



ICOM Costume News 2015: 2

06 December 2015

**INTERNATIONAL COSTUME COMMITTEE  
COMITÉ INTERNATIONAL DU COSTUME**

**Letter from the Chair**

Dear Colleagues,

Our Toronto meeting was splendid – a wonderful opportunity to share scholarship and friendship in this vibrant Canadian city. Alexandra Kim, Ellen Hlozan, Ariel Pomerance, Alex Jeffery, their Canadian colleagues and volunteers worked so successfully to organize the meeting, and we thank them all. We owe a particular thank-you to the Aga Khan Museum for handling the accounting and registration, and for hosting our exceptional visit to their new institution. I know that I have said it before, but there is nothing like the experience of joining colleagues for a Costume Committee meeting, so I hope to see many of you again, and many of you, perhaps for the first time, in July at our next meeting in Milan at the Triennial.

This Newsletter is filled with information about Costume Committee activities: our annual meetings, our publications, our Student Day, our communications to members – you will find information about it all in the minutes for the Annual General Meeting in reports from members whose work as volunteers enables our Committee to contribute meaningfully to each of us and to our field. We are particularly indebted to Lena Chwalinski, Meike Koenigstein and Paola Di Trocchio for keeping us connected; to Anthea Bickley for her editorial services and for keeping track of access to our Vocabulary of Basic Terms; to Vicki Berger and Rebecca Akins for organizing our Student Day.

This year we have successfully revised and adopted rules for the Costume Committee. The adopted rules are included in this Newsletter. We implemented a subvention program to assist members to attend meetings. There are two changes to the subvention program for next year resulting from this first year's experience: the amount of each grant is not to exceed \$1200 US and those awarded grants are expected to plan to attend the full conference. The revised criteria for subventions are also in this Newsletter.

At the Milan Triennial the Committee will elect Board members for the next three years. Pamela Parmal, Nominating Committee Chair, will conduct the nomination and election process. Ursula Karbacher, Treasurer, has announced that she will not seek reelection to the Board. Should you be interested in an elected position on the Board of Officers, I would encourage you to contact Pamela [pparmal@mfa.org](mailto:pparmal@mfa.org).

Also in Milan, we will have a half-day meeting with the Committee for Museums and Collections of Ethnography. This is a wonderful opportunity to share scholarship with colleagues in related disciplines. A suggested topic is *the display of ethnographic costume*. **We hope to have three papers from each committee. Please indicate your interest in participating in this special half-day in the call for papers.** In addition, we are planning an evening activity with the Committee for the Collections and Activities of Museums of Cities.

At each meeting I am reminded of the depth of scholarship and expertise within the Costume Committee, the generosity of our members in sharing their knowledge, and their solutions to issues of display and preservation. We come away from each meeting with a renewed understanding that we have many experiences and concerns in common.

I look forward to our meeting in Milan,



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

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REMINDER OF BOARD RESPONSIBILITIES:

Jean L. Druesedow, Chair: Overall responsibility  
for the orderly functioning of the Costume  
Committee.

[jdruesed@kent.edu](mailto:jdruesed@kent.edu)

Bernard Berthod, Vice Chair: comments or changes  
to the *Rules* for the operation of the Costume  
Committee

[bernardberthod@yahoo.fr](mailto:bernardberthod@yahoo.fr)

Alexandra Kim, Secretary: Official minutes,  
membership lists and general correspondence

[alexandrakim@live.co.uk](mailto:alexandrakim@live.co.uk)

Ursula Karbacher, Treasurer: accounts and bill  
payments

[ukarbacher@bluewin.ch](mailto:ukarbacher@bluewin.ch)

Isabel Alvarado, Board Member: prospective  
authors and new articles for “Clothes Tell Stories”

[isabel.alvarado@mnh.cl](mailto:isabel.alvarado@mnh.cl)

Dorothea Nicolai, Board Member: Meeting  
planning for 2016 Milan Triennial

[dorothea@nicolai.at](mailto:dorothea@nicolai.at)

Johannes Pietsch, Board Member: Committee  
publications

[jo.pietsch@web.de](mailto:jo.pietsch@web.de)

**Annual General Meeting  
ICOM Costume Committee  
Thursday 10 September 2015  
University of Toronto iSchool, Toronto, Canada  
Started 13.00**

**Minutes**

**Apologies**

Bernard Berthod, Ursula Karbacher, Jan Loverin, Rita Andrae, Britta Hammar, Eva Uchalova, Inez Brooks-Myers, Michelle Kauffmann Benarush, Ann Resare, Angela Lassig, Esther Sunderhauf, Akiko Fukai, Christina Johnson, Xenia Politou, Karin Thönnissen, Joanna Marschner, Katia Johansen, Nina Gockerell, Adelheid Rasche, Rainer Y, Michaela Breil, Ann Resare, Brigit Haase, Barbara Bazielich, Margot Schindler, Myrsini Pichou, Joanna Papantoniou, Yjke Wildenborg, Madelif Hohe, Sjouk Hoitsma, Trudie Rosa de Carvalho, Bianca du Mortier, No'am Ben-Yossef, Wim Mertens, Karen van Godtsenhoven, Karolien de Clippel

The minutes from the 2014 AGM were approved

**I. Welcome by the Chair and Chair's report (Jean Druessedow)**

CHAIR'S REPORT

The 2014 – 2015 annual report for the Costume Committee activities are as follows:

1. The development of Rules for the Committee – to be approved at the Toronto meeting
2. The implementation of a subvention program to enable members to attend the annual meetings
3. The planning of the Triennial meeting in Milan in July 2016 that will include a joint session with the International Committee for Museums and Collections of Ethnography
4. The planning of future meetings
5. The completion of a Spanish version of our Vocabulary of Basic Terms
6. The implementation of a new process for adding articles to Clothes Tell Stories on the ICOM Web site for the Costume Committee.
7. The continuation of Web based communication with members.

Thanks to the Web site, the Newsletter and timely e-mail reminders, 36 members of the Committee responded by e-mail to the proposed Rules with the majority voting to accept them as stated. At the Toronto Annual Meeting we will discuss any suggestions made for changes to the wording and then vote to implement the rules. This will satisfy the requirement of the Secretariat.

The Board of Officers is planning to review the subvention program in consultation with those receiving subventions for the Toronto meeting to see what adjustments to the program may be warranted. For the Toronto meeting three members were granted some funding to attend. These funds come from the annual subvention the Costume Committee receives from ICOM Paris. We are encouraged by the Secretariat to spend the funds on making our work and our meetings accessible to members.

We hope during the Toronto meeting to solicit paper proposals for the joint meeting with the International Committee for Museums and Collections of Ethnography. That committee is also meeting this fall. Their meeting organizer, Laurie Kalb, has suggested that “the subject of collecting and exhibiting traditional clothing in the present, or contemporary displays of traditional costumes, could be useful, or at the least a springboard for discussion of a relevant theme for both committees.” We were also asked by Maria Mouliou, chair of the Committee for Collections and Activities of Museums of Cities to have a joint session in Milan, but lack of time at the Triennial precludes all but an informal meeting of our two boards of officers which we will schedule once each committee has set its own meeting schedule for Milan.

We are especially pleased to have an invitation from the Queen Sirikit Museum of Textiles in Bangkok,

Thailand, for the Annual Meeting to be held in January, 2017. We will hear more about this exciting meeting during the course of this meeting. At the General Assembly in Paris this past June, the assembly voted to have the 2019 Triennial in Kyoto, Japan. This leaves our Annual Meeting for 2018 open for discussion.

Analia Yaker of the National Fashion History Museum in Buenos Aires, Argentina, has successfully translated the Vocabulary of Basic Terms into Spanish. We are most appreciative of her work for this project – especially since Spanish is one of the official ICOM languages. Anthea Bickley will address current concerns about the host sites for this important contribution from the Costume Committee to the field.

We have added a new article for Clothes Tell Stories, and it is very important that we keep adding to this on-line resource. We are adding the new articles to the Committee Web site hosted by ICOM Paris. The original Web site will remain active and available for another year. Then we will need to ask the initial authors to revise and resubmit articles with updated links following the new editorial guidelines. I know that authors are having difficulty with permissions for Web-based publishing, but institutional restrictions are gradually accommodating the digital world and we want to encourage submissions.

We have continued to communicate with our members via the Web and I am pleased with the responses that we have received. Paola's report will follow, as will those of Meike and Lena. To these three members of the committee we owe a deep debt of gratitude for their continued willingness to keep us connected with one another.

The General Assembly in Paris from 1 – 3 June resulted in several interesting outcomes. First, I was very appreciative that Bernard Berthod and Dorothea Nicolai joined me at the meetings. Each of us participated in a smaller group meeting that focused on elements of the ICOM Statutes that will be revised in Milan. Bernard attended the meeting on strategic planning, Dorothea attended the meeting on the definition of "museum" and I attended the meeting on governance. So much change has happened in the museum profession in recent years, that the very definition of what a museum is today warranted discussion. In the governance session it became clear that the Statutes and By-laws are outdated. There seems to be concern on the part of colleagues that too many people join ICOM to benefit from the free admission to museums that the membership card avails. Some view this as the reason there are so few members of international committees: of the 34,000 members of ICOM, only a few thousand join committees and even fewer are active. This led to subsequent e-mail discussions where members voiced more or less restrictive definitions of membership. For example, ICOM members must work MAINLY for museums. This definition might eliminate many of those professionals who have become free-lance, due to the shortage of professional positions within museums, not to mention members with subject specialties working in other kinds of institutions such as universities or theatre collections. The differences of opinion seem to be both generational and related to subject specialty. I have argued for inclusion rather than exclusion, for a membership that is not necessarily restricted to those working only in a museum – however that might be newly defined. Should any of you have the opportunity to voice your opinion to your National Committee or directly to the sub-committee on governance chaired by Per Bjørn Rekdal, I encourage you to do so. As you know from the Proposed Rules for the Costume Committee, we have tried to protect the diversity of expertise and scholarship within the Committee while retaining an emphasis on museum work. Remember that the full name of our committee is the ICOM International Committee for Museums and Collections of Costume.

Rita Andrade has asked us to consider the impact of Brazil's current economic crisis on research in post-graduate programs, including fashion, where the budgets have been cut by 80%. She has suggested that we take this opportunity to look for alternative ways to research creatively and collectively, and she has mentioned how important membership in the Costume Committee is for scholars in our field who often find resources quite limited. The Costume Committee, through the diversity of our membership offers a critical link between scholars approaching the field from varied points of view.

Thank you very much for your continued support of the Costume Committee and your attendance at this meeting.

## **II. Secretary's Report (Alexandra Kim)**

A. Firstly our membership figures. The current central ICOM online membership database shows that the Costume Committee has 199 members who are currently paid up for 2015. There are a number of issues with this total however. Not only do a number of our colleagues appear twice on the list (!) there are also members who I know have paid but whose details do not appear on the database (I am one of them!). This issue arises from the complexity of transferring up-to-date information from the National Committees to central ICOM.

Despite these challenges, 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.

I have a list of the emails held by central ICOM for our members who are with us in Toronto so please do take the time to check if they're correct.

B. I have also spent time this year answering about a dozen enquiries from our website, which are forwarded to me by our webmaster Meike. These enquiries are usually about membership issues, requests for information and requests for the newsletter. I have provided information to Lena and Paola for the newsletter and emails respectively and helped Jean with members applying for subventions to attend the meeting.

Finally, as organizer for this 2015 annual meeting in Toronto I should just like to formally thank so many of you for journeying over seas and plains, oceans and mountains to join us here in Toronto, and to all my Canadian colleagues for all their help in planning and preparing for our meeting.

## **III. Treasurer's Report (Ursula Karbacher)**

Only expenses this year 369 EUROS. Sending out communications like our newsletter by email has saved us thousands of dollars. Do think about applying for subventions to travel to annual meetings once you see the new guidelines.

## **IV. Website reports**

### **A. Clothes Tell Stories (Alexandra Kim)**

This site is an excellent way of engaging new members. The UK based journal *Textile History* had a very good review of the site – (included in 2015:2 newsletter). We need to work hard to keep this valuable resource up-to-date

### **B. Website (Meike Koenigstein)**

Unfortunately I cannot join our annual meeting, but the reason is a happy one for my family and for me. Following the example of Alexandra, our baby will be born in the next days – just in time for the conference of the Costume Committee, however some thousand miles away from the venue.

