



ICOM Costume News 2016

September 2016

INTERNATIONAL COSTUME COMMITTEE COMITÉ INTERNATIONAL DU COSTUME

Letter from the Chair

Dear Colleagues,

You will notice at the top of the Newsletter the new, official, ICOM logo for the organization and for the Costume Committee. This was introduced at the Milan Triennial. Any official correspondence can use this new logo. The Costume Committee had an excellent meeting in Milan thanks to the hard work of Dorothea Nicolai, Lucia Savi and Gillion Carrara. These members joined us for the first time: Matteo Augello, Leslie Boles, Makoto Ishizeki, Christine Muller-Radloff, Natalie Ortega Saez, Kathrin Pallestrang, Suwansatit Pandhira, Piyanan Petcharaburanin, Paolo Piquereddu, Nathaniel Prottas, Patricia Reymond, Muddin Sarttarrat, Dieter Suls, Piyavara Teekara Natenoi, Isabel Termini-Fridrich, Ykje Wildenborg, Aki Yamakawa. We had a most interesting session with the International Committee for Museums of Ethnography. Details of the meeting can be found in this Newsletter in the minutes and in the reports from two members who were granted subventions to attend the meeting, Caroline Bourgeois and Silke Geppert.

One of the most important decisions made by the Board of Officers in Milan was to continue to publish two editions of the Newsletter each year. To facilitate this, Ursula Karbacher volunteered to continue the Newsletter after Lena Chwalinski relinquishes her post later this year. It is hard to find the words to thank Lena for her years of diligent newsgathering. Our committee is stronger for her efforts. In addition to the newsletter, Paola Di Trocchio will continue to send out timely e-mails about events and issues of interest to committee members. We will also maintain our Social Media efforts, initiated by Alexandra Jeffrey, and continuing with Dorothea Nicolai. Meike Konigstein continues to be our Webmaster, and she welcomes news and announcements. Lucia Savi has taken responsibility for updating "Clothes Tell Stories" and the Board encourages new submissions. This continuing project is in keeping with the emphasis on individual stories

expressed at the Triennial. Together these efforts should provide a record of committee activities and keep us up to date with current exhibitions and symposia.

We are most grateful to Pam Parmal for serving as Nominating Chair from 2013 - 2016. The Milan Triennial marked the election of the Board of Officers for the Costume Committee who will serve through the 2019 Triennial in Kyoto in the following capacities:

Chair, Jean I. Druessedow
jdruessed@kent.edu

Vice Chair, Bernard Berthod
bernardberthod@yahoo.fr

Secretary, Alexandra Kim
alexandrakim@live.co.uk

Treasurer, Ninke Bloemberg
nbloemberg@yahoo.com

Isabel Alvarado, Member at Large
Isabel.alvarado@mhn.cl
(new articles for Clothes Tell Stories)

Dorothea Nicolai, Member at Large
dorothea@nicolai.at (Social Media with Alexandra Jeffrey)

Johannes Pietsch, Member at Large
<jo.pietsch@web.de> (Publications)

In addition to the elected officers, the Board gratefully acknowledges the following members who have volunteered for special responsibilities:

Anthea Bickley
costumecommittee123@gmail.com (editor of new articles for Clothes Tell Stories)

Lucia Savi
luciasavi@hotmail.com (updating Clothes Tell Stories)

Meike Koenigstein Koenigstein.m@gmail.com
(Webmaster)

Ursula Karbacher ukarbacher@bluewin.ch (Newsletter)

Paola Di Trocchio Paola.DiTrocchio@ngv.vic.gov.au (e-mail communications)

All of those mentioned above volunteer their time and expertise to the Committee and we are indebted to them. There is ONE MORE volunteer position to fill, that of Nominating Chair. This person will be responsible for the slate of officers to be presented in Kyoto in 2019, and for helping to fill any interim vacancies on the Board of Officers should they arise. It is my hope to have this position filled by the time we meet in Bangkok in January 2017. If you are interested in helping the committee in this way, or if you have questions about what the position involves, please let me know.

The Costume Committee is planning the digital publication of papers delivered in Toronto and in Milan. We are also hoping to publish abstracts from the meeting in Shanghai. If you have your presentation from the Shanghai Triennial, please send it to Vicki Berger at v.berger@cox.net.

On to Bangkok!! The committee is offering subventions to qualifying members wishing to attend this once-in-a-lifetime meeting to be held at the Queen Sirikit Museum of Textiles. You can read more about this meeting in this Newsletter. FOR THOSE WHO HAVE HAD PAPERS ACCEPTED FOR PRESENTATION AT THE BANGKOK MEETING, APPLICATIONS FOR SUBVENTIONS WILL BE DUE BY 15 OCTOBER. GUIDELINES FOR SUBVENTION APPLICATIONS ARE IN THE 2015:2 ISSUE OF THE NEWSLETTER ON PAGE 22. We are also looking forward to meeting in the Netherlands in 2018. More details will follow after the January meeting in Bangkok.

With all good wishes, and the hope to meet you in Thailand,



Jean L. Druesedow, Chair



Next annual Meeting January 8 – 13, 2017

Queen Sirikit Museum of Textiles, Bangkok, Thailand



The Queen Sirikit Museum of Textiles' second symposium will explore the broad subject of cultural exchange through dress and textiles. The meeting is held in conjunction with the ICOM Costume Committee, but non-ICOM members are welcome both as speakers and symposium attendees.

General conference information will be available online at www.qsmtsymposium2017.com by June 1. Contact information by either Melissa Leventon at melissaj2@earthlink.net or Dale Gluckman at jonandale@hotmail.com.

Images: www.qsmtsymposium2017.com

Symposium Program

DATE EVENTS VENUE

Friday

06 January 2017 **Registration opens** Intercontinental Hotel

Saturday

07 January 2017 **Registration continues**
Intercontinental Hotel

Optional pre-conference tours (own expense) Bangkok and environs

Day 1

Sunday

08 January 2017 **Registration continues**
Intercontinental Hotel

Optional pre-conference tours (own expense) Bangkok and environs

18.30 **Welcome Reception** Bangkok

Day 2

Monday

09 January 2017

08.00-19.00 Registration and Hospitality Desk
Open/Packet Intercontinental Hotel
pick up for pre-registrants

09.00-18.00 **Opening Ceremony and paper presentations** Bangkok

Day 3

Tuesday

10 January 2017

07.30-19.00 Registration and Hospitality Desk
Open/Packet Intercontinental Hotel
pick up for pre-registrants

08:30-18:00 **Site visits** Bangkok

Day 4

Wednesday

11 January 2017

07.30-18.00 Registration and Hospitality Desk
Open/Packet Intercontinental Hotel
pick up for pre-registrants

08.30-08.45 **Opening Remarks**

Piyavara Teekara Natenoi, Director, Queen Sirikit Museum of Textiles

Session 1: Royal Fashion I

08.50-09.10 *The Queen, The Fabric and the Couturier*
Kirsten Toftegaard, Denmark

09.10-09.30 *Hybridity in the Age of International Commerce: Safavid Persia and Siamese Court Dress*

in the Later 17th c.: Phra Narai's Dress Revolution
John Guy, USA

09.30-09.50 *Global Clothing Encounters: The Siamese Embassy to*

the Court of Louis XIV and Its Impact on Fashion
Corinne Thepaut-Cabasset, France

09.50-10.00 Q & A

10:00-10:20 **Break**

Session 2: Royal Fashion II

10.20-10.40 *The Dress that Cemented the Accession to the Siamese*

Throne of King Chulalongkorn in 1868

Lupt Utama, UK

10.40-11.00 *Military Dress for Men, Hybrid Dress for Women: Cross-Cultural Dress at the Siamese Court*

Eksuda Singhalampong, Thailand

11.00-11.40 *The Evidence: Surviving Military Uniforms from the*

Reign of King Chulalongkorn (r.1868-1910)

Alisa Saisavetvaree, Thailand

11.40-12.00 *The Emperor's New Clothes: Outside-In and Inside-Out*

John Vollmer, USA

12.00-12.10 Q & A

12.10-13.30 **Lunch**

Session 3: Survivals and Revivals of Indigenous Textiles

13.30-13.50 *Abel Weaving in Ilocos, N. Luzon, Philippines: From Women*

to WoMen Weavers and From Household to Weaving Centers
Marites Tauro, Philippines

13.50-14.10 *Commodification of Ikat-Dyed Abaca (T'nalak) in Lake Sebu,*

South Cotabato, Philippines

Jessica Marquinez & Allan Alvarez, Philippines

14.10-14.30 *Creating and Sustaining a Viable Market for Southwest*

China's Minority Community Weavers

Eric Boudot, China

14.30-14.50 *Akha Textile Production and the Making of Clothing:*

Tradition and Change

Jim Goodman, Thailand

14.50-15.10 *Reviving Natural Dyes on Textiles of the Urang Kanekes*

--*The Baduy People*

Filomena Reiss, Australia

15.10-15.20 Q & A

15.20-15.40 **Break**

Session 4: Fashion East and West I

15.40-16.00 *Mass-Produced Copies of Original Italian Couture in the*

USA for the Overseas Market

Lucia Salvi, UK

16.00-16.20 *Peregrinations of Persian Trousers*

Krzysztor Nawotka and Malgorzata Mozdzynska-Nawotka, Poland

16.20-16.50 *The Northern Lights Brand: Shining Elegance of the North*

Mari Lind, Finland

16.50-17.00 Q & A

END OF SESSIONS

18.30-21.00 **Special Evening Event** Bangkok

Day 5

Thursday

12 January 2017

07.30-18.00 Registration and Hospitality Desk

Open/Packet Intercontinental Hotel

pick up for pre-registrants

Session 1: In This Life and The Next

08.30-08.50 *Connecting Worlds: Banners, Death, and Afterlife in Bangkok*

Northern Thailand and Beyond

Rebecca Hall, USA

08.50-09.10 *To the Altar and Beyond: Women's Wedding Clothes as*

Votive Offerings in Parish Churches

Draginja Maskareli, Serbia

09.10-09.30 *The Many Ways of Personal Piety: From Secular to Sacred Space*

Joanna Kowalska, Poland

09.30-09.50 *The Memoir of (a) Karen Bag*

Patoo Cusripituck, Teerawan Mingbualuang,

& Jitjayang Yamabhai, Thailand

09.50-10.10 *Changing Contextual Interpretation of Textiles and Vrindavani Vasbtra: A Comparative Study*

Abantika Parashar, India

10:10-10:20 Q & A

10:20-10:40 **Break**

Session 2: Global Connections-Local Evidence

10.40-11.00 *Manuscript Wrappers: The Reflection of Local and Imported Textiles in Siam*

Chiraporn Aranyanak, Thailand

11.00-11.20 *Asian Silk and Spanish Gold in the Weaving Traditions*

of the Colonial Andes

Elena Phipps, USA

11.20-11.40 *Indigenous Feathers, Eastern Ornaments, African Cloth*

and European Fashion: Matrixes of Brazilian 19th-c. Clothing

Maria Cristina Volpi, Brazil

11.40-11.50 Q & A

12:00-13.30 **Lunch**

Session 3: Courts and Kingdoms

13.30-13.50 *Lanna Textiles: Historical and Cultural Ties in the 19th c.*

Methaporn Singahanan, Thailand

13.40-14.10 *Icon & Influence: Decoding Burmese Woven Waves of*

Lumtaya Acheik

Thweep (AKE) Rittinaphakorn, Thailand

14.10-14.30 *Fit for Royalty: Negotiating the Use of Ceremonial Costume*

in Post-Revolutionary Laos

Linda McIntosh, Laos

14.30-14.40 Q & A

14.40-15.10 **Break**

Session 4: Costume Design for Film and Theatre

15.10-15.30 *The World on the Moon: An Inside-Outside Costume*

Concept for an Opera

Dorothea Nicolai, Switzerland

15.30-15.50 *Action Textiles: A Dynamic Approach to Conserving*

Traditional Southeast Asian Dance and Puppet Costumes

QSMT Conservation Team

15.50-16.10 *West Meets East: The Influence of Asia on Bonnie Cashin's*

Fashion (1946-1977)

Magali An Berthon, France

16.10-16.20 Q & A

16.20-16.50 **Break**

Session 5

16.50-17.10 *The Tribes Project: A Meeting of Cultures Through Costume*

and Performance in a Public Space

Sophia Pantovaki, Finland

17.10-17.30 *Blurred Lines: Conservation of Costume/Restoration*

of Aesthetic: Costumes from the Golden Age of Hollywood

Tess Evans, Australia

17.30-17.50 *The Emperor's New Jumpsuit: Power and Otherness in*

Elvis Presley's Costumes

Matteo Aguello, UK

17.50-18.00 Q & A

END OF SESSIONS

Evening on your own

Day 6

Friday

13 January 2017

08.00-15.00 Registration and Hospitality Desk

Open/Packet pick

up for pre-registrants

Session 1: Clothing Encounters

08.30-08.50 *The First Lady of North Carolina's Gowns of*

Intercontinental Hotel

Jim Thompson Silk, 1985-1989

Vicki Berger, USA

08.50-09.10 *Sarawa Gadang: Men's Attire in Minangkabau Culture*

Nandi Pinta Ilham, Indonesia

09.10-09.30 *Cultural Continuity and Ethnic Dress in the Southeast*

Asian Massif, 1999-2016

Serena Lee, USA

09.30-09.50 *Materializing the Border: Clothes and Cultural Encounters*

in the "Refugee Crisis" in Greece

Elia Petridou, Greece

09:50-10:00 Q & A

10:00-10:20 **Break**

Session 2: Fashion II

10.20-10.40 *Transcultural Hybrids of Fashion*

Alexandra Palmer, Canada

10.40-11.00 *Dumpster Chic and Haute Homelessness:*

Placing Brother Sharp in a Fashion Industry Continuum

Daniel James Cole, USA

11.00-11.20 *Chinese Fashion: Heritage and Hybridities*

Hazel Clark, USA

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11.20-11.40 *From Parisian Haute Couture to the Hungarian Working Woman's Wardrobe*
Ildiko Simonovics, Hungary
11.40-12.00 *One Woman-Many Transitions: Deborah Davidoff from Tashkent*

