.org/home>



Salmon pink stretch satin corset dress by Jean Paul Gaultier, c.1988. Photograph by John Chase

This exhibition identifies three fashion themes using stunning and important pieces from the Olive Matthews Collection dating from the 1780s to the 1980s. The themes are Romantic, Outrageous and Classic dress. To give just a taster, the Romantic theme will include beautifully feminine clothing such as a flounced day dress from the 1840s and a luxurious 'New Look' evening gown from the early 1950s. Amongst the highlights of the Outrageous section will be an iconic corset dress by Jean Paul Gaultier and the Classic category will incorporate the ultimate in timeless style - a 'Delphos' gown by Mariano Fortuny.

LAST CHANCE!

GEORGIANS: 18th century dress for polite society

Until 1 January 2015

Fashion Museum, Bath

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

The Fashion Museum's special exhibition for 2014, GEORGIANS, celebrates the museum's situation in the Georgian Assembly Rooms in Bath. The new exhibition will present a selection of the finest fashions worn by those attending Assemblies, and other glittering occasions of 18th century life.

Great Names of Fashion

Opens 31 January 2015

Fashion Museum, Bath

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

Dior and Balenciaga, Vionnet and Yves Saint Laurent - the history of modern fashion is signposted by a handful of major fashion designers whose work shaped the look of a generation. A new display at the Fashion Museum in 2015 will showcase beautiful evening dresses by a number of these great names of fashion history from the early 20th century to the present day. From the jewelled key motifs on Elsa Schiaparelli's (1890 – 1973) powder blue evening dress to the strapless gown with a skirt made of metres of knife-pleated white silk organdie by Christian Dior (1905 - 1957), this display is a must see for all those who are fascinated by the history of 20th century fashion. Prepare to be wowed!

LAST CHANCE

KNITWEAR Chanel to Westwood

Until 18 January 2015

Fashion and Textile Museum, London

<http://ftmlondon.org/>

Inspirational vintage fashion knitwear from the 20th century. Highlights include 1920s Chanel jersey, 1930s woollen swimwear, 1970s Bill Gibb and conceptual garments from 1980s and 90s designers Comme des Garçons, Vivienne Westwood and Julien MacDonald. An exciting combination of famous names and visually exciting pieces, the exhibition charts the influence of art movements Pop, Punk and Deconstruction alongside new knitwear technologies and design innovation.

THEA PORTER 70s Bohemian Chic

6 February 2015 – 3 May 2015

Fashion and Textile Museum, London

<http://ftmlondon.org/>

The first-ever exhibition on the fashion and interior design of Thea Porter (1927–2000) who pioneered bohemian chic in the 1960s and 1970s. Her shop in Greek street, Soho opened in 1966 and instantly drew a rock and film star crowd of clients from the Beatles and Pink Floyd to Elizabeth Taylor, Faye Dunaway and Barbara Streisand. The retrospective covers Porter's life and career from her early years in Jerusalem and Damascus, Beirut in the 1950s, Soho in the 1960s, and New York, Los Angeles and Paris in the 1970s. Featuring outfits worn by some of the world's best-dressed women, the exhibition explores the influence of Middle Eastern and North African textiles and culture on 20th century fashion and interior design. Highlights include Porter's seven signature looks: the Abaya & Kaftan; the Gipsy dress; the Faye dress; the Brocade-panel dress; the Wrap-over dress; the Chazara jacket; and the Sirwal skirt, as well as important fashion photography from the pages of Vogue, Harper's Bazaar and Women's Wear Daily.

RIVIERA STYLE Resort & Swimwear since 1900

22 May – 29 August 2015

Fashion and Textile Museum, London

<http://ftmlondon.org/>



From the English seaside to the Côte d'Azur and California, Riviera Style celebrates fashion at its most fun. With swimsuits and sarongs, brightly patterned beach cover-ups, boat neck Bretons and beach pyjamas, palazzo pants and playsuits, bikinis and burkinis, the exhibition features over 100 years of clothes for leisure. Riviera Style brings together a diverse range of clothing worn in and by the sea. A key feature of the items selected is the importance of fabric, from early examples to produce the perfect fabric that didn't bag or sag when wet, to more recent technical developments designed to improve fit and increase speed in the water.

Exhibition in association with Leicestershire County Council Museums

Fashion Rules

ongoing (exhibition part of entry to palace)
Kensington Palace, London
<http://www.hrp.org.uk/KensingtonPalace/>

Take a nostalgic look back at recent decades of dress through the wardrobes of three royal women in their fashion heydays: HM Queen Elizabeth II in the 1950s, Princess Margaret in the 1960s and 70s and Diana, Princess of Wales in the 1980s.