In the last year the work on our Website went on and I would like to give you a short overview about the things that happened in 2014/2015.

Since September 2014 our new Website ([network.icom.museum/costume](http://network.icom.museum/costume)) is online. Unfortunately the visitor rate is not available, because all ICOM committees share the same IP address and the visitor rates are summed up together, Carla Bonomi from ICOM offered an alternative solution to us and we will install it in the next weeks so that we will have the statistics available the next year. The old Website has gone offline in June 2015 and is archived since then.

In September 2014 I added the category "Service" to the menu This category offers to visitors the possibility to get in contact with the Committee regarding different aspects like general information on jobs and textile collections, and like information about publishing options on our Website and in the Newsletter. In the last year we received 15 messages regarding general information or inquiries on how to become a member. The requests are forwarded to Alexandra Kim, who answers them directly or distributes the e-mails to the proper specialists.

Moreover work continued on the two most important topics regarding the Website: the virtual workbook “Clothes Tell Stories: and the “Vocabulary of Basic Terms for the Cataloging of Costume.” Alexandra Kim reported already about the present situation of “Clothes Tell Stories” and I will not discuss this further. The “Vocabulary of Basic Terms for the Cataloging of Costume” is still available on Collections Trust ([www.collectionstrust.org.uk](http://www.collectionstrust.org.uk)). It is our aim to publish it also on the new Website. Gordon McKenna from Collections Trust generously offered his support to make the transfer. Many thanks to Michelle Kauffmann Benarush, who takes care of the Portuguese version of the vocabulary, and to Analia Yaker, who made the Spanish translation. I hope this great work will be released on the Website in the next months. Once the transfer to the new Website is completed we will be able to offer the vocabulary in five different languages.

I want also to thank everybody who made contributions to the Website in the last year. In particular Michaela Breil offered great pictures from the State Textile Museum at Augsburg, Germany for the fashion timeline. The pictures are being uploaded and will be available in the next months. Everybody on the Committee is invited to send contributions like news, pictures and so on to my e-mail address: [koenigstein.m@gmail.com](mailto:koenigstein.m@gmail.com) I'm looking forward to it!

I wish all of you an inspiring meeting and a great time in Toronto! I look forward to seeing you all next year in Milan.

### **C. Report on the Vocabulary of Basic Terms (Anthea Bickley)**

VBT has a long and checkered history, starting as a paper publication. For many years it has been hosted by Collections Trust on their website; it is not an official part of their remit but they are happy to do it. Simon Sheffield did a lot of work to prepare the form of the VBT but he has now left Collections Trust. A few weeks ago the whole Collections Link section of the website went down. There is a temporary solution where the material is available, if in a slightly different format. The aim is to try and put it on to our own website. Anthea Bickley will work with Meike Koenigstein to get it up on our own website. It is good for it to be accessible in a number of different places.

### **V. Report on communications**

#### **A. Report for the Annual Meeting (Paola Di Trocchio)**

It's been another wonderful year. This year I have sent out 22 notices of conferences, seminars and events, including information on the upcoming meeting, to our members all around the world. In addition, I have also sent out the two carefully composed newsletters, which document the committee's activities, exhibitions, excursions, meetings and relevant resources. These are great documents of the year and projects of the team.

We are consistently welcoming new members, and members have been fantastic at sharing and updating their email addresses, so a big thank you from me.

I'm really sad to be missing this year's meeting, but am so glad to be able to correspond with everyone on such a regular basis.

#### **B. Annual Report of the Newsletter-Activities 2014/2015 (Lena Chwalinski)**

Dear members of the ICOM Costume Committee,

First of all, my apologies for not being able to participate on this annual meeting. Nevertheless, I wish you a great and informative time in Toronto!

A year has passed since our last annual meeting in Napflion and since then two further issues of the ICOM COSTUME NEWS had been published, one in December 2014 and one in June 2015.

As you all can imagine, the work on these issues always means a great effort and for this, I would like to thank every one of you who supported me with the latest news of costume related events, book-reviews and a lot of more details of our common interest! It is always a pleasure to see this motivation in shaping the flow of information within our committee. So please continue in doing so! Be producers and not only consumers – this guarantees to make our committee a vivid and up-to-date community!

So please do not hesitate to send your reports for the next issue of the ICOM COSTUME NEWS until 15th of November 2015 either to [lena.chwalinski@web.de](mailto:lana.chwalinski@web.de) or [l.chwalinski@web.de](mailto:l.chwalinski@web.de). The more, the better!

Have a wonderful time with fruitful conversations in Toronto! Best wishes from Munich

#### **VI. Report on publications (Johannes Pietsch)**

*Munich proceedings:* in 2010 the Committee met in Munich for a meeting and a lot of people have been asking about proceedings. They have been delayed for various reasons. Munich proceedings will be published online. Publication has been complicated by the need for image permissions worldwide. Each author must complete a copyright assignment form. So far I have edited and completed 10 articles out of 14 and the remaining four are promised. I hope to be able to publish the proceedings by the end of this year.

#### **VII. Report on Toronto Student Day (Vicki Berger)**

Student Tuesday V was held on Tuesday, September 8, 2015, at Ryerson University in Toronto. The organizing committee consisted of Vicki Berger and Ellen Hlozan, Co-Chairs; Rebecca Akins, Event Photographer; Alison Matthews David, Ryerson University; Irina Mihalache, University of Toronto; Alexandra Kim, Costume Committee Secretary and Toronto Host Committee; and Ingrid Mida, Ryerson University. The program consisted of presentations by Ingrid Mida, Isabel Alvarado, Vicki Berger, Anthea Bickley, Alison Matthews David, Meg Wilcox, and Sofia Pantouvaki. In addition, Ingrid Mida gave tours of The Ryerson Fashion Research Collection. Twenty-six students participated. The committee wishes to thank the students, speakers, and Ryerson University. In addition, thanks to the Costume Committee Board for funding the refreshment break. Copies of the program and abstracts are available on the information table.

#### **VIII Old Business**

##### **A. Rules for the committee (Jean Druessedow)**

In the responses which Jean Druessedow received there were two comments about wording about in Article V, concerning membership. Jean Druessedow has revised wording to reflect these concerns. The final wording agreed to at the Annual General Meeting is as follows:

All ICOM members in good standing may be members of the Costume Committee. In the membership of the International Committee of Museums and Collections of Costume there are at least five constituent interests: clothing representing current fashion and popular culture; global historic dress; religious dress; performance costume; and practitioners – those knowledgeable in the making of dress and the conservation of dress. Members work in museums and collections of costume; or as academic or free-lance costume scholars, conservators and designers. Members are associated with museums and/or collections of costume and are committed to the study, interpretation and preservation of all aspects of apparel.

In Milan the General Assembly will review the statutes. The revised rules for the Costume Committee will be printed in the newsletter. If you are concerned about the idea of what constitutes membership for ICOM in general then write to your National Committee. Younger people have a much broader definition of museum work.

Motion to approve rules for the Costume Committee – accepted by acclamation.

##### **B. Report of Milan 2016 (Dorothea Nicolai)**

The Triennial is 3-9 July 2016, and already has an Italian website for the meeting. Dorothea Nicolai will set up a website for us. The venue for the meeting is MICO, close to the centre and easy to reach. Our Committee meetings and meetings with ICME and CAMOC will have to share time with the Triennial. Dorothea Nicolai presented some 'feeling' photos to get us in the mood. The plan is to visit La Scala, the new ethnographic museum and the Armani Museum, Fondazione Prada Museum of Contemporary Art, plus foundation of Ferre. Friday will be a visit to Lake Como. There is a shoe museum about an hour away. Call for papers will be published in the newsletter, with an early deadline of March 1. We need at least two volunteers to take care of the papers.

**C. Committee logo** (Jean Druessedow)

In last year's newsletter we announced a competition to design a new logo for the committee but this only solicited one submission which wasn't appropriate. One problem is the space that we have for the logo. Our logo needs to fit below the general ICOM logo on the website. Send any suggestions you may have for a new logo and its requirements to Jean Druessedow.

**IX New Business**

**A. Nominating Committee** (Pam Parmal)

Ursula will not continue but the rest of the board seems willing to remain. It is best if the Treasurer understands European banking. If you are interested in participating please see Pam Parmal.

**B. Invitation from the Queen Sirikit Museum** (Dale Gluckman and Melissa Leventon)

We have an invitation for January 2017 in Bangkok; it will be a stupendous meeting. The museum has been open for three years. In 2017 there will be an exhibition, *Fit For a Queen: Pierre Balmain's Creations for Her Majesty Queen Sirikit 1960-1982*, and an exhibition of the Khon masked dance tradition. Since all of the craft skills required for the creation of the masks and costumes have been revitalized in recent years, they plan to include both papers and demonstrations in the symposium. Participants will also go behind the scenes. The organizing committee is also planning a tour of the high points of Bangkok and the grand palace, and will liaise with many of the young fashion designers in Bangkok. The post conference tour around Thailand will include many examples of textile production. January is coolest month of the year, with the temperature 25°C.

The meeting location for 2018 is to be determined, but should be in Europe. Ninke Bloemberg said that colleagues in The Netherlands were keen to host a meeting there.

The Triennial 2019 will be in Kyoto, Japan

**AOB**

A. Membership issues - Alexandra Palmer asked if we could pay centrally. Jean Druessedow explained that the Secretariat believes that National Committees should vet the suitability of each member so they don't want members to pay directly through central ICOM. Naomi Tarrant suggested that in the UK annual subscriptions are due at the end of June, which is why UK members might not show as having paid for the year at annual meetings in September.

B. Cards for Meike Königstein, Karen Finch, Eva Ucholova and Barbara Baziulich

**Open Forum Discussion**

New Publications (Vicki Berger)

As a follow-up to the Report on Publications made by Johannes Pietsch, we are also launching an effort to retrieve presentations made at the 2010 ICOM Triennial in Shanghai. Our Shanghai host committee is not able to participate in this effort. Jillian Li and I will contact the Costume Committee speakers and inquire if they still have scripts and photos which could be resurrected electronically. If you gave a talk on Tuesday, November 9, 2010, at the Metersbonwe Group Headquarters in Shanghai, please check your computer files for availability. When you find them (or not) please contact me at [v.berger@cox.net](mailto:v.berger@cox.net). We are working with Johannes to research formats for the publication of the Shanghai talks.



## Reports from Toronto

### **Student Tuesday V held in Toronto, Ontario, Canada, September 8, 2015**

By Vicki Berger, Co-Chair, Student Tuesday V

Twenty-six university students participated in Student Tuesday V on September 8, 2015, at Ryerson University in Toronto. The organizing committee consisted of Vicki Berger and Ellen Hlozan, Co-Chairs; Rebecca Akins, Event Photographer; Alison Matthews David, Ryerson University; Irina Mihalache, University of Toronto; Alexandra Kim, Costume Committee Secretary and Toronto Host Committee; and Ingrid Mida, Ryerson University.

The afternoon program consisted of seven presentations given by ICOM Costume Committee members:

**Ingrid Mida**, Ryerson Fashion Research Collection Coordinator, Ryerson University, Toronto, Canada

*The Ryerson Fashion Research Collection*

**Isabel Alvarado Perales**, Interim Director, Museum of National History, Santiago, Chile

*The artistic representation as a source of knowledge of the history of women's clothing in Chile: the case of José Gil de Castro and Raimundo Monvoisin*

**Vicki L. Berger**, Ph.D., Retired Curator of Costume and Textiles, North Carolina Museum of History; Phoenix, Arizona, USA

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



Vicki Berger tells about an American World War II era "first date" dress and 1942 wedding. Photo by Rebecca Akins.

**Anthea Bickley**, Retired Senior Keeper of History, Bradford Art Galleries and Museums, UK

*Respectable Poverty*

**Alison Matthews David**, Ph.D., Associate Professor and Graduate Program Director, Fashion MA, School of Fashion, Ryerson University, Toronto, Ontario, Canada

*Author's Preview of "Fashion Victims"*

**Meg Wilcox**, Wardrobe Supervisor, Sherbrooke Village Restoration, Nova Scotia Museum, Sherbrooke, Nova Scotia, Canada

*Challenges and Triumphs in Costuming Historical Sites*



Meg Wilcox demonstrates the shape of a corset. Photo by Rebecca Akins.