No'am Bar'am-Ben-Yossef, Israel
12.00-12.10 Q & A
12.10-13.20 **Lunch**

Session 3: Silk Stories East and West

13.20-13.40 *Silk Textiles from the 6th to 13th centuries CE in Ancient Israel: A Meeting of Cultures*

Orit Shamir & Alisa Baginski, Israel

13.40-14.00 *Complex Pattern Systems: A Tai Invention that Traveled Around the World*

Chris Buckley, Hong Kong

14.00-14.20 *Cassanova and Silk Painted "In the Style of Peking"*

Pamela Parmal, USA

14.20-14.40 *Silk Growing: A Survey of 19th c. Western Market Forces*

& Their Influence on North American & Asian Silk Cultivation

Jacqueline Field, USA

14.40-14.50 Q & A

Break

Session 4: Cross-Cultural Contact In Island Southeast Asia

15.10-15.30 *Ottoman Influences on Islamic Batik from Indonesia, a Context of Understanding*

Thomas Murray, USA

15.30-15.50 *Sir Thomas Stamford Raffles and Javanese Batik*

Maria Wronska-Friend, Australia

15.50-16.10 *Emulation: Batik for Europeans in the Netherlands East Indies*

Sandra Niessen, Netherlands

16.10-16.30 *Reconnecting the Disconnect Through Textiles of the*

Malay Maritime Empire

John Ang, Taiwan

16.30-16.40 Q & A

16:40-16:45 **Brief Stretch Break**

Session 5: Issues in the Museology of Dress

16.45-17.05 *The Curatorial/Museological Turn: Curating and Exhibiting Chinese Dress and Fashion*

Neil Wu, USA

17.05-17.25 *Fashion & Fusion: Curating the New Fashion Gallery*

of the Peranakan Museum, Singapore

Jackie Yoong, Singapore

17.25-17.45 *The First Textile Museum in Cambodia: The Meeting of Cultures*

Kerya Chau Sun, Cambodia

17:45-17:55 Q & A

END OF SESSIONS

17:55-18:05 **Closing Remarks**

Piyavara Teekara Nateno

19.00-22.00 **Farewell Dinner**

Day 7-11

Saturday Post-conference tour to northern Thailand: Northern Thailand

14 January- Chiang Mai, Chiang Rai, Nan, Lamphun, Hill Tribes

Tuesday

17 January 2017

Day 11-14

Tuesday Optional post-conference tour extension to Northeastern

17 January- northeastern Thailand (Isaan): Surin, Chonnabot, Thailand

Friday Khon Kaen, and environs.

20 January 2017

Registration deadlines

Early Bird Deadline Sunday, 30 October 2016

Cancellation Deadline Wednesday, 30 November 2016*

Registration Deadline Tuesday, 20 December 2016

More information: www.qsmtsymposium2017.com

Student Friday VII scheduled for Friday, January 6, 2016, Bangkok, Thailand

The Bangkok conference schedule is alive with optional activities for Saturday, January 7 and Sunday, January 8, including flower markets, shopping, cooking class, ceramics, puppets, boat rides, and spas! We are exploring the possibility of having our Student Friday VII on Friday, January 6 so no one will miss the fantastic optional activities planned for the weekend. Are you able to arrive by Thursday, January 5, and give a presentation or demonstration for our Thai university students? Please contact Vicki Berger at v.berger@cox.net if your early arrival is possible. Student Friday VII will only be possible with your participation!

Subventions

The deadline for the subventions is 15 October 2016

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.**

Annual Meeting July 3 -9, 2016

ICOM 24th General Conference Milano, Italy



Photo by Gundula Wolter

**Minutes: Annual General Meeting: ICOM COSTUME COMMITTEE
Milan, Italy, Wednesday, 6 July 2016
by Alexandra Kim**

1. Call to order (Jean Druessedow)

Apologies for absence; Katia Johanssen, Joanna Marschner, Eva Uchalova, Britta Hammar, Meike Konigstein, Rebecca Akins, Jan Loverin, Pam Parmal

2. Approval of the minutes of the meeting in Toronto as published in the Newsletter (Jean Druessedow)

Minutes were approved as published.

3. Chair's Report (Jean Druessedow)

Here we are in Milan at the 2016 Triennial. We are grateful to Dorothea Nicolai, ably assisted by Lucia Savi and Gillion Carrara, for planning all of the wonderful events for us. Dorothea has worked diligently over the past two years to coordinate with Italian colleagues and the Italian Triennial Committee. In keeping with the conference theme, "Museums and Cultural Landscapes," we enjoyed a joint session with the International Committee for Museums of Ethnography. ICOM has encouraged the international committees to interact with one another and the Triennial gives us a splendid opportunity to do so.

Since the Annual General Meeting in Toronto, we have focused on the Milan meeting. Each Triennial presents different challenges for the International Committees. This year the challenge was to find a way to pay for the special events, tours and trips organized especially for our committee. ICOM Paris

suggested that we use brownpapertickets as an on-line service to collect these extra fees. From my perspective this worked very well, and I would be interested to know how it worked for each of you. If it proves successful, we can use it in the future when needed.

Because we are still trying to work out the kinks of updating and maintaining “Clothes Tell Stories,” I have written to each author asking them to look at their article to be sure that it follows the new publication guidelines, to check the links in the article to be sure they are current, and to sign the copyright over to ICOM. Because this process is taking longer than expected, we have renewed the contract with the site host. The Board of Officers is currently discussing options for that site. Web sites must be maintained, and while Meike can maintain our ICOM site, we would need another volunteer to maintain “Clothes Tell Stories” if it continues as a separate site.

Committee communications are now exclusively on-line. Lena has raised a question about the need for the Newsletter given the ease of e-mail updates such as those Paola does regularly. The board felt very strongly that the newsletters should be continued and we are very grateful to Ursula Karbacher for offering to take on the role of Newsletter Coordinator.

The Costume Committee and the Board of Officers is especially grateful to members of the committee who volunteer to keep us informed: Lena Chwalinski, who twice each year puts together this Newsletter; Meike Koenigstein, who maintains and updates our ICOM Web site; Paola Di Trocchio who keeps us up to the minute with e-mail communications, and Alexandra Jeffery who oversees our social media.

Another important volunteer position is that of Nominating Committee Chair. We have been most fortunate to have Pamela Parmal serve this important role since the Rio de Janeiro Triennial meeting. Every three years we elect a Committee Chair, Officers and Board Members. The Nominating Chair is appointed at each Triennial meeting for a three-year term. In case an Officer or Member of the Board cannot fulfill their term in office the Nominating Committee Chair facilitates a replacement, as well as appoints the Nominating Committee to prepare a slate for the next triennial election. In Kyoto the positions of Chair, Vice Chair, and Secretary will need to be filled. **We will be seeking a volunteer at this meeting to fill this role through the Kyoto Triennial in 2019.** Please be thinking of how you might serve the Committee in this critical way.

Planning is well underway for our next meeting in **January 2017** at the Queen Sirikit Museum of Textiles in Bangkok, Thailand. There will be more information about this exciting meeting venue later in this meeting. Again I want to encourage members of the Committee to apply for a Costume Committee Subvention to attend the meeting in Thailand. I know that this meeting will be a not-to-be-missed opportunity to see and learn about wonderful things.

We are grateful to Ninke Bloemberg and colleagues for offering to host our 2018 meeting in the Netherlands. Although planning for this meeting is in its early stages you will hear a little more about it later in this meeting.

Professional associations and friendships grow with each exchange of knowledge made possible through our Costume Committee activities. I encourage you to participate in the governance of the Committee, to use our social media, and whenever possible, to attend the meetings to reap the rewards of membership.

4. Vice Chair's Report on rules (pending changes due to the General Assembly proposed actions (Bernard Berthod)

As it was not possible to report on the changes from the General Assembly Bernard talked about the situation facing the The Musée des Tissus et des Arts décoratifs of Lyon. The museum faces serious difficulties to keep going. The situation is serious but not fatal and the museum is looking for ways to continue – talking to the Minister of Culture and the Chamber of Commerce in Lyons

5. Secretary's Report (including membership statistics; inquiries answered; social media) (Alexandra Kim)

Firstly membership figures. As of 1 June 2016 the central ICOM online membership database shows that the Costume Committee has some 340 paid up members and we have 30 institutional members. Most of the institutional members are from Europe though museums in Thailand, Chile, Japan and the US are also members. The method of transferring information from National Committees to the ICOM Secretariat in Paris and then to the online database and the International Committees continues to be problematic. Some members appear twice in the database and contact details are frequently out of date.

Please take time to check that we have the correct email address for you in the printed Milano Costume programme and if not please let me know. If you are not receiving our twice yearly newsletter by email please let me know. The correct method for renewals and joining the Committee continues to be by applying to your national committee but this process can take time so if you have any issues and feel you are missing communication from the committee feel free to email me.

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, and requests for information and help ranging from objects to be donated, internship opportunities and support to argue against the wearing of objects for a fashion shoot.

I also want to report on our social media activity over the past year. For the last year this has been organized by Alexandra Jeffery, a Canadian member, recently graduated from the Museum Studies Programme at the University of Toronto. Alex expanded our social media activity from the Toronto conference and has been busy placing material on two platforms; Facebook and Twitter. In this role she has had extensive help from Gerrit Holz, who created a new Facebook page for the Committee and Dorothea Nicolai who has been posting a wide range of material, much of it relating to our meeting here in Milan. Alex has also prepared two reports on our social media activity, giving the Board a sense of its impact. Social media is a valuable way for us to communicate the activity of the Committee to a new and younger audience, and to offer people opportunities to connect with us, find out more about our work; some of them may even be encouraged to join our Committee.

I would like to stress however that the board sees our social media activity as a complement to our other means of communicating with the Costume Committee; it is not intended to replace any of our other means of communication which we will hear about in following reports. I would like to encourage members who use social media to join our online conversations about dress and fashion in museums, to share our posts and comment on the material posted online. After the end of the conference Dorothea Nicolai will become the Social Media Coordinator so if you have any questions about our presence on social media please contact Dorothea.

6. Treasurer's Report (Ursula Karbacher)

The committee is doing well, we don't have many expenses. If we need subventions – balance is about 13,000-14,000 Euros. The committee pays the memberships for certain jobs. Other expenses have included two subventions granted for the Milano meeting and some small expenses for the Milano meeting.

COSTUME COMMITTEE BUDGET REPORT of 7 June 2016

Bank Balance 05.01.2014	€ 9'412
Income (Druesdow, Aga Kahn Museum)	€ 3'750
2014 SUBVENTION	€ 4'503
Total income, 7.6.2016	€ 8'253
Expenses:	
Bank charges	€ 124
Membership	€ 128
Preparations Milano	€ 1'815
Total expenses of 7.6.2016	- € 2'067
Balance 7.06.2016	€ 15'598

7. Publications Report

A. Newsletter Report (Lena Chawlinski) Please see chair's report.

B. Web site Report (including usage statistics)(Meike Königstein)

Due to an unforeseen appointment which cannot be reschedule, I'm unfortunately unable to come to Milan. I'm really sad of missing the chance to see you, to talk to you and to see the presentations and discussions, especially because I waited such a long time for the congress in Milan to take place. However, I would like to give you a short overview about the website activity in 2015/2016. Our new website (network.icom.museum/costume) is online since September 2014, and based on the website platform generously provided by ICOM. My experience with the website-platform and its management system TYPO3 is very good. The platform is well working and gives us the possibility to create a well structured website for the Costume Committee. Furthermore Carla Bonomi from ICOM gave me a fantastic support for the technical part.

In August 2015 we started using a free tool named "W3 Counter" to measure the visitor rate, which is unfortunately not gathered by ICOM. While checking the data for this report, I noticed that W3 Counter stores the data only for the last thirty days. Therefore I can give you the exact data for May and June 2016 but only an approximation for the whole last year. In May we had about 200 visitors and in June 234. This means that the website had, in the last year, approximately 2400 – 2700 visitors. Most of them are located in South Africa, United States, United Kingdom, Canada, Germany, Greece, Japan and Italy. 89% are using the desktop version of our website, 11% the mobile version. The bigger part of the people are visiting our website directly or finding it via search engines like Google while 25% are coming from referring sites like the official ICOM website or Facebook. Comparing the statistics of the old and the new website, the huge difference of the visitor rates is surprising: In 2013 the statistic program of our old website counted more than 200.000 visitors per year. This program counted all accesses, including the robots of search engines that check with high frequencies the webpages for new content and new links. I could not recognize this in the new statistic program "W3 Counter" and I suppose that this is the reason for the lower visitor rate. Probably the new program gives us a more realistic statistic by counting only the real visitors.