Birds of Paradise - Plumes & Feathers In Fashion

Until 19 April 2015
Bowes Museum, Barnard Castle
<http://www.thebowesmuseum.org.uk/>

A dramatic and striking new exhibition opens at The Bowes Museum's award winning Fashion & Textile Gallery in October; its only UK venue. *Birds of Paradise – Plumes and Feathers in Fashion* is a tribute to the elegance of feathers used in the fashion industry past and present, featuring extravagant catwalk creations from British, Belgian, French and Italian designers including Alexander McQueen, Dries Van Noten, Jean Paul Gaultier, Thierry Mugler, Balenciaga, Prada and Gucci. Thanks to their beauty, fragility and value, feathers and plumes had various connotations and were used throughout history in fashionable dress, both as an accessory and as part of the entire silhouette. The exhibition, organised by MoMu - Fashion Museum Antwerp, addresses aspects such as luxury, modernism, femininity, lightness, and also themes of lost innocence and dark romance. The exhibition features on the ancient profession of *plumassier* in cooperation with the Parisian Maison Lemarié, one of the last traditional feather studios. This fashion house has specialised in

processing plumes, primarily for French haute couture, since 1880. Maison Lemarié is making samples of its beautiful feather work especially for this exhibition.

The fashion for feathers as accessories is also revealed with tantalising displays of fans, hats, including a number by Stephen Jones, and sumptuous feather shoes from Rogier Vivier.

Something Blue: Wedding fashions 1914-2014

Until 15 March 2015

Gallery of English Costume, Platt Hall, Manchester
<http://www.manchestergalleries.org/our-other-venues/platt-hall-gallery-of-costume/>



Strapless gown of Nottingham lace with matching jacket Worn by donor for her marriage at St Peter's church, Littleover, Derby in August 1958

Something Blue explores a hundred years of bridal fashion from the Gallery of Costume's collections. The 18 unique gowns on display were worn by a wide array of British brides including mill workers, wives of Lieutenants in the Royal Navy, women in the air force as well as the wedding dresses of art world figures Kathleen Soriano, Director of Exhibitions at the Royal Academy of Arts and Maria Balshaw, Director of Manchester City Galleries and the Whitworth Art Gallery. All but one of the dresses that will be part of the exhibition have not been on display before.

The show illustrates the changes in styles, materials and fashion trends in wedding dresses throughout the century. From brides using parachute silk in the 1940's due to the rationing of materials, to the dismissal of traditional gowns in favour of more modern suits or shorter dresses in the 1960's, and some brides' preference of coloured dresses in the 1990's, the exhibition illustrates the wedding dresses of the periods.

Highlighting the personal stories behind each of the dresses displayed, portraits of the brides on their wedding days along with narratives about how the brides came to choose the particular dress are

exhibited with the gowns. From descriptions of last minute haircuts and sale rail dresses to years of preparation and thought, each of the dresses displayed recounts individual and intimate stories of the brides and their gowns.

Many of the dresses in the exhibition have originated from Manchester and the surrounding area including two dresses by local Manchester designer Jean Jackson. The earliest dress to go on display was donated by Annie Appleton, a mill worker from nearby Todmorden who married in 1914, the day after the outbreak of The Great War, illustrating the exhibition's connection to the craft of the surrounding region.

Cotton Couture

Until 14 June 2015

Gallery of English Costume, ☐ Manchester Art Gallery

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

The Gallery of Costume houses a remarkable collection of designer dresses and suits commissioned by the Colour, Design and Style Centre of the Cotton Board, a Manchester-based organisation aiming to promote the use of cotton in fashion and to expand the export trade. The Centre concentrated on exhibitions, shows and commissions to promote cotton in fashion. The surviving outfits were all designed for the catwalk, and were created by the leading London and Paris couturiers of the 1950s. They exemplify the best of cut and silhouette for high-end fashion.

The Gallery has about 60 outfits donated by the Cotton Board, nearly all from the 1950s. British designers Hardy Amies, Michael Sherard, Digby Morton, John Cavanagh and Victor Stiebel created dresses alongside some of the great Parisian couturiers: Jean Patou, Jean Desses, Jacques Griffe, Pierre Balmain and Pierre Cardin.

This display at Manchester Art Gallery contains a representative group of 20 of the outfits from the collection along with contemporary fashion release photographs and film from a 1950s catwalk show.

The nature of fashion

22 November 2014 - 4 January 2015

Killerton House, Devon

<http://www.nationaltrust.org.uk/killerton/?p=1356328521982>

Find timeless, historical garments transformed from natural fibres to catwalk fashion in our latest costume exhibition 'the nature of fashion'. This

latest exhibition highlights the skills and processes involved in creating intricate cotton, wool, linen and silk garments from raw materials.