**Sofia Pantouvaki**, Ph.D., Scenographer and Professor of Costume Design for Theatre and Film, Aalto University, Helsinki, Finland

*Performance Costume in the Absence of the Body*



Sofia Pantouvaki presents her theatre performance talk. Photo by Rebecca Akins.

In addition, **Ingrid Mida** gave several behind-the-scenes tours of The Ryerson Fashion Research Collection for participating faculty, students, and ICOM Costume Committee members.



Ingrid Mida and Ellen Hlozan lead students on a behind-the-scenes tour of The Ryerson Fashion Research Collection. Photo by Rebecca Akins.

Most audience members were museum studies students who had to leave for class after the late-afternoon refreshment break. At the end of the day (which was also the first day of the fall semester) seven theatre students were able to remain. Five completed the evaluation. We learned that they heard about the program from faculty, an organizer's family member, and flyers posted on doors. Four students reported that the program was helpful. Theatre students asked for a summary of links and resources and more topics related to performances.

The Student Tuesday organizing committee wishes to thank the students, speakers, and Ryerson University. In addition, our thanks to the Costume Committee Board of Directors for funding the refreshment break.

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## ICOM Costume Member Report Meeting 2015

### Annual Meeting Toronto 2015

By Jillian Li (Li Xiaojun), Shanghai Museum of Textile and Costume, China

As the only person from China, I feel so lucky I was able to attend ICOM meeting 2015 in Toronto. Thanks to Jean Druessedow and Alexandra Kim, I was supported by a Costume Committee travel subvention. At the same time I got a special permit from the Chinese government which allowed me to stay abroad for 10 days (normally they are for 5

days or 7 days) which meant I could attend the whole meeting and have 2 days free time. How lucky! How exciting!

With Alexandra's help, I stayed in the house of Sue Jefferies, a curator and educator on ceramics. She is so nice. She gave me a ride to the Bata Shoe Museum where we have the registration and reception on the first day.

The warm welcome reception at the Bata Shoe Museum offered an amazing opportunity to meet the participants. I was so happy and excited to meet all our members. Some were old friends, others were completely new. Although my English was limited, everyone treated me kindly and enthusiastically. Mrs Bata gave us an introduction of the museum collection. She generously showed us 4 pair of shoes which were unbelievably beautiful and well preserved. Each pair of shoes had a historical and cultural story. I was shocked by the extremely high heel shoes.



Shoes from Bata Shoe Museum

On Wednesday 9 September, the paper sessions started in the iSchool of the University of Toronto. The theme for the 2015 Toronto meeting was *Exhibitions and interpretation*. Colleagues from Royal Ontario Museum gave the first wonderful presentations. The presentations were well presented and informative, on topics such as the conservation and the display of historical costumes, which is exactly what I'm trying to learn about at the moment. In the afternoon, we visited the Royal Ontario Museum where I was amazed to discover that they had a Chinese costume collection of about 2000 pieces. Most of them were of a very high quality and good condition. I've never seen such a large collection in China. I had to say the tours behind the scenes which were really helpful to me. Curators, conservators and technicians guided us through their storage and research rooms. As we are planning to update the storage in our museum, I learned a lot of useful techniques and knowledge which can be put into practice soon.



Costume in the Royal Ontario Museum's conservation room



Visit to Royal Ontario Museum, and tours behind the scenes to storage and conservation



Asafo flags from west Africa



Special embroideries on a silk garment



I learned how the carpets and textiles were preserved in the Textile Museum

We had 3 mornings of presentations in the University of Toronto; and the afternoons of these days were filled with visits and exhibitions, museums and collections. We visited the Bata Shoe Museum and Textile Museum with tours behind the scenes. In the Textile Museum, they had a great collection of Chinese Costume, such as a children's traditional hat in late 19th century ~ early 20th century. They also had many carpets stored on rollers and hung on shelves, showing me how to best store carpets. My host Sue Jefferies had specially recommended The Textile Museum, so I went there a little earlier. In their wonderful museum shop I found a small piece of Chinese embroidered silk and 2 books about Chinese costume and textiles, which I can back to China.

Saturday's presentations were held in Fort York which is a historic site of military fortifications and related buildings, built by the British Army and Canadian militia troops in the late 18th and early 19th centuries, to defend the settlement and the new capital of the Upper Canada region from the threat of the newly independent United States. We visited the preserved buildings and kitchens. There was a small shop, too and I happily found some cards and gifts for my family.



Chinese embroidered silk found in the textile museum

Sunday 13 September was the last day of the meeting. We went to the Aga Khan Museum for the last presentation session and to visit this new museum. I gave my presentation here. Many members said congratulations to me which gave a great confidence and encouragement. The visit to the museum was delightful and enjoyable. There were several galleries full of variety of collections, from Chinese porcelains to turkey carpets, from Iraqi garments to contemporary artworks. The final dinner was at L'Espresso Bar Mecurio where we had delicious food. As most members didn't attend the after tour, we kissed and goodbye. I have to say thanks to Alexandra as well as her team for helping me so much, especially for overcoming the difficulties with the technology for my presentation. I also want to thank Vicki Berger and Rebecca Akins for giving me a lot of help and support and encouragement. Most importantly, I want to thank Jean for giving me the opportunity to attend the meeting. As my English is not perfect, I really appreciated all of you for helping to make the meeting so beneficial for me.



Book and carpet in the Aga Khan Museum

For me, it was an unbelievable experience to be part of such important affair. I was so happy to make contact with fellow professionals from around the world and I am looking forward to see you next year in Milan.



Garment and porcelain in the Aga Khan Museum

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**Report on the Annual Costume Committee  
annual meeting held in Toronto 8-13  
September 2015**

Ildikó Simonovics, curator of the Textile  
Collection, Kiscelli Museum, Budapest

First of all, I would like to thank again the Honored Board of Officers of ICOM Costume Committee for awarding me a travel subvention so that I had this great opportunity to participate in this memorable event.

The Toronto meeting was for me the great „comeback” after a long pause of eighteen years in my Costume Committee membership; it was also my first overseas travel. I looked forward to the meeting and the journey with very big expectations, I wondered who I would see again, who I would meet, and how interesting would be to discover Toronto's rich dress and textile history with the best experts. After a terrible misunderstanding I unfortunately missed my plane from Budapest, so I wasn't able to join the group until Friday 11 September, when I gave my paper in the fantastic auditorium of the iSchool of the University of Toronto.





Dorothea Nicolai presenting at the iSchool

My first great experience in Toronto, thanks to Alexandra Kim, was my accommodation. I felt myself very lucky to enjoy the amazing hospitality of Sue Jefferies, a retired curator dealing with modern and contemporary ceramics, with two other colleagues; Colleen Callahan from the USA and Jilian Li from China. During our morning „breakfast session” we could begin the non formal acquaintance.

During the three days I was impressed by the insightful and thought provoking presentations which formed such a key part of the meeting. In all, over thirty papers offered by speakers from fourteen different countries assured a great diversity of subjects and the opportunity to share challenges, strategies and solutions around the theme of *Exhibitions and Interpretations*. The delegates had great expertise in curation, conservation, collections management and design. So my main aim that I would like to get to know the latest results of research into the new ideas in collections management and exhibition strategies was perfectly realized. The location provided the opportunity to get to know more delegates from the big institutions and museums of Canada and of the United States. A special pleasure was meeting Felicitas Maeder from the Natural History Museum in Basel, Switzerland, whose research about sea-silk are of a high value for my Hungarian colleagues at the Anquincum Museum, (the first mention of sea silk in Europe ties it to Aquincum) likewise, colleagues of Savaria Museum have an exhibition all about silk. I have to mention that all the members of the group I talked with spellbound me with their enthusiasm for their work.

Another highlight of the meeting was that it was fully of lively and convivial discussion, conversations and connections. These occurred during the extra programs and visits –including the exhibition of sportswear to tie with the Pan Am Games: *Faster. Smarter. Tougher* organized by the Design Exchange, or the fantastic *Artist Textiles*

exhibition in the Textile Museum with the guided tour of the Curator Sarah Quinton, and the visit in the stores of the Museum, the trip to Cambridge to see the ambitious project of the two collectors and museum founders, Kenn Norman and Jonathan Walford, the lively afternoon at the Japanese-Canadian with the Kimono exhibition organized by Ellen Hlozan, furthermore the breathtaking day to explore the recently opened Aga Khan Museum – we had the opportunity to get to know each other, to discuss all we had heard and seen, to have enlightening talks with informed colleagues. I enjoyed very much the two less formal events; the visit to Toronto designers Comrags on Friday, complete with fashion show, and the „food tour” on Saturday night with Ellen Hlozan, Ariel Pomerance, and Alexandra Jeffery.



Customized parka by eepmon in *Faster. Smarter. Tougher* exhibition



1950s dresses on display in *Artist Textiles* at the Textile Museum



Window display at the Bata Shoe Museum



Natalia Nekrassova showing items behind the scenes in the Textile Museum

I honestly had a great time in Toronto, I was impressed by the city and the program the Organization Team of Toronto put together. We were all very lucky attending interesting presentations, participating in amazing visits, and enjoying our group's fantastic company! Thank you and see you in Milan, 2016!

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### Note for ICOM Costume Committee newsletter

We are grateful for the opportunity to publish some additional information to supplement the abstract published in the booklet accompanying the ICOM Costume Committee Meeting *Exhibitions and Interpretation* (Toronto, 8-13 September 2015). Our paper *Worn Dress: Display as Meaning-making* concluded by introducing the themes of the book which we are preparing for the Getty Conservation Institute on the intellectual and physical challenges of displaying dress. Co-edited by Mary M Brooks and Dinah D Eastop, the working title of this book is *Refashioning and Redress: Conserving and Displaying Dress* and is scheduled for publication in late 2016. Mary M Brooks and Dinah D Eastop  
[mary.brooks@durham.ac.uk](mailto:mary.brooks@durham.ac.uk)  
[dde@soton.ac.uk](mailto:dde@soton.ac.uk)



Joyce Gunhouse and Judy Cornish of Comrags talking about their clothes



Kimono on display in the Japanese Canadian Cultural Centre

## Nomination and Election Procedures

### 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.

### **The nominations for the Executive Board of the Costume Committee for the period 2016-2019.**

In anticipation of the triennial meeting of ICOM to be held in Milan, Italy in July, 2016, the Costume Committee has to hold a postal/e-mail election of officers for its Executive Board. The posts to be filled are as follows:

<b>Post</b>	<b>Job Description</b>	<b>Desirable qualifications</b>
Chair	<ul style="list-style-type: none"> <li>• Overall responsibility for the orderly functioning of the Committee and of the Annual General Meeting;</li> <li>• Communicates with Committee members and Board of Officers;</li> <li>• Assigns responsibilities to other Board members;</li> <li>• Represents the Committee at ICOM General Assemblies and the Advisory Committee;</li> <li>• Develops a Strategic Plan with other Board members in accord with the ICOM Strategic Plan;</li> <li>• Prepares the Annual Activity Report for ICOM Secretariat.</li> </ul>	<ul style="list-style-type: none"> <li>• Knowledge of one or more of ICOM's working languages;</li> <li>• Availability to attend the meeting of the Costume Committee and the ICOM Executive Council.</li> </ul>
Vice Chair	<ul style="list-style-type: none"> <li>• Become familiar with the organization's structure, history and current initiatives in order to take over for the Chair if necessary;</li> <li>• Oversees the revisions of Rules of the Committee;</li> <li>• Assists the Chair in the various activities of the Committee.</li> </ul>	<ul style="list-style-type: none"> <li>• Knowledge of one or more of ICOM's working languages.</li> </ul>
Secretary	<ul style="list-style-type: none"> <li>• Prepares the agenda for the Annual General Meeting with the Chair;</li> <li>• Takes the official minutes of the</li> </ul>	<ul style="list-style-type: none"> <li>• Knowledge of one or more of ICOM's working languages;</li> </ul>

	<p>Annual General Meeting;</p> <ul style="list-style-type: none"> <li>• Prepares the minutes of the Board meetings;</li> <li>• Maintains membership lists;</li> <li>• Handles general correspondence;</li> <li>• Works with ICOM Paris office of Membership.</li> </ul>	<ul style="list-style-type: none"> <li>• Availability to attend annual meetings of the Costume Committee ICOM's Executive Council when required.</li> </ul>
Treasurer	<ul style="list-style-type: none"> <li>• Monitor and maintain financial accounts;</li> <li>• Consult as necessary with the Chair and Board;</li> <li>• Pay any bills;</li> <li>• Provide the financial part of the Annual Activity Report;</li> <li>• Work with ICOM Paris accountant;</li> <li>• Consults when necessary with the planning for the Annual General Meeting.</li> </ul>	<ul style="list-style-type: none"> <li>• Availability to attend annual meetings of the Costume Committee;</li> <li>• As ICOM pays subventions and grants in Euro, it is recommended that the treasurer comes from a Euro-country.</li> </ul>
Members at large	<ul style="list-style-type: none"> <li>• Serve as liaisons with Annual Meeting Planning Organizations; with Web site, publications and communications; with specific working groups.</li> </ul>	<ul style="list-style-type: none"> <li>• Availability to attend annual meetings of the Costume Committee.</li> </ul>

All post holders should be members of the Costume Committee. They will need to be responsible for all expenses relating to the holding of his or her post. It is desirable for the majority of the Executive Committee of the Costume Committee to be employed within a museum at the time of their election.