In the last year we received 13 messages through the website 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 eMails to the relating specialists. The year before we had 15 messages – so the number of messages seems to be quite constant.

One of the highlights on our website is the new logo of the Costume Committee designed by Gerrit Holz and online since January 2016. (See postscript below) Since February 2016 we have a widget on the website that shows how many people are following us on Facebook. The widget can also be used as a direct link to access the Costume Committee's Facebook site where you get additional news about our activities. I want to thank everybody who made contributions to the website in the last year. Everyone in the Committee is warmly invited to send contributions such as news, pictures and similar to my mail address: koenigstein.m@gmail.com. I'm looking forward to it! I send my best wishes to all of you and I am looking forward to hearing about the presentations and discussions in Milan.

Postscript on the new logo

In Milan ICOM announced a new logo for the Council, and new logos for each of the international committees. The committees were allowed to chose the colour for their logo and the Costume Committee board opted for a bright, Schiaparelli pink, that is both clear to read and works well with the blue of the main ICOM logo. This new logo will gradually replace our existing logo, kindly design for us by Gerrit Holz, over the coming months. If any board member needs a copy of the new logo please contact Jean.

C. Proceedings: Munich (Johannes Pietsch)

At the end of January 2016 the proceedings of the Munich meeting in 2010 were published on the website of the ICOM Costume Committee in the format of pdf-files that can be downloaded. Our webmaster Meike Königstein has done a wonderful job in making everything available very quickly.

This kind of online-publication is a cheap way to allow access to the papers given at meetings and to reach a much wider audience than in a printed version. So in the future more of the proceedings will be published online.

At the moment Vicki Berger is collecting the papers of the meeting in China in 2010 for an online-publication.

And Alexandra Kim and her team are working on the proceedings of the Toronto meeting held last year, also to be published on our website.

Shanghai (Vicki Berger)

As you are aware, Katia Johansen's valiant effort to enlist the hosts of the 2010 Shanghai meeting to publish both Chinese and English presentations was not successful. I am working with Johannes Pietsch to revive the project. To that end, I have corresponded with six of the speakers plus the moderator of the day. We are assembling our scripts and photos to assess what kind of publication we can put together for a web archive of presentations given by Costume Committee members on November 9, 2010, at the Metersbonwe Corporate Headquarters near Shanghai. I am still trying to locate Pamela Inder-Boylan, Sarah Fee, and Sharon Takeda. Thanks to Naomi Tarrant and Alexandra Kim for helping with this effort. I will work with Johannes to develop a simplified format and go forward with the help of the speakers. Thanks to presenters and moderator for reviving old documents, photos, and power point presentations for this archive project.

8. Clothes Tell Stories Report (including use statistics and any new articles) (Isabel Alvarado, Anthea Bickley)

It has been somewhat quiet. One paper has been received and published and another has been accepted for publication. One more is promised soon, and a fourth when the author has time to write it.

A decision needs to be made soon as to which website we will use in future, as then it will be easier to publicise the site and to solicit articles.

In the meantime please contact costumecommittee123@gmail.com regarding queries and submissions. My thanks to the other members of the Editorial Board. I do bear you in mind when there is something to send you, and hope that your services will be required more frequently in the future.

9. Milan meeting report/update (DN)

There was nothing to report, as the meeting was under way and going well.

10. Old Business (JLD)

A. Report of the election results (Anthea Bickley)

The election process went very well. 31 ballots received, one invalid, one late.

President: Jean Druessedow

Vice President: Bernard Berthoud

Treasurer: Ninke Bloemberg

Secretary: Alexandra Kim

Members at large:

Isabel Alvarado

Dorothea Nicolai

Johannes Pietsch

B. Report on Student Day (Vicki Berger)

Costume Committee's sixth Student Saturday program was held this past Saturday, July 2, at the outdoor Pavilion Noosphere at the Milan Triennial, New Academy of Fine Arts (NABA). Previous Student Saturday programs were held in Chile (2008), Serbia (2011), Brazil (2013), Greece (2014), and Canada (2015). I extend thanks for the success of the program to the organizing committee Nicoletta Morozzi, Colomba Leddi, and Rebecca Akins, as well as Dorothea Nicolai, adviser. Thanks also to the Costume Committee board for funding for our picnic lunch and refreshments. A total of 23 attended: seven

students, eight speakers, plus committee members and friends. It was a lively, free-wheeling, and stimulating day that began at 10:30 AM and concluded at 5:00 PM. We look forward to the 2017 Thailand meeting and Student Saturday VII.

C. Web sites (Jean Druessedow)

1. We have renewed our contract for Clothes Tell Stories and Lucia Savi volunteered to be an additional volunteer to maintain Clothes Tell Stories.

2. Clothes Tell Stories articles and information about the Vocabularies (Anthea Bickley)

The best way to find the Vocabularies is to google the Vocabularies and access them through the Collections Trust. http://www.collectionstrust.org.uk/assets/thesaurus_icombts/vbt00e.htm The Vocabularies are based on European dress. Anthea recommended that people include the numeric identifier in their database to qualify if it is a garment for men, women or children since the numbering is slightly different for each.

D. Subventions

Please see Chair's report

E. 2017 meeting in Bangkok in January 2017 (Dale Gluckman and Melissa Leventon)

The theme is *Inside Out Outside In* and the team are looking forward to welcoming people to Thailand. <http://www.qsmtsymposium2017.com/> They have extended the paper deadline until August 1, and have made up a flyer. Two Costume exhibitions will be on view at the museum during the conference. The conference date was chosen as Bangkok will have good weather in January. Conference will be preceded by pre-conference tours including city tours, and special shopping expeditions, a visit to a department store frozen in the 1950s, a half day Thai cooking class, a spa day. The two conference hotels are the Intercontinental (this is where the conference will be held) and the Holiday Inn. There will be 3 days of paper presentations and two days of tours around the city.

The team is also planning some post conference tours – some up to the north of Thailand, craft villages, an optional add on to the north east, heart of Ikat production in Thailand.

11. New Business

A. Appointment of a Nominating Committee Chair (JLD)

please see chair's report

B. Milan proceedings (JP)

Johannes will be emailing all speakers in Milan to organize online proceedings for the meeting.

C. 2018 meeting place, date and organizing contacts

2018 meeting in the Netherlands (Ninke Bloemberg) – The organizing team is just being formed and they would like to show you as much as possible of the country and its collections; main centre will be the Rijksmuseum in Amsterdam, and also in Utrecht, The Hague, and Tilburg. The meeting will probably be held at the end of May.

D. 2019 Triennial in Kyoto, 1 – 7 September 2019, and organizing

contact: Makoto Ishizeki from KCI. They don't yet know the theme of the conference but we are thinking about it and will do our best to put together an enjoyable meeting. ishizeki@kci.or.jp

E. Any other business

Silke Geppert and Peter Keller are starting a project about the Liturgical Vestments in the Cathedral of Salzburg. Objects have already been well documented but no context about their production and use.

Gillion Carrara is the host for the fashion walk in Milan; she has printed out suggestions for the walk and

will take us to places of contemporary and avant garde dress. Gillion also is on the Costume Colloquium board and publicized no. 5 2016 Colloquium which will be in November in Florence.

Gundula Wolter from Modetextil a very good association from Switzerland, Germany and Austria has all information is on their website. <http://www.netzwerk-mode-textil.de/index.php?lang=en> The group will be publishing its first annual journal this Oct/Nov, in German with English summaries

Vicki Berger made an announcement on behalf of Costume Society of America colleague Connie Frisbee Houde. Connie is a photojournalist working with the village of La Laguna, Honduras, to revive a sewing cooperative. Because the village has no electricity, Connie is working with NY/HELP, a 501c3 non-profit organization, to raise funds for treadle sewing machines plus supplies and fabric for the program. Flyers are available. If you are interested in contributing, please contact: Connie Frisbee Houde, 22 Elm Street, Albany, NY, USA 12202 or globalphotographer@me.com

Ninke Bloemberg talked about the project which she is part of in the Netherlands and asked if people knew when their museum first had a paid costume curator. For anyone who has this information please email Ninke directly. nbloemberg@centraalmuseum.nl

12. Adjournment (Jean Druessedow)

[after the meeting it was pointed out by a number of people that new members had not been asked to introduce themselves which has been a traditional part of the AGM. These introductions instead took place at the Ratti Foundation on the excursion day, Friday 8 July]

Vicki Berger

Report on ICOM Costume Committee Student Saturday VI held on July 2, 2016 in Milan, Italy



Photos by Dr. Vicki L. Berger

Costume Committee's sixth Student Saturday program was held Saturday, July 2, 2016, at the outdoor Pavilion Noosphere at the Milan Triennial, New Academy of Fine Arts (NABA). I extend thanks for the success of the program to the organizing committee Nicoletta Morozzi, Colomba Leddi, and Rebecca Akins, as well as Dorothea Nicolai, adviser. Thanks also to the Costume Committee board for funding our picnic lunch and refreshments served by our very own food truck.

A total of 23 attended: seven students, eight speakers, plus committee members and friends. The Milan Triennial's motto was *Design after Design*. To reflect this theme, the Student Saturday organizers adopted the Student Saturday motto: *Costume after Costume—how to make museums and collections accessible to students?* After opening remarks by organizing committee members, speakers led the group in eight open discussions:

1. Eleonora Fiorani - "Fashion Landscapes"
2. Rita Airaghi - "*Il senso e la struttura di Fondazione Gianfranco Ferré*"
3. Liuba Popova - "*La moda nei musei: mondanità, studio e interazione*"
4. Benedetta Barzini - "*Come raccontare e vedere la moda nel futuro*"
5. Lorenza Pignatti - "*Geografia e cartografia del vissuto della moda*"
6. Gillion Carrara - "Research Opportunities at the Art Institute of Chicago"
7. Alessandra Galasso - "*Moda e Arte*"
8. Rosmarie Amacher – "*Prêt-à-toucher: The Swiss Textile Collection*"

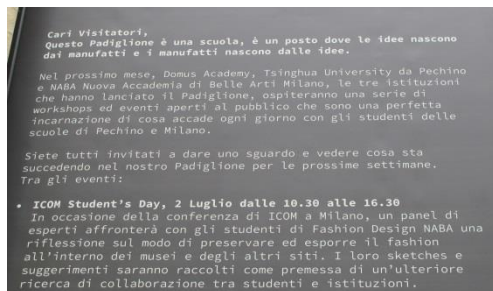
At the end of the afternoon, students shared their thoughts and reactions to the ideas presented. All attendees received a backpack from the Arizona Humanities Council containing gifts from the organizing committee, Scottsdale Historical Museum, Girl Scout Museum, and Desert Caballeros Western Museum. Rebecca Akins created and donated custom brooches made from tiny Guatemalan dolls.

It was a lively, free-wheeling, and stimulating day that began at 10:30 AM and concluded at 5:00 PM. Previous Student Saturday programs were held in Chile (2008), Serbia (2011), Brazil (2013), Greece (2014), and Canada (2015). We look forward to the 2017 Thailand meeting and Student Program VII. Dr. Vicki L. Berger, Student Saturday Co-Chair

Photo captions:

All photos by Dr. Vicki L. Berger

1. Official signage announces "ICOM Student's Day."



2. Left to right: Nicoletta Morozzi, Rita Airaghi, Gillion Carrara, and students assemble in the open-air pavilion.



3. Nicoletta Morozzi, organizer, and speaker Benedetta Barzini lead a discussion.



4. Our very own food truck!



5. Attendees enjoy a picnic of pizza, sandwiches, and chips. (7649a)



6. Students interact with speakers.



7. A student ends the afternoon with a heartfelt comment.



Anthea Bickley

Report on Vocabulary of basic terms (VBT)

At the meeting of ICOM in Paris in 1971 the Committee set up a working group on the cataloguing of costume. With the development of information retrieval systems it had become more than ever necessary to examine the cataloguing of costume to ensure that the information contained in each garment in our collections was recorded clearly in a form that was internationally acceptable. From our first discussions it became clear that our work was not to devise a particular system of cataloguing for many major collections had their own well-established systems and new general systems were being developed with which other costume collections had to conform. What was needed in our field was something more fundamental, the identification of garments for recording and the basic information which should be recorded from them. The first stage of the work was to analyse the information, internal and external, which could be retrieved from garment or dress accessory. The approach was to take the garments themselves and ask what we, students of costume, wanted to know from them, what experience had taught us others might want to know. We then listed this as *Basic Information* (section 1). From the recording of this information a primary classification for any approach to the material should emerge.