United States

Exposed: A History of Lingerie

Opens 3 June 2014

FIT Museum, New York

<http://www.fitnyc.edu/13666.asp>

Exposed: A History of Lingerie will examine intimate apparel from the mid-eighteenth century to the present, and feature over sixty objects from the Museum's permanent collection

Opulent Art: 18th-Century Dress from The Helen Larson Historic Fashion Collection

February 7 – July 4, 2015

FIDM Museum & Galleries, Los Angeles

<http://fidmmuseum.org/>

Ladies and gentlemen living in 18th-century Europe dressed opulently. The designing, producing, and wearing of fashion was elevated to an art form. Luxurious silks, handmade laces, and precious metal trimmings were *de rigueur* for those aligned with royal courts and attending state theatres. In this exhibition are displayed lavish garments and accessories spanning the century, including a rare "Figaro" costume worn by an actor portraying the rascal servant in Beaumarchais's famed opera trilogy. The stories of this character's hijinks undermining his aristocratic employer sparked revolutionary tensions with real life rulers, who tried unsuccessfully to ban the popular productions.

Hollywood Glamour: Fashion and Jewelry from the Silver Screen

Until 8 March 2015

Boston Museum of Fine Arts

<http://www.mfa.org/>

"Hollywood Glamour: Fashion and Jewelry from the Silver Screen" presents designer gowns and exquisite jewelry from the 1930s and '40s—the most glamorous years of Hollywood film. The exhibition focuses on the iconic style of sultry starlets of the period, including Gloria Swanson, Anna May Wong, Greta Garbo, Marlene Dietrich, Mae West, and Joan Crawford.

Geoffrey Beene: American Ingenuity

29 January 2015 – 3 January 2016



Ensemble of linen jacket, linen and silk dress, black patent leather belt; 1983; Geoffrey Beene
Kent State University Museum 2000.002.0034abc

American designer Geoffrey Beene (1927 – 2004) was respected throughout the American fashion industry for the high technical quality of his work and his innovative, modernist designs. Although very fashionable, Mr. Beene's collections were never trendy and always original. He took an artist's approach to turning two-dimensional fabric into a three-dimensional shape for the body and was considered a designer's designer. Garments from the Museum's collection will trace his 40-year career.

Entangled: Fiber to Felt to Fashion

Until 15 February 2015

Kent State University Museum, Kent

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

The Kent State University Museum is pleased to host this invitational exhibition of felted work by fifteen contemporary textile artists from the United States and Canada. The exhibition will be held from. In this exhibition the majority of pieces are made in the *nuno felting* technique developed by Australian Polly Stirling in the early 1990s. The word *nuno* is derived from the Japanese word for cloth. Nuno felting techniques are simple, and

allow the blending together of fabric and wool in the felting process. It has inspired designers to create sheer fabrics that are easy to drape and to sew into elegant garments.

The Great War: Women and Fashion in a World Transformed

Until 5 July 2015

Kent State University Museum, Kent

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



From 1914 until 1918, the world faced war on a scale never before seen. In addition to the loss of millions of lives, this period saw tremendous technological, social and political upheaval. These profound changes led to a transformation in the way women dressed. Increasingly called to work and contribute in numerous ways to the war effort, women made great strides towards equality. Gone were the cumbersome petticoats and rigid whalebone corsets and in their place were slim, clean lines and serviceable suits. This exhibition explores the changes in women's lives during the first quarter of the twentieth century, through a careful look at how they dressed.

LAST CHANCE

American Tapestry Alliance Biennial 10

Until 4 January 2015

Kent State University Museum, Kent

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

The Kent State University Museum will host this international exhibition from the American Tapestry Alliance. Thirty-seven artists from nine

countries are represented in the exhibition, which is accompanied by an illustrated catalog.

**American Jewelry Design Council
Variations on a Theme: 25 Years of Design
from the AJDC**

Until 26 April 2015

Kent State University Museum, Kent

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



The Kent State University Museum is pleased to host the American Jewelry Design Council's exhibition of fine jewelry. Every year since 1995 the members of the American Jewelry Design Council have been presented with a thematic design challenge and an exhibition date. At the appointed time, each member delivers an original piece of fine jewelry representing his or her interpretation of that year's theme. This exhibition is drawn from the submissions of the past 25 years.

Michael Good, Pendant, "Explosion" 2009

From the Editor

Dear all,

I would like you invite you to send book reviews, information on exhibition, conferences and other costume related events of interest for the second ICOM Costume Committee Newsletter of 2014 to me.

The deadline of the next costume news will be May 15th 2015.

Until then, visit our website for the latest news.

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