The present members of the Executive Board of the Costume Committee are as follows. All have been in post for three years, but are eligible for re-election for an additional term of three years 2010 – 2013. Ursula Karbacher will step down from her position, but all the other members of the present Executive Board of the Costume Committee have indicated that they are content for their names to go forward for re-election for an additional term.

Chair	Jean Druessedow
Vice-chair	Bernard Berthod
Secretary	Alexandra Kim
Treasurer	Ursula Karbacher
Member	Isabel Alvarado
Member	Johannes Pietsch
Member	Dorothea Nicolai

All members of the Costume Committee are invited to submit the name of any other member of the Costume Committee for election to any of the posts listed above on the form, which accompanies this paper. The proposer should establish that the candidate is prepared to stand for the post indicated and should include his/her own name together with the name of a second supporter of the candidate who should also be a member of the Costume Committee.

**The members of 2016 Nominating Committee are Pam Parmal ([pparmal@mfa.org](mailto:pparmal@mfa.org)), Chair; Anthea Bickley ([avbickley@yahoo.co.uk](mailto:avbickley@yahoo.co.uk)); and Britta Hammar ([hammar.britta@telia.com](mailto:hammar.britta@telia.com)). Please feel free to contact the members of the committee with any questions or concerns.**

**Call for names of candidates for election to the Executive Committee of the  
Costume Committee of ICOM for the period 2010-2013.**

<b>Name of Post:</b>
<b>Name of Candidate:</b>
<b>Address and email of nominee:</b>
<b>Name, address and email of first proposer:</b>
<b>Name, address and email of second proposer:</b>

The forms should be returned by 15 January 2016 to:

Pamela A. Parmal  
Chair, David and Roberta Logie Department of Textile and Fashion Arts,  
Museum of Fine Arts, Boston  
465 Huntington Avenue  
Boston, MA 02908 USA  
pparmal@mfa.org

## **Next annual meeting: Milan 2016!**

ICOM General Conference Milan 2016 – Costume Committee next annual meeting



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We are happy to announce the next annual meeting of the Costume Committee within the ICOM General Conference in Milan, 3rd to 9th of July, 2016 with the motto  
CULTURAL LANDSCAPES AND MUSEUMS

Welcome to Milan, a city full of life and fashion and history, combining tradition like the La Scala Opera and new hot spots like the Prada Foundation.

The registration for the General Conference started already, please visit their website <http://network.icom.museum/icom-milan-2016/> giving you also information about accommodation and the conference centre MiCo (MilanoCongressi).

There will be a special Costume programme within the general programme, including a welcome reception in the evening of July 3rd, paper sessions, the election of the new Costume Committee board, a day of visiting a selection of museums in Milan accompanied by a Fashion Walk and a day trip to the silk town of Como with its beautiful lake.

And we are very happy to announce a common meeting & paper session with the ICME Committee for an interesting exchange.

Also we are proud to work on a next Student Day with the help of Vicki Berger. It will be a Student Saturday, 2nd of July, and we invite you to participate.

We are still considering a special subject, possibly „Fast Fashion’ to promote ecological and social ethics within textile production.

You will be informed by a special Costume Fee to be paid for the Costume programme and its payment conditions.

The Costume website for Milan is online already and will be updated regularly

<https://icomcostumemilano2016.wordpress.com>

With it comes the new Costume Committee Facebook page, you are all invited to join and like it!

<https://www.facebook.com/ICOM.Costume.Committee/>

The organizing team

Dorothea Nicolai, [www.nicolai.at](http://www.nicolai.at),  
[milano2016@nicolai.at](mailto:milano2016@nicolai.at)

Gillion Carrara, Fashion Ressource Centre, Chicago (Fashion Walk) [gcarrara@saic.edu](mailto:gcarrara@saic.edu)

Lucia Savi, Victoria&Albert Museum, London (Trip to Como)  
[l.savi@vam.ac.uk](mailto:l.savi@vam.ac.uk)

Vicki Berger, Arizona, (Student Day)  
[v.berger@cox.net](mailto:v.berger@cox.net)

Call for papers ,cultural landscapes and museums'  
the deadline for submission will be March 1st, 2016  
Please send your proposals of max. 300 words (length of the presentation 15 minutes) to  
Johannes Pietsch, Bayerisches Nationalmuseum  
[johannes.pietsch@bnm.mwn.de](mailto:johannes.pietsch@bnm.mwn.de)

[Looking forward to see each other again for an inspired meeting!](#)

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## **Call for Papers**

The 24th General Conference of ICOM will be held in Milan from 3 to 9 July 2016 under the theme 'Museums and Cultural Landscapes'. During the Conference the ICOM Costume Committee will have its Annual Meeting when there will be elections for membership of the Board to serve for the next three years. We shall also have the usual sessions of papers with contributions by our members, which are supposed to fit in the theme of the General Conference. The following will give some thoughts about the main topics of the conference.

The Italian landscape is world-famous. It has been described and visited in all ages. The 18th century Grand Tour became an essential destination for those seeking the best synthesis of history and natural beauty. Who does not have in mind at least one of the numberless monuments encountered while traveling through Italy, a country offering a unique stratified palimpsest of testimonies from antiquity to the Middle Ages, from the Renaissance to the Baroque, from the Neoclassical age to the present day?

Equally famous are Italy's major museums, from the Uffizi Gallery in Florence to the Brera Gallery in Milan; from the Gallerie dell'Accademia in Venice, the Capodimonte in Naples and the Savoia Gallery in Turin to the Vatican Museums in Rome. Their masterpieces are an essential part of the "imaginary Museum" described by André Malraux, along with many other works of art which are preserved in churches, in palaces and in the towns and villages of the "Bel Paese". Most works are displayed in art and archaeology museums, but also in sites and historic buildings that make Italy a great museo diffuso: an extended museum, an "open air museum".

Italy's cultural landscapes have been changing. Although endangered by urban and industrial development, many of her celebrated landscapes have been preserved: although they have changed they have not been deprived of their ancient charm. New landscapes have also emerged, and their expressions of modernity have already become a part of history, while the very idea of landscape has changed and has extended to increasingly new territories appealing to the mind as well as to the eyes.

The relationship between museums and cultural landscapes is a central issue for Italy, but also a strategic perspective for the museums of the third millennium around the world. This theme presents both an opportunity and a challenge for museums to revive their mission and strengthen their cultural and social role. ICOM Italy's theme implies two essential questions. First, to what extent should museums, especially

those whose collections are linked to their locations, take the role of interpretation centre for the place and the community they belong to? Secondly, how can museums disseminate the knowledge of the cultural heritage conserved both inside and outside their walls? Thanks to the skills of their professionals, museums should become *musei diffusi*, extended museums and garrisons to protect the cultural heritage conserved outside their walls.

This broad conference theme offers a great variety of topics that also relate to our fields of interest. So all members of the ICOM Costume Committee are kindly invited to submit a paper for our Annual Meeting. Presentations should be 15 minutes in length and delivered in English or French. **Please submit abstracts of ca. 300 words to Johannes Pietsch by 1 March 2016: johannes.pietsch@bnm.mwn.de**

The organisers of the meeting are looking forward to your proposals.

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### **Criteria for subventions for members to attend Annual Meetings**

The following criteria were established 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 of attending the meeting for the Newsletter.
5. Report to colleagues at home about the experience of attending the meeting 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. **Each subvention will be no more than \$1200 US. The Board will determine the number of grants and amounts according to the Committee budget.** Applications should be received at least **two months** prior to the scheduled Annual Meeting. **It is expected that the recipients will plan to attend the full conference.**

## **ADOPTED RULES**

International Committee for Museums and Collections of Costume  
Toronto, Canada, 10 September 2015

### **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 Costume Committee.

In the membership of the International Committee of Museums and Collections of Costume there are at least five constituent interests: clothing representing current fashion and popular culture; global historic dress; religious dress; performance costume; and practitioners – those knowledgeable in the making of dress and the conservation of dress. Members work in museums and collections of costume; or as academic or free-lance costume scholars, conservators and designers. Members are associated with museums and/or collections of costume and 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 Costume Committee may invite professionals who are not members of ICOM to attend meetings and participate in committee activities as non-voting observers.

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**

Members of the Committee should 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 ordinary Committee business can be conducted by e-mail. Voting can take place either by being present at the Annual General meeting or by responding in advance by e-mail proxy. A majority of members who cast ballots either at the Annual General Meeting, or by responding to an e-mail notice, shall elect the officers and approve or amend the Committee Rules.

#### **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.

## News from our members

### Meike Königstein

Dear colleagues,  
my husband and I are proud and happy to announce the birth, on the 10th of September, of our son Leonard.

We would like to take this opportunity to sincerely thank all of you for the lovely greeting card which reached us from Toronto! We were really pleased about it.

Meike, Roberto and Leonard Bianchi-Königstein



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## Call For Papers

### Nature Now



Costume and Textile Association of New Zealand (CTANZ) Symposium  
7-8 July 2016, Massey University, Wellington.

The CTANZ symposium call invites presentations of research papers which address the theme of *Nature Now*.

The natural world has long been a source of raw materials for textiles and clothing, from dyes to fabrics. Nature has provided a rich spring of inspiration for design and driven human innovation from creative systems to form, function and decoration. Today, the impact of the textile and clothing industries on the natural world, has provoked ethical and environmental debates and a call for change in industry and consumer culture.

We welcome papers that explore perspectives of *Nature Now*, in relation to historical and contemporary costume, fashion and textiles. Presentations are to be 20 minutes in length, followed by Q&A.

Please submit your abstracts of 300 words (max) and a short biography by Monday 8 February 2016 to [claire.regnault@tepapa.govt.nz](mailto:claire.regnault@tepapa.govt.nz). On the first page be sure to include your name, paper title, bio and contact email address. Please save your abstract in the following format: surname\_first name.docx. Successful applicants will be notified by 29 February 2016.

Applicants are not required to be members of the Costume and Textile Association of New Zealand (CTANZ). Final papers will be eligible for inclusion in *Context*, a peer reviewed CTANZ bi-annual publication as well as a selection of papers for a special Journal issue of *The Journal of Asia Pacific Pop Culture* (Pen State Press). Final length of papers is 3000-5000 words.