The working group held yearly meetings between 1971 and 1974 and between these meetings lists and comments were circulated and collated. The final result was presented to the Committee at the triennial meeting of ICOM in Copenhagen in 1974. Up to this time the

international committees were composed of one member from each country. After 1974 the constitution of ICOM was changed; membership of international committees was not limited to one representative from each country', but enlarged by 'each member of ICOM possibly becoming a member of one committee. This gave the committee a much larger membership. As we analysed the information to be recorded it became clear that there was one problem which needed further study. The naming of each object was of first importance but the complex and changing vocabulary of fashionable dress meant that this was a far from simple matter. The identification of garments by the terms of temporary fashion from a fashionable vocabulary, the possible inexact use of such terms and the difference of meaning of a single term, even within a common language, for instance, the word *pants* in English and American English, was sure to lead to confusion. We realised that here we had a second stage of work and in 1975 we began to prepare *Lists of Basic Terms* for use as standard museum names for cataloguing (section 2). We worked first on the terms for women's dress and agreed lists with identifying sketches were circulated in 1978. The list for men's dress followed in 1980. The dress of children, once out of infancy, was found to be covered by these two lists, but a third list for infants' clothing completed the series in 1981.

The principle followed is that a basic generic term should be the first catalogue name for each garment or accessory. This is followed by a second term, identifying the type more precisely within the main form, and, if necessary and known, a third term identifying a variant of the second may follow. Short lived contemporary terms or regional terms, known to have been used for the garment described, appear as second, third or fourth terms within brackets, inverted commas or other convention. The use of the most general, all-embracing term as the main entry makes it more likely that a recorder who is not a specialist will achieve an accurate first grouping of garments, and that a specialist does not create confusion through excess of knowledge.

The method of working was to consider garments in their relation to the human body, the one constant factor in all dress. For each category of men, women, infants, the terms are grouped according to the layers of dress: main garments; outerwear; protective wear; underwear; supporting structures; night and dressing wear.

Accessories are grouped as accessories worn; accessories carried; accessories added to the body or clothing for ornament; accessories used in the care of the person; accessories used in the care of clothing; accessories used in the making and adjusting of clothing. The terms were then worked out according to the area of the body covered. A long-established term of general use was selected as the basic term to denote the area covered and the form of covering. For example, in women's dress a main garment, that is a garment of the layer of main display, which covers the upper part of the body is entered as *Bodice*, the basic name; a second term *Blouse* denotes a particular type. A knitted cardigan is also recorded as *Bodice*, its type being defined by a second term *Jacket* and further identified by its special name *Cardigan* appearing as a third term. This third term is an

example of a name which has been in use long enough to have passed from an ephemeral contemporary term to an established name.

The lists are, we hope, comprehensive for the first basic terms, that is any garment or accessory should be covered by one of them; and the second terms listed should give each main type within the basic forms. For many garments no further terms are needed. There has been no attempt to include all possible third or fourth terms in the lists; those given are examples only. The need for naming beyond the first or second term depends on the garment itself, as in the example, cardigan, quoted above. It may also depend on the specialist knowledge available when the material is recorded.

The use of a limited number of terms for both first and second names of a garment should avoid the inexact use of more specialised naming which would lead to false groupings of material. The numerical classification used in the lists was a method of working. It can be used as a reference classification but we are not offering it as a system and have therefore not elaborated it numerically. Over-classification seems both unnecessary and alien to the material of our study.

In the naming of garments we worked always from the objects themselves and their relation to the body and not to any theory of classification which introduced other factors. The terms themselves and their grouping do not take account of special function, but the naming has to be seen within the context of the list of basic information where function appears as a separate entry, following the name of the object. So the basic term for bathing or wedding dress alike is *Dress*.

Reports of meetings of the working group at the Hague 1972 and Norwich 1973 and of the proceedings of the full Committee at Copenhagen in 1974 appeared in *Waffen- und Kostümkunde* 14, 1972, pp. 128/29; 15, 1973, pp. 161-63; 16, 1974, pp. 151/52; cf. also 18, 1976, pp. 77/78; 19, 1977, pp. 83/84; 21, 1979, pp. 85; 22, 1980, p. 74; 23, 1981, p. 55. The list of basic information was published in *The Museums Journal*, December 1976, pp. 109/10 under the title *Cataloguing Costume*. A new general

scheme of cataloguing developed by the Museum Documentation Association in the United Kingdom follows the recommendations within its own conventions and the list of terms for women's dress has been published as an appendix to the Association's *Costume Cards: Instruction* (1981: 2nd edit.).

The lists of basic information and basic terms are now published as a guide to recording, setting out what information should be recorded from dress to lead into the many different aspects of its study and recommending a vocabulary of basic terms for identifying and recording its garments and accessories. The versions in different languages are not translations but the result of working together with common identification of the main types of garment with appropriate naming in each language. They apply to fashionable and unfashionable dress within the orbit of European style.

Clothes Tell Stories

Call for papers: We invite all Committee members to submit articles for publication on this website. Articles should show the role of clothes as containers of information, sometimes at particular moments of human life.

Short Papers should be no more than 2,000 words, and be accompanied by no more than 10 images; longer papers should be no more than 2,500 words with no more than 20 images.

Please send enquiries from prospective authors to Isabel Alvarado (Isabel.alvarado@mhn.cl). Anthea Bickley (costumecommittee123@gmail.com) will receive submitted texts for selection and editing.

Subventions Reports MILANO 2016

RAPPORT

Par Caroline Bourgeois
Musée McCord, Canada

Tout d'abord, j'aimerais remercier le conseil d'administration du comité COSTUME pour la bourse de voyage qui m'a été attribuée. Grâce à cet appui financier, j'ai eu la chance d'assister à la réunion annuelle du comité ainsi qu'à la conférence générale de l'ICOM qui se sont tenues dans la magnifique ville de Milan du 3 au 9 juillet 2016.

De pouvoir assister au congrès de l'ICOM m'a permis, dans le cadre de mon travail, de découvrir Milan.

Le lendemain de mon arrivée, j'ai marché de mon hôtel jusqu'au centre des congrès pour explorer les rues. J'ai pu sentir l'atmosphère de la ville italienne et apprécier l'architecture des bâtiments, témoins de l'histoire de la ville. En route, j'ai découvert Ditta Guenzati, le plus ancien commerce de Milan qui depuis 1768 offre à sa clientèle des lainages "tartan" et autre produits au motif écossais.



Aperçu des marchandises offertes et de l'atmosphère qui règne chez Ditta Guenzati.

Étant membre du comité COSTUME et dans le but de favoriser mon développement professionnel, j'ai mis l'emphase sur les activités à l'horaire qui étaient organisées par le comité COSTUME, la première étant la réception de bienvenue au Palazzo Morando, Musée du costume et de la mode. Nous avons reçu un accueil chaleureux dans la cour intérieure du palais. J'ai ressenti la joie que les membres ont à se retrouver et ce bonheur est contagieux. L'atmosphère au comité COSTUME est très conviviale, elle favorise les rencontres et les échanges. Nous avons pu visiter le musée et voir l'exposition *Dialoghi Di Filo*.



Un des vêtements de l'exposition *Dialoghi Di Filo* montrant des œuvres textiles et des reproductions de vêtements historiques réalisés par des étudiants.

J'ai fait ma présentation *Fabrication de mannequins pour Porter son identité – la collection Premiers Peuples* dans le cadre de la réunion conjointe des comités COSTUME et ICME sous le thème Dress and Ethnography. Faire une présentation à Milan était pour moi une première expérience dans le partage de mon expertise à un niveau international. Ayant beaucoup d'expérience dans les travaux manuels et beaucoup moins dans les travaux écrits, la préparation de mon document Power Point a représenté tout un défi. Cet exercice m'a permis de prendre du recul vis-à-vis mon travail, de l'analyser et même d'en découvrir des nouveaux aspects. J'ai été très honorée de présenter mon travail aux membres du comité COSTUME et de contribuer au rayonnement du Musée McCord.

Pour le Comité COSTUME, 30 présentations étaient au programme sous différents thèmes. J'ai apprécié toutes les présentations. J'ai pris des notes et j'ai essayé de bien saisir chacun des sujets pour pouvoir les partager avec mes collègues du Musée McCord, en mettant l'emphase sur les présentations dont le sujet concerne nos collections plus directement.

Une des présentations a particulièrement attiré mon attention. Il s'agit de la présentation de Christine Müller-Radloff concernant les mesures de sécurité qui ont été prises entourant la manipulation d'objets contaminés avec des pesticides lors de la préparation de l'exposition "Esthétiques de l'Amour" au Musée du Quai Branly. Il y fut abordé l'aspect des mesures à adopter pour la sécurité du personnel et l'emploi de pictogrammes dont ils font usage. Ayant au Musée McCord des objets de collections également contaminés avec des pesticides, je planifie d'évaluer la condition des objets concernés et de mettre en place l'utilisation de pictogramme sur les étiquettes ou les contenants et dans la base de données pour la sécurité des employés.



Pictogrammes utilisés pour indiquer le niveau de risque des objets contaminés et pictogrammes indiquant les éléments de protection dont il faut se munir pour la manipulation sécuritaire des objets contaminés.

Milan étant reconnu en tant que capitale de la mode, un de mes objectifs d'apprentissage était d'élargir mon expertise dans la présentation du costume de mode en voyant comment les musées réussissent à actualiser et à moderniser le design des mannequins.

Dans la présentation de Yayoi Motohashi, conservatrice au Musée National de Kyoto, nous avons eu un aperçu du visuel de l'exposition *The work of Miyake Issey*. J'ai été séduite par le côté esthétique des mannequins créés par le designer japonais Tokujin Yoshioka. Les mannequins sont composés de 365 couches de morceaux de carton ou d'acrylique transparent découpés au laser qui sont assemblés pour créer une silhouette complète qui s'intègre parfaitement aux vêtements tout en se distinguant de ceux-ci.



Vue des mannequins en carton conçus par Tokujin Yoshioka dans une des salles d'exposition.



Vue des mannequins en acrylique transparent conçus par Tokujin Yoshioka dans une des salles d'exposition.

Photos(référence):<http://www.designboom.com/design/tokujin-yoshioka-issey-miyake-exhibition-03-16-2016/>

Au Duomo, nous avons été reçus par un membre du clergé oeuvrant à la célèbre cathédrale, dans le cadre d'une visite privée et nous avons pu admirer des coiffes et vêtements liturgiques très anciens. Nous avions la chance d'avoir parmi nous Bernard Berthod conservateur et spécialiste pour les biens culturels de l'église qui a usé de ses talents d'interprète pour notre bénéfice et qui nous a sensibilisé à l'aspect de la codification symbolique pour une meilleure interprétation des vêtements et accessoires.



Visite au Duomo où nous avons pu y voir des vêtements liturgiques très anciens.

Nous avons visité la Scalla de Milan et son arrière scène. J'ai pu constater que le musée de la Scala, pour l'exposition qui était à l'affiche, va dans une certaine simplicité en utilisant des bustes ou mannequins recouverts de textile noir et qu'avec subtilité il fait référence à l'aspect scénique en installant à l'arrière des mannequins un panneau de tulle.



Au musée de la Scalla, robe présentée sur un mannequin recouvert de textile noir devant un panneau de tulle suspendu.

Lors de notre visite à la Fondation Gianfranco Ferré, j'ai apprécié la beauté de cet espace de travail et de conservation d'archives habité par l'âme du créateur. Des objets particuliers de toute sorte, dont on soupçonne qu'ils ont inspiré le grand couturier, prennent place un

peu partout. Nous avons pu voir sur place et par l'entremise d'une vidéo, avec quel soin les maquettes, accessoires et vêtements sont conservés, diffusés et présentés.

Dans la vidéo qui nous a été présentée, nous avons eu un aperçu du visuel de l'exposition *The white shirt according to me, Gianfranco Ferré*, où l'on y voit des mannequins parfaitement alignés et reliés au plafond et au sol avec des câbles de métal.



Mannequins reliés plafond et au sol avec des câbles de métal.

Photo(référence)

<http://www.wd.com/eye/design/ferre-exhibit-lands-in-milan-10091624/> (Photo de courtoisie)



À la Fondation Gianfranco Ferré, des maquettes des vêtements avec échantillons de tissu ont été sortis de leur boîtes. À gauche une publication où l'on voit une photo de chemise, simulant un effet de rayons X, procédé photographique également utilisé dans l'exposition *The white shirt according to me, Gianfranco Ferré*.

Lors de notre visite à l'ARMANI/SILOS, j'ai été impressionnée tout d'abord par la particularité du bâtiment, puis par l'espace disponible et enfin par la quantité d'objets qui étaient présentés : 600 vêtements et 200 accessoires étaient répartis dans une trentaine de salles localisées sur 4 étages.

À l'ARMANI / SILOS, l'atmosphère d'une salle à l'autre est parfois totalement différente, les vêtements étant regroupés selon des thèmes qui ont inspiré le créateur.

Une vue d'une des nombreuses salles d'exposition à l'ARMANI/SILOS



Les vêtements sont présentés sur des mannequins de type commercial qui ont été découpés pour donner l'illusion de mannequins de style invisible. La finesse

d'exécution qui permet la réalisation de découpes complexes est impressionnante.

La semaine d'activités du comité costume s'est terminée avec une journée d'excursion dédiée à la visite de la compagnie Ratti et de la Fondation Antonio Ratti, toutes deux situées dans la région de Milan.



Un des bâtiments de la compagnie de textile Ratti.