*Registration information, an announcement of our associated exhibition call, keynote speakers, and a full programme including workshops and tours for 2016 will be available soon on the website [www.costumeandtextile.co.nz](http://www.costumeandtextile.co.nz). Subscribe to our blog at <http://ctanz.wordpress.com/> for regular updates.*

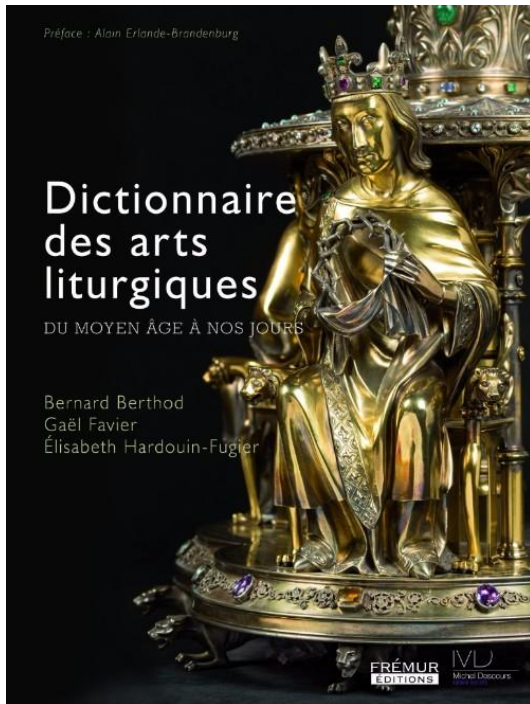
***Image courtesy of Katerina Jensen, Bacterial cellulose textile, 2015.***

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## New Publications

“Dictionnaire des arts liturgiques. Du Moyen Âge à nos jours”

Bernard Berthod  
Gaël Favier  
Élisabeth Hardouin-Fugier



**Un livre d'art**

Un beau livre relié,  
grand format (23 x 31 cm)

**1000 illustrations**

(dont de très nombreux documents inédits)

Un outil de travail

**1400 notices à jour**

**des recherches récentes**

(paramentique, orfèvrerie, etc.) et puisant  
dans l'ouverture de nouveaux fonds d'archives  
au service des acteurs

du patrimoine

religieux :artistes, fabricants, conservateurs, archivis  
tes,

clercs, historiens, amateurs d'art...

**Frémur éditions**

**520 pages — 129 €**

Parution le 12 novembre 2015

Pour en savoir plus [dictionnaireliturgique.com](http://dictionnaireliturgique.com)

**Extrait de la préface**

« La fort belle réédition\*, largement mise à jour et augmentée du Dictionnaire des Arts Liturgiques, fruit de trente ans de recherche, tombe à point pour tous ceux et celles qui, à ma suite, s'attachent à valoriser le patrimoine religieux chrétien. Les auteurs, trois chercheurs reconnus, appartenant à des générations différentes, ont mis en commun leurs savoir et leurs travaux. »

Alain Erlande-Brandenburg,

Conservateur général honoraire du patrimoine

\* La première édition date de 1996.

**Les auteurs: 3 historiens d'art**

**Bernard Berthod**

Docteur ès Lettres, consultant émérite de la commission pontificale pour les Biens culturels de l'Église (2002 - 2012) et conservateur du musée d'art religieux de Fourvière (Lyon).

**Gaël Favier**

Expert en objet d'art, spécialisé en orfèvrerie et en art religieux, il a publié avec Bernard Berthod *Trésor de Fourvière* (2012). Il a aussi collaboré à *Fourvière, la grâce d'une basilique* (2014).

**Élisabeth**

**Hardouin-Fugier**

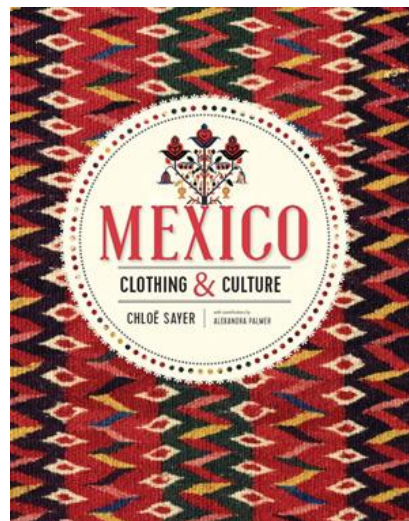
Professeur des universités, historienne des arts et des mentalités, elle est l'auteur d'une quarantaine d'ouvrages en France et à l'étranger.

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**Mexico: Clothing and Culture**

Chloë Sayer and Alexandra Palmer

ROM 2015, 176 pages \$39.99 CAD 978-0-88854-508-4



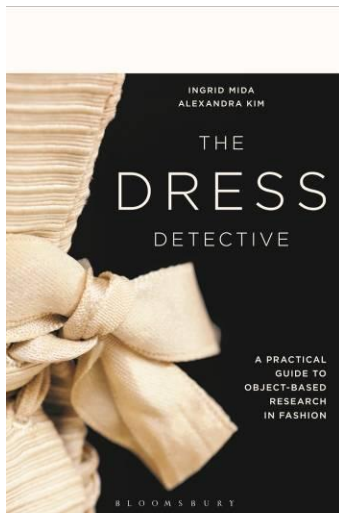
Textiles are an essential part of Mexico's enduring legacy. Over the course of four millennia, many cultures have flourished. The Maya, the Aztec and other major civilizations developed distinctive forms of adornment and dress. The Spanish Conquest of 1521 brought European garment styles, raw materials, skills and design motifs. Contemporary textiles owe their range and vitality to this fusion of traditions. Ceaselessly evolving, Mexican textiles combine prodigious technical prowess with exquisite artistry. This publication

tells the fascinating story of Mexican textiles. From sarapes and rebozos to splendid examples of beadwork, constructed from, minuscule imported glass beads, the author covers the evolution of male and female dress, and the vast range of techniques used by spinners, dyers, weavers and embroiderers. Chloë Sayer offers a scholarly yet readable introduction to the important field of cultural textiles. This landmark reference work appeals to the many audiences passionate about Mexican history and culture, textiles, and design in general. The publication of this book coincides with the Royal Ontario Museum's exhibition *Viva Mexico! Clothing and Culture* (see exhibitions section) <https://www.chapters.indigo.ca/en-ca/books/mexico-cultures-and-clothing/9780888545084-item.html>

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### **The Dress Detective: A Practical Guide to object-based research in fashion**

Ingrid Mida and Alexandra Kim  
Bloomsbury 2015, 224 pages £24.99 GBP/ \$39.95  
USD paperback 978-1472573971



*The Dress Detective* is the first practical guide to analysing fashion objects, clearly demonstrating how their close analysis can enhance and enrich interdisciplinary research. This accessible book provides readers with the tools to uncover the hidden stories in garments, setting out a carefully developed research methodology specific to dress, and providing easy to use checklists that guide the reader through the process. Beautifully illustrated, the book contains seven case studies of fashionable

Western garments - ranging from an 1820s coat to a 2004 Kenzo jacket. The book can be found on Amazon. <http://www.amazon.com/The-Dress-Detective-Practical-Object-Based/dp/1472573978>

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## **Book Reviews**

### **Review of Clothes Tell Stories Workbook**

The following appreciative review of the Committees Clothes Tell Stories workbook appeared in *Textile History* 46:1 (2015)

'Clothes tell Stories: Working with Costume in Museums'. Online Resource Hosted by the International Committee for Costume, International Council of Museums (ICOM). [www.clothestellstories.com/](http://www.clothestellstories.com/)

'Clothes Tell Stories: Working with Costume in Museums' is a web-based resource (called a 'Costume Workbook') launched in 2013 by the Costume Committee of the International Council of Museums (ICOM) Developed by members of a Working Group within the Committee, mainly curators and conservators working in museums worldwide, this website is aimed at museums which lack costume specialists, as well as general readers interested in historic dress. Well illustrated with high-quality images, zoom-in capability, detailed captions and a clean and intuitive design, the website contributes to the growing body of e-resources for exploring the narrative power of dress, reflecting the apparently unceasing interest in collections of textiles and clothing. With a focus on practical advice about how to use dress collections to 'tell stories', the content of the workbook is organised into three main strands: 'Working with Clothes'; 'Displaying Clothes' and 'Telling Stories with Clothes'

The first strand builds on the research strengths of the ICOM Costume Committee that has produced valuable multilingual references, such as the 'Vocabulary of Basic Terms for Cataloguing Costume' and 'Guidelines for Costume'. 'Working with Clothes' provides essential guidance for keeping a museum costume collection accessible for interpretation and display. It covers subjects such as: materials' identification, collecting policy, terminology, labelling, documentation, preventive care, health and safety, handling, storage and pattern making. The identification of materials is

enhanced particularly by two papers: 'Identifying Sprang Sashes' (by Carol James) and 'Identification of Lace' (by Ursula Karbacher). 'Identification of Fibres' (by Brigitte Herrbach-Schmidt) provides a good starting point but a more detailed classification of natural and man-made fibres, and a broader discussion of other approaches to fibre ID, from 'low tech' to 'high tech' to complement the 'burn test' mentioned, would be beneficial. 'Identification of Fabrics' (also by Brigitte Herrbach-Schmidt) features excellent diagrams and images of fabrics and structures. What is lacking is the overview that would help users distinguish between the structures, woven versus non-woven, and the techniques by which these structures can be achieved. It would also be useful to have included the more recent publications developed for a similar audience by the Dress and Textile Specialists (DATS) UK network to the list of references.<sup>1</sup> A broader range of surface decoration techniques, in addition to the useful resource on embroidery stitches (by Ursula Karbacher and Anne Wanner-Jean Richard) would further enhance the value of this website.

The importance of identifying materials and techniques becomes clear in the following two papers 'Take a Closer Look at Costume' (by Pernilla Rasmussen and Britta Hammar) and 'Dress and Personal Narrative' (by Maria Wrońska-Friend). These provide a real taste of what the website is about. 'Take a Closer Look at Costume' argues that it is the study of materials, cut and sewing techniques, combined with the garment's 'biography', that enables its history to be told. This argument is substantiated by the discussion of the construction and materials of the European dress and their meaning, beautifully illustrated with extensively annotated images.

In contrast, 'Dress and Personal Narrative' discusses the importance of documenting the personal narrative of a garment's owner and its potential for the exhibition narrative. As an example, Wrońska-Friend cites the 2006 exhibition of Hmong dress 'From Laos to Australia', organised by the School of Anthropology at James Cook University in Cairns, Australia. By bringing owners' voices into the museum narrative, displayed dress can provide a link between the past and current issues faced by their owners; establishing links between the past and the present is recognised as a challenge in exhibiting so-called 'ethnographic collections' of living peoples.

The ability of dress to provide physical manifestations of social relationships is further developed in the section 'Displaying Clothes'. This

section deals with the practical aspects of exhibitions, such as planning, transportation, design of the exhibition space, label-writing, making of mannequins, costume reconstruction and the use of digital media. 'Mannequins for Costume Display' (by Katia Johansen) will be of particular value to smaller institutions that often lack the budget to commission museum-quality mounts. It offers practical tips on mannequin-making and customisation techniques, while discussing these solutions in the context of the representation of dress and the body. This section would benefit from information about the types of commercial mannequins that are safe for use with historic dress, and from having a basic list of recommended versus harmful materials, that could accommodate any budget. 'Digital Costume Display - The King's Costume' (also by Katia Johansen) complements the emphasis on the representation of the clothed body and the materiality of clothing. She demonstrates how information and communication technologies (ICT) can provide greater access to costume collections to a broader, and perhaps different, audience, and reduce the physical damage to the museum garments. With a growing spread and appreciation of digital technologies, it is clear that there is a need for evaluation of the physical and interpretative implications of on-screen display.

The narrative power of textiles and dress is further exemplified in the final section of twenty papers. They are listed below to show the international scope of ICOM's Costume Committee: a prince's coat from the Royal collection in Denmark (Katia Johansen); Empress Eugénie's lace dress, St. Gallen, Switzerland (Ursula Karbacher); legends woven in *huipils* of Guatemala (Lorena Bianchi); political fashion dress by Zuzu Angel, Rio de Janeiro, Brazil (Hildegard Angel); ponchos of indigenous peoples of Chile (Isabel Alvarado); professional identity of medical nurses explored through uniforms, Canada (Christina Bates); stories told by two purses, Amsterdam (Sigrid Yvo); the story of Anna-Maria, the Queen's midget, told through her wardrobe, Denmark (Katia Johansen); the meaning and materiality of the misers' purses, USA (Laura L. Camerlengo); parental wishes embodied in children's clothes, China (Li Xiaojun); experiences of the 1950s teenagers told through clothes, Argentina (Analita Yaker Vale); the year 1962 remembered through clothes, ICOM (Costume Committee members); examining contemporary tastes in clothing of the 1970s, Munich (Brigitte Herrbach-Schmidt); examination of stylistic development of lace, St Gallen (Ursula Karbacher); dress traditions of Barbados (Allison Callender); exhibiting underwear of the Soviet



Period, Russia (Margot Schindler); reconstruction of historic dress as a tool for social reintegration, Belgium (Claire Derricks); theatre costume, Moulins, France (Katia Johansen); working with artists to reinterpret the dress collection, UK (Joanna Marschner). Finally, a popular paper explores costume-related English expressions, reminding us that textiles and dress still serve as powerful metaphors. The ICOM Costume Committee is to be congratulated for developing the workbook 'Clothes Tell Stories' as an innovative and stimulating resource for exploring the history of textiles and dress.

Luba Dovgan Nurse

*Independent scholar, weaver and conservator*

Reference

1. Accessible via the DATS website  
<http://www.dressandtextilespecialists.org.uk/>

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### Reviews, Shoe Books

June Swann

Britain seems obsessed with boots and shoes - and writing about them. Perhaps the most useful is Alan and Vanessa Hopkins *Footwear, Shoes and Boots from the Hopkins Collection*, 216 page hardback, published by The School of Historical Dress 2015, ISBN 978 0 993174407, almost entirely pictures with captions, plus a page on The Shoemaker, 2 page glossary, short bibliography and index. It covers the period from c1730 – 1950. Excellent photographs of each shoe, and also its significant details including close-up of makers' labels and stamps, of repairs and alterations that make shoes so much more interesting (including damage on sides of upper with too narrow sole, to answer all those comments about tiny feet!). The same week *Shoes, an Illustrated History* by Rebecca Shawcross appeared: Bloomsbury ISBN 978-1-47253-100-1 256 page hardback, each section with 2 or more black pages (?to stop us scribbling), roughly chronological. The sections are 2 pages, with the second used for a photograph, some of which spill onto the 1st page, making it difficult to get a clear picture. Too many photographs do not show clearly essentials like the side seam, toe shape, existence or not of heel; so for idle moments rather than information.

Also keeping up the black fashion, or perhaps setting it (& especially irritating for book details and Contents page): Helen Persson *Shoes, Pleasure and Pain*, accompanying the Victoria and Albert

Museum's exhibition with the same name (to January 2016), also named as publisher, ISBN 978 1 85177 832 4, 176 page hardback, several sizes of type from full- page height to minute for captions, and narrow, so narrow and tiny for page numbers that you would benefit by writing them legibly before trying to read on. The result is a lot of empty space for no obvious reason, and the narrow margins perhaps because ugly enough (especially the cover) to be little used. Chapters are by various authors, known and unknown in the shoe world; not restricted to European.

Michael Pick *Rayne, Shoes for Stars*, 192 page hardback, published by ACC Editions, Suffolk 2015, ISBN 978 1 85149 793 5, as elegant as the shoes they made. There is a good history of the company, so far as it can be told (a lot lost in a fire), many photographs including the star performers and royal wearers, and the factories; chronological order, bibliography and index. Less attractive is Elizabeth Semmelhack *Icons of Elegance, the most influential shoe designers of the 20th century*, Bata Shoe Museum Foundation, 39 page soft cover, to accompany 2005-6 exhibition, ISBN 0-921638-18-3. Includes brief mention of Rayne, more on most of the other 15, from Pinet to Louboutin, including their photographs and example of 1 or 2 of their shoes in the Bata Museum, including wearers and advertising material. For the 2012 Bata exhibition *Roger Vivier, Process to Perfection*, Semmelhack produced another soft cover 60 page book, with folding centre pages showing pull-overs (sole-less samples, with variations on toe-shapes, colours and materials. Another of Semmelhack's contributions appears with Alison Matthews David, Bata Shoe Museum 2014 *Fashion Victims, the pleasures and perils of dress in the 19th century* 64 page soft cover, includes boots and shoes as well as dress, lots of photographs and 1 page Selected bibliography. Modern dress including youth cultures appears amongst a wide variety of subjects, from the ICOM Costume Committee meeting in Greece 2014 (members are worldwide), published by Peloponnesian Folklore Foundation, Nafplion 2015, ISSN 1108-8400, 200 page soft cover (sadly, little on shoes). Very useful recording of 20th century dress by Ildikó Simonovics *Street Fashion then and now* published by Budapest Történeti Múzeum, Budapest 2012 ISBN 978-963-9340-94-7 2012, 142 page soft cover, many photographs, in English, well researched with the sort of street dress so rarely recorded in book form. Jonathan Walford's *Forties Fashion, from Siren suits to the New Look* was published by Thames and Hudson 2008, ISBN 978-0-500-51429-0 208 pages hardback, fully illustrated 1½ page Bibliography, He began collecting, worked for a time for the Bata Shoe

Museum (so shoes well illustrated) and now has his own Fashion History Museum in Cambridge, Ontario.

And finally for those who can face the problems of worn out garments and shoes etc concealed in buildings, and/or run away from anything to do with 'sorcery' or witches, edited by Ronald Hutton *Physical Evidence for Ritual Acts, Sorcery and Witchcraft in Christian Britain, A feeling for Magic* is just published by Palgrave Macmillan ISBN 978-1-137-44481-3, 261 page smallish hardback (& 11 mysterious empty pages at the end). It includes articles on concealed shoes (by June Swann, Ian Evans on Australia and M. Chris Manning on America) and clothing (by Dinah Eastop), as well as other aspects we normally do not research. Mercifully there are few illustrations. Please note I do not use the word ritual in connection with the shoes, and there is certainly nothing magic about the worn-out shoes involved, nor can I agree with the general conclusion that they are all to ward off evil: a child's shoe in the master bedroom wall surely suggests the contrary.

June Swann  
11'2015

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## PUBLICATION PROJECT ANNOUNCEMENT FOR A SERIES ON

### International Costume & Textile Collections in Museums

#### Introduction

The project will be hosted by Donghua University with the assistance of the ICOM International Committee for Museums and Collections of Costume, and supported by Donghua University Press and Shanghai Academic Research and Publishing Centre for Textiles & Costume. We want to introduce international museum collections to the Chinese people. As China has a great population, people are more and more interested in western fashion and culture. Meanwhile, the Chinese government gives great support to cultural development. We hope the project is beneficial to both our member museums and the Chinese people.

#### Call for cooperation

If your museum has a costume and textile collection, and if you would like to be a part of this project, please indicate your interest by e-mailing me at [lxlijun@hotmail.com](mailto:lxlijun@hotmail.com) Please include in your e-mail a brief introduction to your museum and your collection. If you have a Web site that details your collection, please include a link to it. Once we hear from you, we will need to initiate a signed agreement indicating your participation, and then we will issue an invitation for you to come to Shanghai in 2016 to discuss the details of the project and further cooperation. If you have any questions, please don't hesitate to let us know.

#### Content of the book

We plan to publish a series of books. Each book will have at least 3 parts. The first part is a preface and essay. The second part is a catalogue. It will be perfect if you have a collection of more than 100 pieces. The third part is a complete list of all your collection. There will be an appendix at the end. We have extensive experience in editing books like this, and we compensate according international practice.

#### Work Team:

Donghua University Press is the most professional publishing company in Costume & Textiles in China. It has published the "Textiles from Dunhuang in French Collections," in cooperation with the Museum Guimet, and "Textiles from

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## Projects

### CHRISTOF DECROLL

1851-1939

Inquiry by Adelheid Rasche and Birgit Haase

Adelheid Rasche (National Museum in Berlin) and Birgit Haase (Hochschule für Angewandte Wissenschaften, Hamburg) are doing research on the fashion designer **Christof Dreccoll** (1851-1939; named since 1897/98: Christoph Baron von Dreccoll). He has been a very successful couturier in Vienna (1880 to 1895) where he sold his couture house and the brand name in 1895 to an international group of buyers. He himself founded new couture houses in Paris (c. 1907), in New York (c. 1911) and finally in Berlin where he was active from 1912 to 1925.

With this inquiry we are looking for any details known about Christof Dreccoll: surviving dresses with the label of Dreccoll, traces of his work – or of some of his illustrious clients – in local archives, business records, letters, images and any further hints in international collections.

If you have any advice concerning the subject of Dreccoll, please write to: [a.rasche@spk-berlin.de](mailto:a.rasche@spk-berlin.de) or [birgit.haase@haw-hamburg.de](mailto:birgit.haase@haw-hamburg.de)

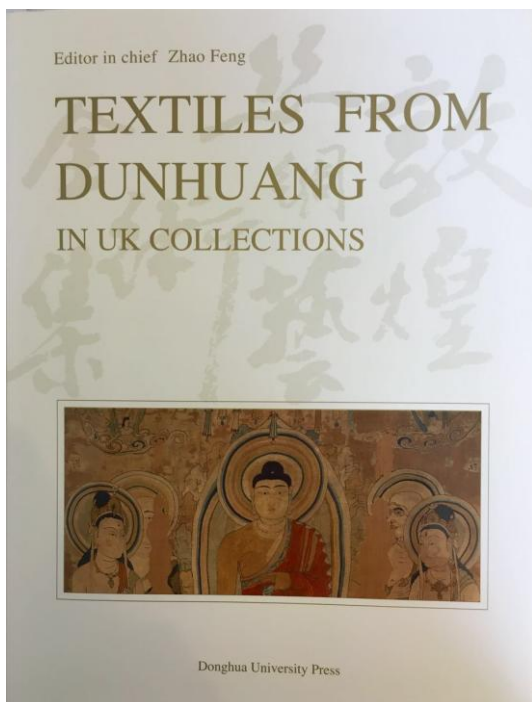
Dunhuang in UK collections,” in cooperation with the British Museum. It also has close cooperation with Chinese Museums, such as the National Silk Museum, and Dunhuang Research Academy. We have a professional editorial team, not only in Chinese but also in English. We are going to have an editorial committee. Two Museums already have agreements with us. They are the Shanghai Museum of Textile & Costume, and Beijing Fashion Institute Museum, so at least two books are planned to be published in 2016.

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**DIGITALES MUSTERBUCH**  
Textilmuseum St. Gallen

Ab sofort präsentiert das Textilmuseum St. Gallen eine Auswahl aus seiner mehr als 2500 Musterbücher umfassenden Sammlung in Form eines „Digitalen Musterbuchs“. Dem Besucher stehen sieben Musterbücher zur Verfügung, die digital erfasst worden sind und nun an einem Monitor Seite für Seite durchgeblättert werden können. Die gezeigten Exemplare aus dem 19. und 20. Jahrhundert decken ein breites Produktionsspektrum von der Haute Couture zur Massenware ab und zeugen von der wechselhaften Geschichte der Schweizer Textilindustrie, ihren Höhen und Tiefen. Detaillierte Text- und Bildinformationen zum Digitalen Musterbuch, das ab sofort in der Bibliothek des Textilmuseums zu finden ist, können Sie im Pressebereich unserer Website herunterladen:

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



<b>CONTENTS</b>	General Preface Xu Mingde	6
	Preface Neil MacGregor Mark Jones Lyana Brindley	7
<b>PART I</b>	Acknowledgements Zhao Feng	8
<b>Essay</b>	Dunhuang Textiles in London Helen Wang Helen Persson Frances Wood	12
	A Typological and Chronological Study of Dunhuang Textiles Zhao Feng Wang Le Xu Zheng	22
	The Use of Textiles as Recorded in the Documents Found at Dunhuang Bao Mingxin Shen Yan	28
<b>PART II</b>		
<b>Catalogue</b>	1. Canopies	38
Zhao Feng Helen Persson Xu Zheng Wang Le	2. Banners	58
	3. Sutra Covers and Wrappers	94
	4. Polychrome Woven Silk	120
	5. Monochrome Woven Silk	180
	6. Clamp-resist Dyed Silk	192
	7. Embroidered Silk	216
<b>PART III</b>		
<b>Complete List</b>	The British Museum Collections Xu Zheng Wang Le	234
Xu Zheng Wang Le	The Victoria and Albert Museum Collections Xu Zheng Wang Shujun	267
	The British Library Collections Xu Zheng Yu Ying	310
<b>PART IV</b>		
<b>Appendix</b>	1. Concordance Helen Wang Wang Le	330
	2. Chinese Glossary Kuang Yanghua	341
	3. Bibliography Helen Wang Kuang Yanghua	343
	4. Exhibitions of Dunhuang Textiles in London	349
	5. List of Dunhuang Documents	350
	6. Chronology of Chinese History	353
	7. Index	354
	8. Credits	356

Sample of book cover and contents

## Costume exhibitions

### Australia

#### **200 Years of Australian Fashion**

5 March 2016– 31 June 2016

National Gallery of Victoria in Australia.