Je retiens de ma visite à la compagnie Ratti que la passion de son fondateur pour les textiles et sa vision se reflètent dans la richesse et la beauté des textiles produits, le dévouement et l'engagement de son personnel, dans des installations impeccables ainsi que dans la création d'une fondation dédiée à la recherche et à la diffusion de tout ce qui concerne les textiles.



À la compagnie Ratti, nos hôtes, dont le plus ancien employé de la compagnie, devant un des murs sur lesquels une collection de plaques de bois et métal ayant servi pour imprimer des textiles est exposée.



Nous avons fait la visite des installations, ayant accès aux salles de design, aux salles des machines et aux ateliers pour observer les employés à l'œuvre.

Par la suite nous avons visité la Fondation Antonio Ratti située à Come et la Villa Bernasconi à Cernobbio. Encore une fois, nous avons été accueillis chaleureusement et avons eu l'occasion de voir l'exposition *Cachemire il segno in movimento* présentée dans ces deux lieux distincts. J'ai été émerveillée par l'architecture et l'ornementation de la Villa Bernasconi, un des plus précieux exemples d'architecture Art nouveau en Italie. Cette exposition racontant l'histoire du motif paisley m'a particulièrement interpellée, plusieurs objets de la collection du Musée McCord, dont un jupon rouge rembourré de duvet (1880), arborant le motif paisley.



Villa Bernasconi de style Art Nouveau.



Vue d'une des salles de l'exposition dont le sujet est le motif paisley.

J'ai la tête pleine de souvenirs et le sentiment d'avoir emmagasiner des connaissances et des images qui me serviront d'inspiration et de référence dans l'exécution de mon travail.

MERCI au comité COSTUME et tous ceux qui ont contribué à la réalisation et à la réussite de ce voyage. MERCI à tous les membres, qui par leur participation et leur présence, ont rendu ce voyage si agréable !

REPORT on my Experience at the Milan Meeting
By Silke Geppert

I always remember Milano to be the capital of "Italian Grandezza". So after I recognized that the Icom General Conference will be there I try to apply and I was very happy to receive a grant from the Icom Costume Committee. So I am very grateful and want to share with you some of my impressions of Milano.

I arrived late on Sunday 3rd and my night walk through the city took me to the Galleria Vittorio Emmanuel – next to the Cathedral here I always feel the spirit of the

Milanese fashion tradition with the marvellous Prada Shop window and the splendid design. And because my research focussed me on fashion and religion I feel deeply the historic dimension of these building in relation to the famous Duomo. When the Galleria was build in the End of the 19. Cent. the rise of the fashion economy started. For me this architectural situation



demonstrate the competition between the former mighty church and the new epoch of fashion and economy. In summer 2016 there is also a change in the capital of Milan. I saw a lot of refugees in the centre and the grandezza of the Milanese took place at other places. The General Conference was at Mico, and I switched between the keynote Speeches of Christo and Orhan Pamuk and the very worth full Program of the Costume Committee. The papers were so incredibly diverse. Many new information's from all continents about fashion, collections, libraries and archives as also current research projects.

I myself had the opportunity to introduce two of my projects: the proposed research project about Salzburg vestments and "the making of" the costume exhibition of Frida Parmeggiani in Salzburg and Meran (<http://www.kunstmeranoarte.org/FRIDA-PARMEGGIANI.427.0.html>).

In addition to the extraordinary program of the Conference there were many opportunities to network with colleagues in the beautiful City of Milan. How unforgettable was the night opening of the Castello Sforzesco or the Fashion Walk with Gillion to her secret places of fashion in Milan.

In general, I noticed that the men's fashion in Milan were more romantic and with feminine touch.



After the very rich days of the conference, there were wonderful excursions to the Scala and to the Fond. Ferré and also into the realm of Armani. In Museo Armani, which can be compared with a consecration temple, I personally miss important museum informations on material and manufacturing of the fashion objects. The sacred concept of the Armani Silo is impressive in its aesthetic effect.



The last day took us all to Como – the Italian heritage of silk production. Ratti had opened the gates to their production. Here you can feel the tradition of a region that goes back to medieval times.

Precious silks are designed here for every exclusive brand like Armani, Versace, Fendi and even Hermés. We saw the manufacture and the printing lines and had to our delight the opportunity to buy for special prices.

A wonderful conference and again many thanks to the board of Icom Costume Committee for the perfect organisation!

Yours Silke Geppert

News from our members

Alexandra Kim is the Acting Curator of Montgomery's Inn until April 2017, one of 10 historic sites run by the City of Toronto.

<http://www1.toronto.ca/wps/portal/contentonly?vgnextoid=2f3d2271635af310VgnVCM10000071d60f89RCRD>

The Inn's varied activities include historic baking, a weekly Farmers' Market and a tavern night in the original Inn barroom on the last Thursday of every month. While few items used by the Montgomerys in the 19th century survive, the Inn was home to its very own concealed garment; a pair of trousers which were scrunched up into a ball and stuffed in an attic space.

Corinne Thépaut-Cabasset is launching her research blog on the international and academic platform Hypotheses: <https://dressworld.hypotheses.org>
DRESSING THE NEW WORLD: The Trade and the Culture of Clothing in the Spanish Colonies 1600-1800.

What effect did the successful marketing of European products have on the New World at the beginning of the 18th century? And how should one go about studying the European Fashion and Textiles that transformed the way people dressed in the Spanish colonies? "Dressing the New World" research project is framed by a unique document, which describes Mexico in 1700s. This document is a rare reference for the knowledge of Spanish America at the beginning of the 18th century, and a very unique source to understand how and why Europe aimed to disseminate its textiles, commodities and fashionable goods overseas.

The research project seeks to consider Early Modern Fashion in detail through this historical piece and other resources from literature, iconography and material culture, merging into different disciplines: Modern History, Art History and Dress History.

The blog invites museum curators, conservators, professors, students and independent scholars to contribute to the ongoing research. All proposals are welcome.

Book Reviews

News about *Costume*, the journal of the UK Costume Society

New Journal to be published by Edinburgh University Press

We are delighted to announce that effective 1st January 2017 Edinburgh University Press (EUP) will be publishing *Costume: The Journal of The Costume Society*, previously published by Taylor and Francis.

Costume is a dress studies journal published twice a year and edited by Valerie Cumming (Olive Matthews Collection, Chertsey Museum) and Alexandra Kim (formerly Historic Royal Palaces), with Christine Stevens (University of Newcastle upon Tyne) as Reviews Editor.

Speaking of the move, Deirdre Murphy, Chair of the Costume Society said: 'This is an exciting time for the Costume Society. We are delighted to be working with Edinburgh University Press, an academic publisher that nurtures strong relationships with societies. We are especially pleased that this coincides with the fiftieth anniversary of *Costume* in 2017, a journal which is essential reading for all involved with costume, dress and fashion?.'

Valerie Cumming and Alexandra Kim remarked of the transfer to Edinburgh, 'having met the EUP journals' staff, we know that working relationships with production and editorial teams will be collaborative and smooth running. We also welcome EUP's global reach through agents and through their close, direct relationships with libraries and institutions, which will position *Costume* at the forefront of the discipline.'

'EUP will work closely with Taylor and Francis to ensure a smooth transition with minimum disruption to subscribers,' Sarah McDonald, Head of Journals at EUP commented. 'EUP is delighted to be publishing *Costume* and working closely with their editorial team. One of our key objectives going forward is to grow and invest in our Journals business and this is a significant step for us.'

If you have any questions relating to the acquisition, or subscription queries relating to 2017 volumes, these should now be directed to journals@eup.ed.ac.uk.

For more information about The Costume Society, visit <http://www.costumesociety.org.uk/>

Shoe Book Reviews by June Swann 5.2016

They begin with a useful website for Marquita Volken's publications on archaeological shoes 1994-2014: shoemuseum.ch/aboutno-publications. You can read the site in English, and there are also illustrations of tools and shoes.

There is also a useful article by John Nicholl, in the Archaeological Leather Group *Newsletter* 43, March 2016 p. 5-10, 'The Leather Finds from Rathfarnham Castle (Eire): '17th century fashionable footwear'. They appear to be late in the century with straps for the buckle, men's and women's. One near-complete buckle is illustrated, small, with anchor chape, so probably for adult knee or child's shoe. 2 part-frames of buckle for adult shoes are also illustrated, one familiar to 18th c. buckle collectors. Lace tags for shoes or garments include some 'possibly of gold foil'.

Other 17th -18th c. shoes, with a few 14-15th c. are illustrated in articles by Vivi Lena Andersen on footwear from excavations in Copenhagen in 2013-14, sadly entirely in Danish, but the photographs are useful. *Dragtjournalnalen* Årgang 8 Nr.11 2014 p.13-20 includes back-part of a sole, the heel much repaired with pegs, early 17th narrow-waisted straight sole, a child's shoe worn as a mule and a masterpiece of economy, a smart, high heeled buckle shoe (short latchet with hole for the buckle and long strap to fasten), its life prolonged with a T-slit from tongue to toe, thus enlarged, and pairs of small holes to change to front-lace. *Arkeologiske Skrifter*

12 'Mester eller lærling?' (Master or learner?) 10 October 2013 p.45-59 includes 14th c. ankle-boot and a high-heeled buckle shoe with tongue turned down, as well as worn out bits.

The dust-cover of Deirdre Jackson's *Medieval Women* states that it informs us of various things, 'as well as how feet were shod'. But apart from the same picture inside, I have yet to find how feet were shod: neither hose nor any boot, shoe, clog term appears in the Index. 200 page hardback, published by The British Library 2015, ISBN 978 0 7123 5865 1. Naturally there are many colour photographs of manuscript illustrations, with some 27 full-page. Sadly almost all are too small to see more than a hint of a shoe. I know from studying those on show it is difficult to see any detail of the shoe, even when not obscured by clothing, and can only suggest you ignore the quotation above. A waste of space in a shoe library.

Those hoping to learn more about the introduction of the transferable buckle (as worn on the Danish shoes above) will be disappointed by both the National Maritime Museum's Pepys exhibition and its accompanying book. Edited by Margarette Lincoln *Samuel Pepys, Plague, Fire, Revolution*, 287 page soft cover, Thames & Hudson 2015 ISBN 978-1-906367-57-2. His career to become the 'right hand of the Navy', and off-duty pleasures are well described and illustrated by a number of portraits, obviously a man of fashion, carefully recorded in his famous diary. But far too little here about his dress, which with 3 revolutions in his lifetime was obviously considerably changed. 20 January 1660 when he was involved with restoring Charles II to the throne, he records 'This day I began to put on buckles to my shoes'. Pictures of a pair of women's shoes, gloves, doublet with breeches and part of a woman's dress is not enough. The complete translation of the Diary obviously still needs to be combed for the dress details, and published, please.

Useful for all who need to describe shoes, the third edition of A.M. Garley's *Concise Shoemaking Dictionary* 2014, 118 page ring-bound, published by the author, 32 Brooke Road, Oakham, Rutland LE15 6HH, UK, www.shoe-patter.com ISBN 978-0-9541647-3-7, now with more illustrations, 6 details for the word 'tab', and 17 pages of relevant websites.

Two publications include shoemaking: Northamptonshire's Industrial Heritage *Newsletter* 137, Winter 2016 p.5-7 'Rushden Boot and Shoe Walk' by Peter Perkins, manages to list so many of the town's former and surviving factories, here with only one photograph, certainly deserves expanding. Christopher Armstrong *Mustard, Boots and Beer* 180 page, paperback ISBN 978 1 904006 72 2, Larks Press 2014 includes p.73-96 Howlett & White, Norwich, better known as Norvic. There are photographs of factory, exterior, interior and an advert. But for basic history, you will prefer F.W. Wheldon's *A Norvic Century* 1946, listed first in his Sources. I was unable to confirm the statement p.32 that Thomas Bignold (1761-1835) 'patented the invention of revolving heels for ladies shoes'. This may have been one of the many patents and registered designs, in attempt to make them more attractive. But

they were certainly worn by *both* sexes from at least 1818 to 1940.

Jonathan Walford *Forties Fashion, from siren suits to the New Look*, 208 page hardback, published by Thames & Hudson Inc., New York 2008, ISBN 978-0-500-51429-0, many illustrations. Shoes as separate photographs appear in the chapter 'Making Do', but otherwise on most of the full length pictures, one of the few books which indicate on the title page that shoes and bags are included. As the author has worked in Canada as long as I have known him, the 'making do' covers a shorter period than in Britain, which was still suffering from rationing to at least August 1953. The shoe styles are very similar to those worn here.

A book published in Munich, Germany (in German) includes photographs of a basic style work shoe from at least 1800, as well as its modern version. Published by HEEL Verlag GmbH for Schuh Bertl, author with Helge Sternke *Der Haferlschuh*, ISBN 978-3-95843-139-3, also ISBN 978-3-86852-782-2, 272 page hardback with useful illustrations on most pages, including making bristle for hand-sewing and other tools, 18 page Glossary and CD film showing the making of this traditional shoe.