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

This is the first exhibition to celebrate Australian fashion through the work of over 90 designers and makers. From the early dressmakers of colonial Sydney to the mid-century salons of Melbourne's Collins Street to the inner-city studios of contemporary designers, Australian fashion considers what and who has defined Australian dress and the signatures of its designers. The exhibition brings together around 125 outfits drawn from the National Gallery of Victoria, key institutional and private loans in a disrupted chronology which highlights key moments and platforms for the dissemination of fashion.

### Austria

#### **Launch Pad Bethlehem...**

**The late-baroque Jaufenthaler nativity scene from the Tyrol.**

Until 24 January 2016

[www.volkskundemuseum.at](http://www.volkskundemuseum.at)



Matthias Klos © Austrian Museum of Folk Life and Folk Art

The “Jaufenthaler Krippe” is an immensely impressive late-baroque nativity scene from the Tyrol in western Austria. It has been part of the collections of the Austrian Museum of Folk Life and Folk Art since its previous owner, Simon Jaufenthaler, after whom it is named, sold it to the Museum in 1896. The nativity scene displays scenes from the life of Jesus Christ, beginning with his birth and concluding with the marriage in Kana. Most remarkable is the long train of horses following the Magi and the temple with Jesus at the age of twelve. The setting is an Alpine landscape, including several scenes of rural every-day-life in the background. The nativity scene-ensemble comprises about 900 dressed figurines and other objects. The figurines' heads and arms are mostly modelled of wax; the rest are woodcarvings. Austrian Museum of Folk Life and Folk Art Laudongasse 15-19 1080 Vienna  
Opening hours: Tuesday-Sunday 10am-5pm

### Belgium

#### **Game Changers - The radical silhouette from Balenciaga to Kawakubo**

18 March 2016 – 14 August 2016

MoMu Modemuseum Antwerpen, Antwerpen

<http://www.momu.be/en.html>



Comme des Garçons A/W 2012, Photo: Mel Bles for Pop Magazine, Model: Franzi Mueller

The exhibition ‘Game Changers’ looks at the groundbreaking work of fashion designer Cristóbal

Balenciaga whose innovations in the middle of the 20th century created a radically new silhouette, in which the body got freedom of movement and architectural volumes created a space around the body. Along with the pioneers of haute couture in the 1920s and 1930s and later on also the designers of the 1980s and 1990s, Balenciaga provided an alternative for the prevailing constrictive hourglass silhouette. These 'Game Changers' looked at fashion of the 20th century from a new perspective. Influences from Japan, such as the kimono, liberated women from their tight corsets at the beginning of the 20th century. Fashion designers such as Madeleine Vionnet, Paul Poiret, Coco Chanel and Cristóbal Balenciaga shaped this freedom in the 1920s – 1930s with technical innovations and modern ideas about femininity. At the end of the 20th century, the boundaries of the female silhouette are further explored by Japanese and Belgian designers such as Issey Miyake, Yohji Yamamoto, Comme des Garçons, Ann Demeulemeester and Martin Margiela. They paved the way for new body shapes and abstract silhouettes and gave a new interpretation of what could be considered as fashion.

The central figure in the exhibition is the Basque fashion designer Cristóbal Balenciaga (1895-1972) whose seen as the pivotal figure between the two periods, the architect of innovation. His patterns and work are the central axis of the exhibition. Each of the other designers worked in their own way on similarly innovative ideas and shifted the boundaries of the classic feminine silhouette. In this way, fashion becomes more than a sequence of trends; fashion is a way to shape the body, space and movement. Rei Kawakubo's 'Dress Meets Body, Body meets Dress' collection of SS 1997 shows how these new shapes have become a part of the fashion vocabulary.

*"Haute Couture is like an orchestra, whose conductor is Balenciaga. We other couturiers are the musicians and we follow the direction he gives."*

*Christian Dior.*

The exhibition unites 100 unique couture and ready-to-wear silhouettes by Cristóbal Balenciaga, Paul Poiret, Madeleine Vionnet, Gabrielle Chanel, but also Issey Miyake, Ann Demeulemeester, Comme des Garçons, Yohji Yamamoto, Maison Martin Margiela. For the exhibition, MoMu is working with the prestigious collections of the Kyoto Costume Institute, the museum of Fashion Institute of Technology in New York, the V&A, MUDE Lisbon and Musée Galliera.

This exhibition is a coproduction with MUDE, Museu do Design e da Moda (Lisbon) and is

organized in collaboration with Miren Arzalluz (co-curator). The exhibition will travel to MUDE in the autumn of 2016.

## Canada

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

Until 30 June 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*.

### **LAST CHANCE!**

### **Beauty, Identity, Pride: Native North American Footwear**

Until January 2016

Bata Shoe Museum, Toronto

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



Created by Indigenous peoples from diverse regions of North America, Beauty, Identity, Pride showcases exquisite craftsmanship, regional

patterns, and beautiful decoration. The exhibition features rarely seen artifacts chosen entirely from the Bata Shoe Museum's foremost and comprehensive collection of Native footwear. Our collection is one of the world's most extensive, and we've chosen some beautifully crafted examples which will change the way you think about moccasins.

More than ninety pairs of shoes, boots and moccasins will showcase the designs, meticulous methods of creation, culturally distinctive patterns and beautiful decoration of Aboriginal peoples of the Subarctic, Northeast, Southeast, the Plains, the Great Basin, and the Southwest regions of North America. The exhibition features a vast array of 19th-century moccasins, with several items from the 18th century as well as some 20th-century examples. The exquisite craftsmanship and intricacy of these functional works of art are manifest in sophisticated beading and quillwork, the use of decorative metals, different hides, ribbons and other materials, and regional variations in structural design. Visitors will see up close the techniques and artistry which exemplify the outstanding quality and detail of Native footwear.

### **¡Viva México! Clothing and Culture**

Until 2016

Royal Ontario Museum, Toronto

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

*¡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.

### **Standing Tall: The Curious History of Men in Heels**

Until 2016

Bata Shoe Museum, Toronto

<http://www.batashoemuseum.ca/standing-tall/>

Standing Tall will challenge preconceived notions about who wears heels and why. From privileged rulers to hyper-sexualized rock stars this provocative exhibition will explore the history of men in heels from the early 1600s to today, delving into the use and meanings of heeled footwear in men's dress over the last four hundred years.

### **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. Lauffer, 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](mailto:marketing@upm.cz), [www.upm.cz](http://www.upm.cz))

### Denmark

#### LAST CHANCE!

#### 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

#### La mode retrouvée : les robes-trésors de la Comtesse Greffulhe

Until 13 March 2016

Palais Galliera, Paris

[www.palaisgalliera.paris.fr](http://www.palaisgalliera.paris.fr)

Cette exposition propose de découvrir la garde-robe de la Comtesse de Greffulhe dont la beauté et l'élégance légendaires ont inspiré les plus grands couturiers de son temps.

La Comtesse Greffulhe, née Élisabeth de Caraman-Chimay (1860-1952), est l'une des femmes les plus en vue et les plus élégantes de Paris. Mariée au riche Henry Greffulhe, la Comtesse occupe une position mondaine exceptionnelle. D'une beauté très originale, elle commande – notamment à Worth – de somptueuses toilettes dont la ligne met en valeur sa taille superbe. Marcel Proust s'en inspire pour son personnage de la duchesse de Guermantes dans son célèbre roman *À la recherche du temps perdu*. La Comtesse Greffulhe est également la muse de certains poèmes de Robert de Montesquiou.

Très cultivée et issue d'une grande lignée de mécènes et de mélomanes, elle est aussi une grande protectrice des arts et des sciences : la Comtesse soutient de nombreux artistes de son époque, comme Paul Verlaine ou Richard Wagner qu'elle remet à l'honneur; elle favorise notamment la venue des Ballets russes à Paris et organise des levées de fonds pour encourager des recherches scientifiques.

### Germany

#### In Mode. Kleider und Bilder aus Renaissance und Frühbarock (In Fashion. Clothing and Images from Renaissance and Early Baroque)

03 December 2015 – 06 March 2016

Germanisches Nationalmuseum, Nürnberg

[www.gnm.de](http://www.gnm.de)



Abb. Wams mit Schlitzdekor, um 1630/ Ergänzungen 19. und 20. Jh.

Quelle: Foto Germanisches Nationalmuseum, Monika Runge 2015

A major exhibition will explore more than 30 pieces of clothing from 1560 – 1650, based on a four-year research project with restoration. The internationally recognized collection as the most significant museum holding of early modern clothing out of the royal collections will be

complemented with famous loans like a tailored but not sewed doublet from the Livrustkammaren, Stockholm. Sequences on dress production (tailoring tools etc.), dress requirement and care provide insight into practices in the Early Modern period.

The clothing of the 16th and 17th century is part of the material culture as well as of the social integration and medial role in images. The rich vocabulary of dress codes determined by status, situation, age or national characteristics has to be newly interpreted within its historical context for today's viewer. The clothing in paintings is not a mirror of reality but a medium and reflection of the multifaceted expressions in the dialogue between patron and recipient. Currently the question of the symbolic character of costumes in paintings increasingly has entered the methodological art-historical discourse. The exhibition in the Germanisches Nationalmuseum intends to improve the readability of early modern dress in images.

### **Textile Erinnerungen Remembering Textiles**

26 February 2016 - 08. Mai 2016

State Textile and Industry Museum, Augsburg

<http://www.timbayern.de/en/>



Sneaker, Kaoru Hirano (Bildnachweis Katsuhiro Saiki)

Vom 26. Februar bis zum 08. Mai 2016 zeigt das tim die eindringliche Textilkunst von Kaoru Hirano aus Japan und Gali Cnaani aus Israel.

Beide Künstlerinnen verbindet ihr radikaler Ansatz, bestehende Kleider bis in deren letzte Fäden hinein aufzulösen. Mit der so offengelegten textilen Struktur gehen die Künstlerinnen jedoch unterschiedlich

um. Hirano verknüpft die Fäden wieder so, dass sie eine schemenhafte Skulptur formen - in Reminiszenz an die ehemaligen Trägerinnen. Cnaani hingegen verwebt die in ihre Strukturen aufgelösten

Kleider wieder neu und verbindet sie dabei mit anderen Kleidungsstücken, woraus eine ganz überraschende Ästhetik entsteht, die das Textile als Sprache offenbart. Auf unterschiedliche Weise spüren so beide Künstlerinnen den Erinnerungen der Textilien nach, den ehemaligen Trägerinnen

oder dem Gedächtnis des Materials selbst.

### **Mode aus dem Rahmen (Fashion out of the Frame)**

#### **Precious embroidered clothes from the late eighteenth century**

Until 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](mailto:team@museumsladen-bnm.de)).

### Spain

#### **Distinction. A Century of Fashion Photography**

Until 27 March 2016

Museu del Disseny de Barcelona, Barcelona

<http://www.museudeldisseny.cat/en>



The Museu del Disseny de Barcelona (Barcelona Design Museum) presents 'Distinction. A Century of Fashion Photography', an exhibition that focuses on a little-studied photographic genre. For the first

time, a large part of the fashion photography collection that the museum has built up in recent years is shown publicly. This exhibition highlights the unique quality, originality and influence of the genre, which influences many aspects of our lives. What are the common features retained by fashion photography over the years? How has the genre evolved? Why do we find it so endlessly fascinating? To answer these and other questions, the exhibition curator, Juan Naranjo, chose the concept of distinction, which has a two-fold meaning: elegance, which is an intrinsic quality of fashion; and difference, which connects the practice to the artistic avant-gardes. From the modernist period, when magazines printed on high quality paper began to reproduce photographs of models and clothing, to today's digital media: seduction, provocation and glamour.