To complement the recent British Museum's Footwear from the Islamic World and for those who deal with foreign/ethnographical boots and shoes, a treasure: Lâle Gürinür *Pabuç /Shoes, from the Sadberk Hanım Museum Collection* Istanbul, 311 page, soft cover 2014 ISBN 978-975-6959-91-6 2014; the exhibition closes 31 May 2016. There is a short Foreword, followed by 27-page 'Shoes in History and Ottoman Shoes', 20 pages on the Museum Collection, all illustrated, before the Catalogue of the 127 shoes. The latter consists of photo of the shoes (from all parts of the vast empire), full page detail and description, with source, sizes, and date, chronologically from 17th c. onwards, inevitably with more from 20th c. It ends with a few children's, and the highly-prized bath clogs, some far more splendid than those in European museums.

Shoe Book Reviews by June Swann 9.2016

I am sorry I was unable to get to York for the March-June exhibition 'A Century of Shoes', the 'long eighteenth century'. The few illustrations on the website are of women's with textile uppers, not ideally photographed, and no hint of any other related publication. Such a rare exhibition was surely worth at least a hand-list? I hope other members might contribute a report.

So, in chronological date order of the shoes, here are the books I have seen. Dirk Booms and Peter Higgs, *Sicily, Culture and Conquest at the British Museum*, accompanying the Exhibition with same title, 288 page soft cover, published by The British Museum Press, 2016, ISBN 978 0 7141 2289 2, many colour photographs. The 5 chapters concentrate on the 2 great periods: Ancient Greek and the Norman Conquest. The former includes, as well as the usual sandals, a terracotta altar supported by three goddesses, the central figure showing a pair of right/left shaped shoes with healthy toe-shape, straight

by big toe, tapering gradually to shorter at outside, sturdy sole; the only other remaining shoe on it is similar; dated c500 BC. The Norman period includes illuminated manuscripts, a mosaic showing Roger being crowned by Christ, both wearing the red shoes then used for royalty and, perhaps more noticeable, also on the Virgin Mary. Those illustrated are 1140s. The only surviving footwear included is the pair of sandalia ankle boots, here said to have been worn by Frederick II for his coronation as Holy Roman Emperor in Palermo – and used continually for subsequent HRE coronations to 1792; obviously repaired, restored and perhaps size adjusted; resoled last probably c1612-19 using randed construction with visible stitching on side of rand, wedge heel; an amazing survival, worthy of an exhibition to themselves.

Another British Museum exhibition produced *Sunken cities, Egypt's lost worlds* 56 page soft cover, brief text with captions to the photographs, ISBN 978-0-500-981875, 2016. P.53 has a splendid 'marble foot' on a shoulder-high plinth with inscription which translates "Flung from his carriage by his horses at this spot, Isidoros, restored to health by divine intervention, in exchange for his feet dedicated this image of a foot to the 'Blessed' ", which would be Isis or Serapis. It is a right foot with all toes exposed, the big toe up-curling and the little one bent. The boot extends above the ankle, broad strap at centre front, with bow tied underneath, 150-200 AD. It came from a temple between cities where Isis was one of the 3 gods worshipped. I would be interested to know if any similar boot on plinth exists.

p. 33 in the same book states that foundation deposits, such as the plaque pictured, 221-204 BC, were placed below the corners of the shrine, this with brick model, and 8 other plaques established the boundaries of each new sacred construction. This may be a fore-runner of the practice of deposits under foundation stones of grand buildings in more recent centuries?

Wolfgang Glüber, Johannes Pietsch & Jutta Reinisch *Chic! Mode im 17. Jahrhundert, Der Bestand im Hessischen Landesmuseum, Darmstadt* 143 page hardback, published by Schnell & Steiner 2016 ISBN 978-3-7954-3094-8, many illustrations to the text and for each of the catalogue entries of the accompanying exhibition. I would not describe the 8 pair/single shoes as 'chic'. But they include 2 splendidly embroidered pairs of open-side shoes, the 1620s with red leather covered heel, and the 1630s with brown leather covered, platform sole and heel. Sadly there are no shoe roses that would have tied and decorated them even more, but it is good to have 2 views of these pairs. My ideal would be to have a picture too of the sole, especially in the 17th century when some were also elaborately decorated.

I missed the 2011 publication of *Charles Dickens and the Blacking Factory* by Michael Allen, 310 page paperback, 38 B&W illustrations, Oxford-Stockley Publications ISBN 978-143687908. Though it is well known that Charles, aged 12 & 2 days (1824) worked in a boot blacking factory, tying covers on the stoneware bottles then used, while his father was in a debtor's prison. With good reason he was frightened of walking the 3 miles of London streets to Hungerford Stairs on dark winter days 6 days a week, 10 hours a day for 6 shillings a week.

This author has studied more documents on Warren's Blacking Factory there and adds to Dickens' version of this period.

Northamptonshire Industrial Archaeological Group *Newsletter* 139, Summer 2016 includes p.8-11, Peter Perkins article on London Shoe Manufacturers in Northampton. After a brief glimpse at Hickson's efforts to organise their co-operation in a warehouse in West Smithfield during the Napoleonic Wars, he continues with the imposing Isaac Campbell & Co. 3 ½ -storey factory on the highest part of the town, notorious for disorganised supplying of army boots in the Crimean war. But it set the style of shoe factories to the 1890s. 2 photographs show a similar factory in Northampton and the more modern version in Bethnal Green Road, London.

Joanna Kowalska *Modna i juz/Fashion able in Communist *Poland**, 2 volumes, the Polish 153 page soft cover, with more photographs (in colour) than the English 80 page with black and white pictures only; published by Muzeum Narodowe w Krakowe 2015 ISBN 978-83-7581-205-3, with the English version ISBN 978-83-7581-216-9, to accompany the exhibitions. The English version reveals that the clue to survival was at first 'make do & mend', as here, but continuing to wear extravagant pre-war styles and keep up with French fashions, including the New Look, which England could not do with the rationing of textiles to the manufacturers and limited coupons for the public from June 1941, decreased 1945 and '46 to 1949, with the Utility standard continuing to 1952. So my New Look was lowering the existing hem as far as it would go, which was 1 inch, and skimpy. There is a good range of shoe styles, many with high heels through all the problems, with thin stilettos earlier than in England, even the French comma heel with pointed toe but aeroplane-shaped 'foot': has it been worn? Please, when something looks unwearable, check the sole for signs of wear! The Polish clothes provoke rather envious joy, which must have been far worse for the Communists. Imaginative lay-out, though finding and reading captions at various angles makes it slow work, but still a lesson for us all, and fun.

Rather dull with perhaps misleading title, David Rosenberg *Rebel Footprints, A Guide to Uncovering London's Radical History*, 307 page soft cover, b&w illustrations including street maps for the walks described, as well as a few buildings and group photographs, 2015, Pluto Press ISBN 978 0 7453 3409 7. It covers the 1830s – 1930s describing the 'rebels' from Chartists onwards, not infrequently in chaotic order. I looked in vain for the famous (at least in our family) suffragette my grandmother was said to resemble, Margaret Bondfield, including the Index, which turned out to be very inadequate: no mention of boot & shoe makers or tailors, the 2 trades which usually employed the most people, with the shoemakers usually the most outspoken, a quiet trade, free thinkers, always ready to talk about life to visitors as they worked. Indeed the trades of the people concerned are rarely mentioned. There is a brief mention in the Bermondsey chapter of Dickens working in the boot blacking factory (as above) with 2 quotations that experience may have provoked. There is doubtless much useful information here, but

dividing it into 'walks', with the snippets scattered and too often undated, may please residents, but few others.

**An International Conference at the Royal Ontario Museum, Toronto, Canada
November 10 - 12, 2017**

Call for papers due *September 15, 2016*

Conferences & Call for Papers

Belgium



About the conference day

Date

Thursday 29th September 2016
From 09:00 – 18:00pm

Venue

University of Antwerp
Faculty of Design Sciences
Conservation Studies
Mutsaardstraat 31 – Aula K1.6

Contact information

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Canada

Royal Ontario Museum is pleased to announce the forthcoming conference in November 2017.

Cloth Cultures: Future Legacies of Dorothy K. Burnham

Please see

<https://www.rom.on.ca/en/collections-research/research-community-projects/textiles-fashions/cloth-cultures>

During Canada's 2017 Sesquicentennial celebrations, the Royal Ontario Museum will host an international conference to explore the material culture of textiles through the work and legacies of Dorothy K. Burnham (1911-2004), internationally renowned textile scholar and member of the Order of Canada (1985). Burnham was in the vanguard of the generation of early 20th century curators who made textiles and costume a field of valid scholarly research by finding out how and why objects are made in particular ways, what they meant when produced and what they mean to us today.

Dorothy Burnham's pioneering work demonstrated the many layers of meaning that could be revealed through object-centered research by looking at woven, knitted, embroidered, quilted and stitched objects from Indigenous and Western cultures. Often working alongside her husband Harold B. Burnham, she devised rigorous and systematic techniques for analysis of the origins of technique and forms. Her imaginative studies clearly documented how skin and cloth distinguish and bridge cultures, continents and time. Burnham's publications and exhibitions foreshadowed and influenced material culture studies, textiles and costume history, design and technology history as well as gender studies, anthropology, and ethnology. This international conference will examine the contemporary trajectories that stem from Dorothy K. Burnham's legacies by bringing together an international group of academics, artists and maker communities directly or indirectly influenced by her work. It will be of interest to those working from many scholarly disciplines and practices including anthropology, sociology, history, economics aesthetics, museology, weaving, spinning and fibre art. Together, we will explore the current diversity of interdisciplinary methods used to study the technologies, economics, meanings and cultural imbued in global textiles and clothing, and in the process acknowledge and assess Burnham's many contributions.

- We invite submissions from senior and junior scholars, graduate students, artists, and makers.
- These may include individual papers, organized sessions illustrated lectures with digital media or live demonstrations and performances.
- We aim to include a graduate student session on new scholarship.
- We especially encourage papers on issues of hand and machine manufacture, globalism, zero waste, economics and cultural intersections/appropriation
- We seek papers that examine Burnham's thinking and seminal collecting, and documentation.

We seek presentations in the following three broad areas:

- **Making and Production:** weaving, knitting, sewing, cutting etc.
- **Methodologies of Recording and Analysis:** drafting, drawing, patterns, diagrams and visual and technical analyses (thesaurus), oral histories
- **Intersecting Traditions:** cross-cultural and cross-disciplinary research on making, use and wearing

Keynote Speakers

Dr. Adrienne Hood, Associate Professor, Department of History, University of Toronto, Toronto

Dr. Ruth Phillips, Canada Research Chair, Professor, Art History, Carleton University, Ottawa

Dr. Timo Rissanen, Assistant Professor of Fashion Design and Sustainability, Parsons School of Design, NYC

Workshop Master Class

John E. Vollmer, Vollmer Cultural Consultants Inc., NYC and Research Associate, Royal Ontario Museum

* Limited spaces 10.30 am and 2pm sessions, Thursday November 10, 2017

Electronic Submissions Format

Deadline for abstract

submissions: September 15, 2016

Submission Requirements:

Presentation format is a 20-minute lecture with digital images and/or video

Individual presenters: please include

- 250-word abstract (pdf)
- 1 page CV (pdf).
- a cover email with your name, affiliation, title of your paper, contact information. Identify if you are part of a proposed panel or have multiple submissions

Organized panels of 3 papers: please include

- 250 word panel rationale
- 250 word abstract for each panel participant
- One pdf with 1-page CVs for each presenter

Send all submissions to:

clothcultures@rom.on.ca

SUBJECT: *Cloth Cultures 2017*

Submission review:

Final selections will be made by the Conference Committee based on originality of topic and the suitability for the conference themes.

- Submitters will be notified by November 30, 2016

Publication

A select number of papers will be invited for publication in an edited, peer-reviewed journal or volume.

Organizing Scientific Committee

- Alexandra Palmer, Senior Curator, Royal Ontario Museum
- Sarah Fee, Curator, Royal Ontario Museum
- Adrienne Hood, Associate Professor, Department of History, University of Toronto
- Trudy Nicks, Senior Curator Emeritus, Royal Ontario Museum

France

Un appel à communication qui peut intéresser certains d'entre vous :

Nouveaux regards sur la haute couture parisienne, de 1850 à nos jours :

Institut national d'histoire de l'art INHA Paris

Colloque international 24 et 25 mars 2017

"A l'occasion de l'installation des collections Jacques Doucet dans la prestigieuse salle Labrousse de la rue de Richelieu, ce colloque international entend rendre un hommage au couturier en proposant un nouveau regard sur les composantes de l'histoire de la haute couture parisienne : ses protagonistes, ses processus créatifs, ses matériaux, ses canaux de diffusion, ses clientes, ainsi que son statut qui a largement évolué depuis son apparition à fin du XIXe siècle, sous l'égide de Charles Frederick Worth. Séculaire, cette histoire a été bien souvent appréhendée du seul point de vue des créateurs, dont le nom et la griffe, investis d'un pouvoir "magique", pour reprendre la célèbre expression de Pierre Bourdieu, ont été convoqués pour comprendre le succès de la couture parisienne..."

Vous pourrez lire le texte complet sur :

<http://www.inha.fr/fr/recherche/le-departement-des-etudes-et-de-la->

[recherche/appels-a-contributions/nouveaux-regards-sur-la-haute-couture-parisienne-de-1850-a-nos-jours.html](http://www.bayeuxmuseum.com/recherche/appels-a-contributions/nouveaux-regards-sur-la-haute-couture-parisienne-de-1850-a-nos-jours.html)

Tapiserie de Bayeux Colloque international

**L'invention de la Tapiserie de Bayeux :
NAISSANCE, COMPOSITION ET STYLE
D'UN CHEF-D'OEUVRE MEDIEVAL**

PRÉSENTATION DU COLLOQUE

Le 950e anniversaire de la bataille de Hastings est une excellente occasion pour reconsidérer la lecture de la Tapiserie de Bayeux, non d'un point de vue historique, domaine dans lequel il n'y a sans doute pas beaucoup de nouveauté à attendre, mais d'un point de vue artistique, domaine loin d'avoir été totalement exploré. Le colloque rassemble vingt-trois conférenciers qui viennent d'horizons différents ? historiens des textiles, brodeurs, plasticiens, historiens de l'art, archéologues, latinistes, ingénieurs des laboratoires de recherche des Monuments Historiques et des Musées de France ?, et de pays différents ? France, Allemagne, Belgique, Grande-Bretagne, Canada, États-Unis.

Les interventions de 45 minutes chacune seront toutes données en français.
Le colloque s'adresse à un public mixte d'universitaires et de passionnés de la Tapiserie. Les séances sont en accès libre, dans la limite des places disponibles.

DU 22 AU 25 SEPTEMBRE 2016
Direction : Cécile Binet, Pierre Bouet, Shirley Ann Brown, Sylvette Lemagnen, François Neveux, Gale Owen-Crocker

www.bayeuxmuseum.com/colloque_international_tapisserie_de_bayeux

UK

**Out of the Dark and into the Light?
Dress in the Early Modern Period and the Age of Enlightenment**

The Art Worker's Guild, London
Association of Dress Historians annual conference
Saturday, 5 November 2016 at The Art Worker's Guild,
6 Queen's Square, London, United Kingdom Visit
<http://www.dresshistorians.co.uk/calendar> for more details

Writing Fashion

Costume Society, 30 June – 2 July 2017
Celebrating 50 years of the Costume Society Journal and 50 years of Symposia. Our 2017 Conference takes place at the Art Workers' Guild in Queen Square – a magnificent Georgian building in the heart of Bloomsbury with a Friday afternoon visit to the British Library and dinner on Saturday evening at the 5* Grange Holborn Hotel. Lectures on Saturday and Sunday will take place in the inspirational Lecture Hall at the AWG where portraits of past masters line the walls. On Friday afternoon exclusive access will be given to the British Library's collection of fashion books; pattern books and magazines and your visit will co-incide with the temporary exhibition marking 100 years of the Russian Revolution. A further event will be announced with the British Library in the Autumn.

Visit the website of the Costume Society for more details
<http://costumesociety.org.uk/>

United States

The Museum at FIT
227 W 27 St, Room E-301
New York, NY 10001

Proust's Muse Symposium
Thursday, October 20
Katie Murphy Amphitheatre
Fred P. Pomerantz Art and Design Center,
First Floor

The Museum at FIT presents its 16th academic symposium *Proust's Muse*. The day-long symposium is organized in conjunction with the exhibition *Proust's Muse, The Countess Greffulbe*. Researchers from the United States and Europe will discuss the connections between fashion, patronage, literature, and the arts in turn of the century France. The Countess Greffulbe was a champion of the arts, who influenced literature, ballet, and music. The French composer Gabriel Fauré dedicated his slow processional piano piece—Pavane—to her, and she was a major supporter of the Ballets Russes, an itinerant ballet company based in Paris. She also supported the scientist Marie Curie, and the unjustly-imprisoned Jewish army officer, Alfred Dreyfus.

More information
here: <http://www.fitnyc.edu/museum/events/prousts-muse-symposium.php>

Black Fashion Designers Symposium
Monday, February 6
Katie Murphy Amphitheatre
Fred P. Pomerantz Art and Design Center,
First Floor

Black Fashion Designers is the seventeenth fashion symposium organized by The

Museum at the Fashion Institute of Technology (MFIT) and will take place during Black History Month on February 6, 2017. The symposium is scheduled in conjunction with The Museum at FIT's exhibition of the same title. This symposium will highlight the talents of many significant figures who have prominently shaped fashion culture. The lectures and panels will include topics such as the history of black designers from the mid-nineteenth century to the present, the cultural impact of African American fashion and style in the 1920s and 1930s, activism in contemporary fashion, the global impact of African fashion designers, and the influence of hip hop on fashion and contemporary culture. The goal of the symposium is to re-examine and provide a revisionist perspective of fashion history and culture to include black contributors who have been marginalized or erased. This symposium will create a platform for dynamic research on the intersection of fashion and diasporic culture, both historically and in the present. It aims to foster a climate of inclusion for those who have often been disregarded due to their race and ethnicity. These topics will address the challenges of racial inequity, but also the successes of prominent African American and African designers and how they have shaped our contemporary culture. Confirmed speakers include Dario Calmese, Carly Cushnie and Michelle Ochs of Cushnie et Ochs, Ariele Elia, Robin Givhan, Alphonso McClendon, Monica Miller, Victoria Rovine, Elizabeth Way, Veronica Webb.

Costume exhibitions

Austria

Flicken, Stopfen, Repassieren

Dornbirn (AT) > 04. Juni 2016 bis 30. Oktober 2016

Mending, darning and dressing of cloth - An exhibition between strategies of textile economy, protection of resource and creative Do-it-yourself. Stadtmuseum Dornbirn Marktplatz 11 A-6850 Dornbirn www.stadtmuseum.dornbirn.at/sonderausstellungen/flicken-stopfen-repassieren/



Chapeau! Eine sozialgeschichte des bedeckten Kopfes

Wien (AT) > 09. Juni 2016 bis 30. Oktober 2016
Wien Museum, Karlsplatz 8, 1040 Wien
<http://www.wienmuseum.at>

Belgium

Just Married – a History of Marriage

Brüssel (BE) 02. Juni 2016 bis 06. April 2017
Museum of Cosume and Lace, Rue de la Violette 12,
<http://www.costumeandlacemuseum.brussels/>



Rik Wouters & the private utopia

Antwerpen (BE) > 17 September 2016 to 26 February 2017

The theme of enchanting homeliness by painter Rik Wouters, as well as the intimate feeling of sanctity between him and his wife Nel, forms the premise of this exhibition.

In our region, Wouters was the only artist to combine Post-Impressionist painting techniques with simple domestic scenes. His expressive brush strokes and the unfinished style of his canvases give a dynamic to his work that, combined with the emphasis on lighting and colour, result in an enchanting and optimistic quality.

Wouters had his fair share of difficulties in life, yet the harmonious ‘good life’ takes centre stage in his work. His love for Nel was a motivating force in his work and her lust for life and energy inspired him to create many well-known paintings and sculptures.

In this exhibition, the contemporary movement in which people are again seeking domestic intimacy and contact with nature, the ‘slow’ movement and the renewed attention for traditional techniques, like ceramics, weaving and dyeing, are linked with the utopian philosophy from Henry David Thoreau’s book *Walden*. Published in 1854 *Walden* presented the non-industrial, natural way of life as an alternative to the overstimulation of consumer society. In painting, we see a similar change in Impressionism in the mid-nineteenth century, shifting from ‘bourgeois’ art to more of an internalization highlighting the beauty of the natural way of life with an emphasis on lighting.

The notion of shelter and sanctity is today reflected in both conceptual art and applied design (fashion, interior, design). These worlds overlap in a utopian quest for the essence of ‘the good life’ – or simply put: what does a person need to be happy? This search is expressed in a predilection for self-reliance and in the combination of pure materials with traditional techniques.

Various Belgian fashion designers — including Dirk Van Saene, Bruno Pieters, Christian Wijnants, Walter Van Beirendonck, Ann Demeulemeester, Dries Van Noten, Veronique Branquinho, Martin Margiela, Jan-Jan Van Essche and Anne Kurris — give their individual interpretations to these thoughts: some by choosing specific fabrics and techniques, and others through their idiosyncratic position in fashion, in which they do not give praise to the hectic pace of the fashion world. Antwerpen, MoMu Modemuseum <http://www.momu.be/en.html>

Canada

Eleganza: Italian Fashion From 1945 to Today
Montreal (Ca) > Until 25 September 2016

Fashioning Expo
Montreal (Ca) > 1 March – 1 October 2017
Expo 67 put Montreal designers and Canadian fashion on the world stage. Expo 67 offered the fashion milieu opportunities to shine in futuristic fashion magazine spreads shot on the site, locally designed uniforms for hostesses, and live fashion shows with roller skating models. Garments, images, and stories of those who

were there will recreate the ambiance of Montreal’s fashion moment of the sixties.

McCord Museum, Montreal
<http://www.musee-mccord.qc.ca/en/exhibitions>

Worlds on a String: Beads • Journeys • Inspirations
Toronto (Ca) June 15 - October 23, 2016

Worlds on a String brings together stunning examples of vibrant beadwork from Africa, Asia, the Americas, Oceania and Europe, and explores the process through which beading practices have evolved, echoing and absorbing changing social and political circumstances as this popular new material inflected cultural perspectives and creative practices. The popularity of beads has never waned, their forms and meanings transforming constantly. Today artists continue to work in this compelling art form as a vehicle for creativity and self-expression, as well as strategies of cultural resistance and economic resilience. *Worlds on a String* includes work by contemporary artists from the Ubhle community in KwaZulu-Natal, South Africa as well as Canadian indigenous art – work that speaks to the significance of glass beads in the ongoing reimagination and reinvention of global traditions and social enterprise.

Textile Museum of Canada, Toronto
<http://www.textilemuseum.ca/exhibitions/upcoming-exhibitions/worlds-on-a-string-beads>



Lucile: Fashion. Titanic Scandal

Ontario (Ca) > until 13 November 2016
Guelph Museum, Ontario
<http://guelphmuseums.ca/event/lucile-fashion-titanic-scandal/>

She came from Guelph. She dazzled the world. She survived the Titanic. Meet Lucile, Lady Duff Gordon, the fashionista of her day – inventor of the fashion show, creator of respectable scanty lingerie, and designer to the rich and famous. For the first time ever in Canada, see Lucile gowns, lingerie and accessories on loan from museums and private collections from around the world.

Art and Innovation: Traditional Arctic Footwear from the Bata Shoe Museum Collection

Toronto (Ca) > Through 2016

At the top of the world, the Arctic spans over fourteen million square kilometers and includes eight countries. While its landscape seems harsh and inhospitable, over forty distinct culture groups have thrived there for centuries. Among the most beautiful and innovative is the diverse footwear and clothing created to meet environmental challenges and express culture meanings. Drawing from the BSM's extensive circumpolar holdings and building upon information gathered during the Museum-sponsored field research trips to all Arctic nations, *Art and Innovation* showcases a vast variety of footwear, garments and tools, highlighting the artistry and ingenuity of the makers, and revealing different cultural identities, crafting techniques and spiritual meanings.

Bata Shoe Museum, Toronto

<http://www.batashoemuseum.ca/art-and-innovation/>

Art, Honour, and Ridicule: Asafo Flags from Southern Ghana

Toronto (CA) > September 3, 2016 to February 27, 2017

The Royal Ontario Museum (ROM) presents, this fall as part of its *Of Africa* project. The exhibition features flags, uniforms and musical instruments relating to the visual and performance art of the Fante militias of the West African country of Ghana. Asafo Flags will be on display.

Toronto, Royal Ontario Museum, Patricia Harris Gallery of Textiles & Costume

<http://www.rom.on.ca/en/exhibitions-galleries/exhibitions>

Notman: A Visionary Photographer

Montreal (Ca) > 4 November 2016 – 17 April 2017

This exhibition will offer a new perspective on the career of William Notman (1826–1891), Canada's most important nineteenth-century photographer. It will demonstrate how Notman owed his success to the modernity of his approach to photography – an approach founded on principles of communication and innovation. Organized thematically, the exhibition will feature 285 photographs and objects drawn primarily from the McCord Museum's collection. While focusing on vintage prints, displays will be supplemented by multimedia installations and interactive devices that provide dynamic contextual information and help clarify nineteenth-century idea of modernity for a contemporary audience.

McCord Museum, Montreal

<http://www.musee-mccord.qc.ca/en/exhibitions/notman/>

France

Redesigned oft he presentation of the permanent exhibition

Calais (FR), La Cité Dentelle Mode from September 2016

The Museum for Lace and Fashion is redesigning the presentation of its permanent exhibition spaces, in particular in the gallery dedicated to fashion.