All the great names in fashion photography in Catalonia and Spain as a whole: Josep Sala, Leopoldo Pomés, Oriol Maspons, Manel Esclusa, María Espeus, José Manuel Ferrater, Antoni Bernad, Manuel Outumuro, Txema Yeste, Eugenio Recuenco and Sergi Jasanada, amongst others.

### Switzerland

#### **Parasols and umbrellas – from everyday object to work of art**

#### **Michel Heurtault's museum pieces from 1750 to 1970 and his latest creations**

Until 3 April 2016

Spielzeug Welten Museum, Basel

<http://www.spielzeug-welten-museum-basel.ch/>



The whole world is overwhelmed with cheap umbrellas from Asia with only a small artisan business being undertaken in Paris. With specific materials and a unique know-how the small shop offers parasols and umbrellas for all weathers and every occasion. They can be designed for protection against the rain or sun, for a wedding, a

historic movie, a haute couture show or for a very particular special exhibition. This is the world of Michel Heurtault. He is Parisian by adoption and has gained an incredible knowledge on umbrellas – as well as acquiring the art of restoring historic umbrellas. Today his skills are deemed to be unique and have led to a worldwide reputation and to various awards, among them the *Maître d'Art*. The exhibition will display more than 400 museum pieces from bygone days as well as his latest creations. On display will be the various components of a parasol or an umbrella from the handle being in ornate shapes such as that of a dog or cat, old lace by the yard or historical embroidery and the framework made of various materials such as whalebone or metal. Parasols and umbrellas can enable us to look back to an evolving history of more than 4000 years. The oldest piece in the collection was manufactured by Jean Marius. At the beginning of the 18th century, Sun King Louis XIV granted Marius, the inventor of the three-way collapsible umbrella, a five-year royal monopoly on the manufacture of folding umbrellas.

#### **furor floralis**

Until 01 March 2016

Museum of textiles St. Gallen

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

Flower mania! Whether a flamboyant sea of flowers, a wild mass of tendrils or tenderly scattered blossoms; whether arranged as decorative posies or as stylised geometric ornaments: floral motifs have dominated textile designs from the Middle Ages to the present. With its garden of glorious flowerpatterned textiles, the “furor floralis” exhibition reveals the intriguing parallels between textile design and horticulture. The lavish arrangement from the museum’s own collection is complemented by selected costumes and textiles from a private collection as well as garden plans from the landscape architecture archives in Rapperswil.

### **UK**

#### **LAST CHANCE!**

##### **Shoes: Pleasure and Pain**

Until 31 January 2016

V&A Museum, London

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

This exhibition will look at the extremes of footwear from around the globe, presenting around 200 pairs of shoes ranging from a sandal decorated

in pure gold leaf originating from ancient Egypt to the most elaborate designs by contemporary makers. It will consider the cultural significance and transformative capacity of shoes and will examine the latest developments in footwear technology creating the possibility of ever higher heels and dramatic shapes. Examples from famous shoe wearers and collectors will be shown alongside a dazzling range of historic shoes, many of which have not been displayed before.

#### **LAST CHANCE!**

##### **The Fabric of India**

Until 10 January 2016

V&A Museum, London

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

The highlight of the V&A’s India Festival, this will be the first major exhibition to explore the dynamic and multifaceted world of handmade textiles from India. It will include a spectacular 18th-century tent belonging to Tipu Sultan, a stunning range of historic costume, highly prized textiles made for international trade, and cutting-edge fashion by celebrated Indian designers.

Showcasing the best of the V&A’s world-renowned collection together with masterpieces from international partners, the exhibition will feature over 200 objects ranging from the 3rd to the 21st century. Objects on display for the first time will be shown alongside renowned masterworks and the very latest in Indian contemporary design. The astonishing skills and variety evident in this incomparably rich tradition will surprise and inform even those with prior knowledge of the subject, and is sure to delight visitors.

#### **50 Years of Fashion**

Until 3 September 2016

Chertsey Museum, Surrey

<http://chertseymuseum.org/home>

It is fifty years since Chertsey Museum first opened its doors in 1965. To celebrate this important anniversary, our new fashion display features fashionable women’s wear dating from the 1960s to the present days selected from the Olive Matthews Collection.

#### **Putting on the Glitz**

Until 26 February 2016

Lady Lever Art Gallery, Liverpool

<http://www.liverpoolmuseums.org.uk>

The display of 20 outfits from National Museums Liverpool's costume collection reveals how the glitz and glamour of Hollywood was reflected in the fashions of the period. In contrast to the loose, flapper-style silhouettes of the previous decade, women embraced more fitted styles with longer hemlines.

**LAST CHANCE!**

**GEORGIANS: 18th century dress for polite society**

Until 1 January 2016

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.

**LAST CHANCE!**

**Great Names of Fashion**

Until 3 January 2016

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 20<sup>th</sup> 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 20<sup>th</sup> century fashion. Prepare to be wowed!

**Liberty in Fashion**

Until 28 February 2016

Fashion and Textile Museum, London

<http://ftmlondon.org/>

Liberty in Fashion celebrates the 140th anniversary of the company. The exhibition charts Liberty's history as 'the' fashionable place to shop as well as its role as the source and originator of key trends in fashion history. Over 150 garments, textiles and

objects demonstrate Liberty's strong relationships with designers since 1875, from Arthur Silver of Silver Studio to collaborations with Jean Muir, Cacharel, Yves Saint Laurent and Vivienne Westwood.

**Style and Substance: Fashion, Society, Change 1880-1930s**

Until Summer 2016

Harris Museum and Art Gallery, Preston, Lancashire

<http://harrismuseum.org.uk>

From the elaborate dresses of the 1880s to chunky knits in the 1930s, we explore how British style, for men and women, evolved during a time of major social, political and cultural change.

**LAST CHANCE!**

**Tailored: a very British Fashion**

Until 3 January 2016

Leeds City Museum, Leeds

<http://www.leeds.gov.uk/museumsandgalleries/Pages/leedscitymuseum>

Tailored: A Very British Fashion' celebrates the art and heritage of tailoring from the eighteenth century to the present day. This unique exhibition at Leeds City Museum brings together a wide range of examples of British tailoring and explores the development of tailoring as a renowned British skill from Savile Row in London to the Leeds' tailoring industry.

**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.

**Schiaparelli and Thirties Fashion**

Until 9 October 2016

Gallery of Costume, Manchester

<http://manchesterartgallery.org>

We are showing a small selection of iconic Schiaparelli outfits against a backdrop of other thirties fashion, outfits which might well have been

influenced by her prominent designs. The display includes 25 figures in three main themes: the shape of fashion, dramatic thirties prints, and bold embroidery and embellishment so typical of Schiaparelli and her contemporaries.

**Working for Victory: Welsh Industry and the First World War**

Until 1 March 2016

National Wool Museum of Wales, Dre-fach Felindre, Carmarthenshire

<http://www.museumwales.ac.uk/wool/>

On tour from the National Waterfront Museum, this display looks at the impact of the war on Welsh Industry.

**A Century of Style: Costume and Colour 1800-1899**

Until 14 February 2016

Kelvingrove Art Gallery, Glasgow

<http://www.glasgowlife.org.uk/museums/kelvingrove>

This beautiful exhibition of 19th-century clothing comes from Glasgow Museums' collection of European costume. Showcasing some rarely seen examples of womenswear, menswear and children's clothing, it considers how such clothes were made and where they were sold, as well as revealing the stories of some of the people who wore them.

**United States**

**Reigning Men: Fashion in Menswear, 1715-2015**

10 April 2016 – 21 August 2016

Los Angeles County Museum of Art (LACMA), Los Angeles

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

*Reigning Men: Fashion in Menswear, 1715-2015* explores the history of men's fashionable dress from the eighteenth century to the present and re-examines the all-too-frequent equation of "fashion" with "femininity." The five thematic sections of the exhibition's 300-year survey—Revolution/Evolution, East/West, Uniformity, Body-Consciousness, and The Splendid Man—reveal that early fashion trends centered on what men, not women, were wearing. Beginning with the eighteenth century, the male aristocrat wore a three-piece suit conspicuous in make and style, and equally as lavish as the opulent dress of his female

counterpart; the nineteenth-century "dandy" made famous a more refined brand of expensive elegance which became the hallmark of Savile Row; the mid-twentieth-century "mod" relished in the colorful and modern styles of Carnaby Street; and the twenty-first century man—in an ultra-chic "skinny suit" by day and a flowered tuxedo by night—redefines today's concept of masculinity. Drawing primarily from LACMA's renowned permanent collection, *Reigning Men* makes illuminating connections between history and high fashion, traces cultural influences over the centuries, examines how elements of the uniform have profoundly shaped fashionable dress, and reveals how cinching and padding the body was, and is, not exclusive to women. The exhibition, featuring 200 looks, celebrates a rich history of restraint and resplendence in menswear.

Related event:

The Sixth R.L. Shep Triennial Symposium on Textiles and Dress

*Reigning Men: Three Hundred Years of Menswear*

May 21, 2016, 10:00 am-4:30 pm

Los Angeles County Museum of Art, Leo S. Bing Theater



Photo credit:

Walter Van Beirendonck (Belgium, born 1957)

*Ensemble* from the "Revolution" collection

Fall/Winter 2000-01

Gift of Walter Van Beirendonck

M.2014.87.5a-f

Photo © 2015 Museum Associates/LACMA

**Flapper Style: 1920s Fashion**

Until 4 September 2016

Kent State University Museum, Kent

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



Egyptomania  
Emerald green chiffon evening dress  
American, mid 1920s  
Silk chiffon, lace, beaded silk satin, pearl and rhinestone  
embroidery  
Silverman/Rodgers Collection, KSUM 1983.1.342

According to Museum and exhibit curator Sara Hume, Ph.D., the flapper style epitomized the glamor and decadence of the Roaring Twenties. “The term ‘flapper’ refers to the generation of young women who came of age just as World War I ended and shocked the older generation with their short hair and short skirts, their drinking and smoking and swearing,” says Hume. “Flappers faced a world strikingly different from the one their mothers knew and their clothing reflected this dramatic break with the past.”

Flapper fashion emphasized a slim and boyish silhouette, which evolved alongside women’s changing roles during the World War I era (as documented in the museum’s previous exhibit “The Great War: Women and Fashion in a World at War”).

While the flapper look is well known, this exhibit looks beyond the iconic beaded dress to explore the wide array of influences on 1920s fashion, including sportswear and artistic movements such as Bauhaus and Art Deco. “Flapper Style” features more than forty pieces, including undergarments, evening wraps, sportswear, menswear and footwear.

### **Denim: Fashion’s Frontier**

Until 7 May 2016

The Museum at FIT , New York

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

The Museum at FIT presents *Denim: Fashion’s Frontier*, an exhibition that explores the multifaceted history of denim and its relationship with high fashion from the 19th century to the present. *Denim* will feature more than 70 objects from the museum’s permanent collection, many of which have never been on view. In addition to the history of jeans, *Denim* will examine a variety of denim garments—from work wear to haute couture—in order to shed new light on how a particular style of woven cotton has come to dominate the clothing industry and the way people dress around the globe.

### **Fairy Tale Fashion**

15 January 2016 – 16 April 2016

The Museum at FIT, New York

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

The Museum at the Fashion Institute of Technology (MFIT) presents *Fairy Tale Fashion*, a unique and imaginative exhibition that examines fairy tales through the lens of high fashion. In versions of numerous fairy tales by authors such as Charles Perrault, the Brothers Grimm, and Hans Christian Andersen, it is evident that dress is often used to symbolize a character’s transformation, vanity, power, or privilege. The importance of Cinderella’s glass slippers is widely known, for example, yet these shoes represent only a fraction of the many references to clothing in fairy tales.

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### **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 first ICOM Costume Committee Newsletter of 2016 to me.

The deadline of the next Costume News will be May 15th 2016.

Until then, visit our website for the latest news.

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