From September 2016, new designs recently added to the collections will be given pride of place

Décroyonner – Anne Valérie Hash

Calais (FR) > 01. April 2016 bis 13. November 2016

Infinite Lace

Calais (FR) > 16. Januar 2016 bis 31. Dezember 2016

Mal Burkinshaw and Teresa Whitfield: Installations

Calais (FR) > 17 September until 26 February 2017

The two artists are invited to cast a creative eye over the fashion and lingerie collections

Calais International Centre for Lace and Fashion
135, quai du Commerce 62100 Calais

<http://www.cite-dentelle.fr/en/home>

Anatomie d'une collection

Paris (FR) > 14. Mai 2016 bis 23. Oktober 2016

Palais Galliera, Musée de la Mode de la Ville de Paris, 10 avenue Pierre Ier de Serbie, 75116 Paris

<http://www.palaisgalliera.paris.fr/fr/expositions/anatomie-dune-collection>

Germany

Chic! Mode im 17. Jahrhundert

Darmstadt (DE) > 15 July – 16 October 2016

The 18 costume tops are belonging to the absolute costume historical rarities. Once worn by wealthy men and women in Cologne, created between 1610 and 1660, with a major restoration by the Abegg Foundation in Riggisberg (Switzerland) are on display for the first time in an extensive exhibition. Hessisches Landesmuseum Darmstadt Großer Saal Friedensplatz 1 64283 Darmstadt

www.hlmd.de/de/ausstellungen/vorschau.htm

Bühnenbild: Peter Kothe. Ein ostwestdeutsches Leben

Berlin (DE) > 15. Juli bis 17. Oktober 2016

Stage designs of Peter Kothe

"Am I Dandy?" – Anleitung zum extravaganten Leben

Berlin (DE) > 24 June – 20 November 2016
Schwules Museum Berlin Lützowstr. 73 10785 Berlin
www.schwulesmuseum.de/ausstellungen/

Die Macht der Mode. Zwischen Kaiserreich, Weltkrieg und Republik

Ratingen (DE) > 25 October 2015 bis 23 October 2016

LVR-Industriemuseum, Textilfabrik Cromford,
Cromforder Allee 24, 40878 Ratingen
http://www.industriemuseum.lvr.de/de/ratingen/ausstellungen/5/die_macht_der_mode/die_macht_der_mode_1.html

Mode aus dem Rahmen (Fashion out of the Frame)

München (DE) > until 30 December 2016
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

München, Bayerisches Nationalmuseum
<http://www.bayerisches-nationalmuseum.de>
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).

Netherlands

Pop Art Fabrics & Fashion | from Warhol to Westwood

Tilburg (NL) > 18 Juni 2016 bis 20 November 2016

All aboard | Linen for the high seas, 1900-1970
Tilburg (NL) > 21 November 2015 bis 30 Oktober 2016

TextielMuseum Goirkestraat 96 5046 GN Tilburg
<http://www.textielmuseum.nl/en/exposition>

Switzerland

ESPRIT DANDY

Chateau d'Yverdon-les-Bains (CH) > 27. Mai 2016 bis 08. Januar 2017

Musée suisse de la Mode rue des casernes 2, CP 970 1401 Yverdon-les-Bains
<http://www.museemode.ch/index.html>

Fast Fashion

The Dark Side of Glamour

St. Gallen (CH) > 26. October 2016 - 5. June 2017



The exhibition Fast Fashion takes a critical look behind the scenes of the textile industry. The show presents a detailed overview of the structures in the fashion industry, while also addressing the resulting consequences. Visitors are encouraged to critically examine attitudes towards fashion and consumerism, and Switzerland's Slow Fashion scene is introduced as a positive alternative to present-day practices. An exhibition of the Museum für Kunst und Gewerbe Hamburg in the Textile Museum St.Gallen, supported by the Karin Stilke Stiftung and the DBU Deutsche Bundesstiftung Umwelt.

Museum of textiles St. Gallen, Vadianstrasse 2, 9000 St Gallen
<http://www.textilmuseum.ch/>

UK

English Rose – Feminine Beauty from Van Dyck to Sargent

Bowes > until 25 September 2016

The concept of the 'English Rose' will be celebrated in a major new exhibition this summer. The catalyst for 'The English Rose – Feminine Beauty from Van Dyck to Sargent' - a salute to 400 years of society beauties - is a portrait recently acquired by the Museum via Arts Council England, in lieu of inheritance tax from the estate of the Duke of Northumberland. The exhibition's themes centre on the artists represented, their sitters and fashions, and will follow a chronological order from the 17th to the 20th Century. Alongside The Bowes Museum's two Van Dyck's will feature paintings by Gainsborough, Reynolds, George Romney, John Singer Sargent and Peter Lely, loaned from galleries around the UK including the National Gallery; the V&A Museum, London; Dulwich Picture Gallery; The Holburne Museum, Bath, and the National Galleries of Scotland.

Bowes Museum, Barnard Castle

<http://www.thebowesmuseum.org.uk/en-us/visitus/whatson/englishrose>.

Schiaparelli and Thirties Fashion

Manchester > until 23 October 2016

Elsa Schiaparelli (1890-1973) is celebrated for her creativity both as an artist and as a fashion designer. Her love of bold designs led Chanel to question her skills in fashion, calling her 'that Italian artist who makes dresses'. This is not untrue as she had a flair for memorable 'artistic' clothes, which were popular with flamboyant clients – women such as Marlene Dietrich or Wallis Simpson (Duchess of Windsor). She is certainly one of the most celebrated fashion designers of the middle twentieth century, and one of the few outstanding women couturiers.

Gallery of Costume, Manchester

<http://manchesterartgallery.org/exhibitions-and-events/exhibition/schiaparelli-and-thirties-fashion/>

Fashion and Freedom

Manchester > until 27 November 2016

New fashion and film inspired by the women of the First World War

The onset of war in 1914 changed British society. As men left to fight in Europe, over a million women went to work for the first time. New responsibility gave women new freedom and led to new ways of dressing, as silhouettes and social codes changed. The commissions presented in Fashion & Freedom including contributions by Vivienne Westwood, Showstudio and Holly Fulton - were inspired in part by fashions before, during and after the First World War. Although many factors led to changes in fashionable dress during this period, the war accelerated the course of fashion history.

Manchester Art Gallery

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

Putting on the Glitz: 1930s Eveningwear

Liverpool > through 2016

Dazzling 1930s evening gowns take centre stage in the 'Putting on the Glitz' exhibition, revealing how the glitz and glamour of Hollywood was reflected in the fashions of the period. Featuring 20 outfits from National Museums Liverpool's fashion collection, the exhibition shows how, in contrast to the previous decade, women embraced more fitted

styles with longer hemlines. Highlights include an evening dress that belonged to the daughter of the Chief Officer on the Titanic and a pearl and diamanté encrusted silk wedding dress.

Sudley House, Liverpool

<http://www.liverpoolmuseums.org.uk/sudley/exhibitions/glitz/>

Shaping the Body: 400 Years of Fashion, Food and Life

York > through 2016

An iron corset, crotchless pantaloons from the time of Jane Austen, bum rolls and a killer dress are a few of the items that will feature in this major new exhibition which charts the way fashion, food and fitness have shaped the body over the last 400 years.

York Castle Museum

<http://www.yorkcastlemuseum.org.uk/exhibition/shaping-the-body/>

1920s Jazz Age & Fashion Photographs

London > 23 September 2015 – 15 January 2017

The 1920s JAZZ AGE exhibition presents a glittering display of haute couture and ready-to-wear fashion from 1919 to 1929. Women's clothing in the 1920s reflected dizzying social change on an unprecedented scale. From Paris and London to New York and Hollywood, the decade following the Great War offered the modern woman a completely new style of dressing. With over 150 garments, this stunning selection of sportswear, printed day dresses, fringed flapper dresses, beaded evening wear, velvet capes, and silk pyjamas reveals the glamour, excess, frivolity and modernity of the decade. Colourful illustrations by Gordon Conway from the Illustrated London News Archive at Mary Evans and photographs by Abbe, Beaton, Man Ray, and Baron de Meyer highlight the role of photographs and magazines in promoting the 1920s look.

James Abbe Photographer of the Jazz Age

London > 23 September 2015 – 15 January 2017

From Hollywood to the Folies Bergère, the glittering stars of the 1920s stage and screen are celebrated in this display of portraits by James Abbe. With perfect posture and knowing smiles, these magically-lit studies provide a candid commentary on early 20th century celebrity. Abbe (1883–1973) began his career in New York, moving to Paris in the 1920s. He produced many iconic images from the world of entertainment, making portraits in his studio and on location for key movies and stage productions featuring Lillian Gish, Dorothy Gish and Fred and Adele Astaire. Other fashion studies show Gilda Gray, the Dolly Sisters and Louise Brooks. Curated by renowned photo historian Terence Pepper with the James Abbe Archive, the selection adds valuable context to the garments on display.

Fashion & Textile Museum, London

<http://www.ftmlondon.org/ftm-exhibitions>

Fashion Cities Africa

Brighton > until 8 January 2017

The first major UK exhibition dedicated to contemporary African fashion opens at Brighton Museum & Art Gallery in April 2016. Explore fashion and style in four cities at the compass points of the African continent – Casablanca in Morocco, Lagos in Nigeria, Nairobi in Kenya and Johannesburg in South Africa.

Brighton Museum and Art Gallery

<http://brightonmuseums.org.uk/brighton/what-to-see/fashion-cities-africa/>

The Vulgar: Fashion Redefined

London (UK) > 13 October 2016 – 5 February 2017

Potent, provocative and sometimes shocking, the word vulgar conjures up strong images, ideas and feelings in us all. *The Vulgar* is the first exhibition to explore the inherently challenging but utterly compelling territory of taste in fashion, from the renaissance through to contemporary design. Examining the constantly evolving notion of vulgarity in fashion whilst revelling in its excesses, you are invited to think again about exactly what makes something vulgar and why it is such a sensitive and contested term.

Barbican Center, Silk St, London EC2Y 8DS

<https://www.barbican.org.uk/artgallery>

Transformation One Man's Cross-Dressing Wardrobe

Liverpool > until February 2017

This ground-breaking display, the first of its kind in a British museum, will feature 16 garments from the collection of Peter Farrer. Born in 1926, Peter has been cross-dressing since he was 14. The display will include highlights from his historic and modern collection of cross-dressing clothes.

Walker Art Gallery, Liverpool

<http://www.liverpoolmuseums.org.uk/walker/exhibitions/transformation/>

Undressed: A Brief History of Underwear

London (UK) > until March 2017

This exhibition explores the intimate relationship between underwear and fashion and its role in moulding the body to a fashionable ideal, with cut, fit, fabric and decoration revealing issues of gender, sex and morality.

Victoria and Albert Museum, London
<https://www.vam.ac.uk/exhibitions/undressed-a-brief-history-of-underwear>

A History of Fashion in 100 Objects
Bath > until January 2018
Showcasing 100 star objects drawn from the Fashion Museum's world-class collection, the brand new displays give visitors an instant insight into the era-defining outfits and headline pieces that have shaped our wardrobes over the past 400 years.
Fashion Museum, Bath
<http://www.fashionmuseum.co.uk/events/history-fashion-100-objects>

United States

Dress and Design in Latin America
Arizona > June 27—September 22, 2016
The exhibition *Dress and Design in Latin America*, at the West Valley Art Museum, Peoria, Arizona, closed on September 22, 2016. The exhibition featured Latin American costumes from the museum's extensive ethnic costume collection as well as Mexican, Guatemalan, Honduran, Peruvian, and Bolivian costumes and textiles from private collections of ICOM Costume Committee members Dr. Vicki L. Berger and Rebecca Akins. A reception and gallery talks were held on September 15, Independence Day for Costa Rica, El Salvador, Guatemala, Honduras, and Nicaragua. Mexico celebrated its Independence Day on September 16. The United States of America celebrates Hispanic Heritage Month from September 15 to October 15 each year. This year in the Valley of the Sun (Phoenix and environs) there are at least 25 celebrations of Latin American history, art, and culture during Hispanic Heritage Month.



Photo by Roger Berger

(Left to right) Dr. Vicki L. Berger, WVAM Curator George Palovich, and Rebecca Akins celebrate Hispanic Heritage Month and *Dress and Design in Latin America* at the exhibition reception on September 15, 2016.
West Valley Art Museum, Peoria, Arizona
<http://www.wvam.org>

Art of Television Costume Design
Los Angeles (USA) > 02 August - 15 Oktober 2016
There were only about 10,000 television sets in the United States in the mid-1940s. Ten years later, half of American households owned one! Why the huge increase? Rising post-World War II income levels coupled with technological advancements meant many people could afford a TV. But there was more to it than just the economy. Viewers connected to the characters on their screens. Today, over 115 million homes in the US have a digital television (or stream TV shows on their computer or tablet). We still look forward to tuning in to see what our favorite characters are up to. Lucy from "*I Love Lucy*," Samantha from "*Bewitched*," J.R Ewing from "*Dallas*," or Don Draper from "*Mad Men*" have iconic personalities expressed in part through appearance. And it's costume designers and their teams who are responsible for creating these iconic looks. The Art of Television Costume Design celebrates outstanding TV costuming from 2015 and 2016 in a variety of genres, including Primetime Emmy® Award nominees in Costume Design

Man Mode – Dressing the Male Ego
Los Angeles (USA) > 02 August 2016 - 23 Dezember 2016

Ego! It comes across loud and clear through a man's wardrobe. Boldness and confidence translate into strong silhouettes, dominant colors, and militant embellishment. Victorian aesthetes were impeccably tailored, showcasing mastery of sartorial connoisseurship. The educated gent's prowess for art and sportsmanship were revealed through his neckwear and shoes: Ascot or bow tie today? Wing-tips or spectators? Embracing innovation-cutting-edge textiles and space-age silhouettes-meant a midcentury man could inhabit out-of-this world concepts. Modern hipsters pair straight-off-the runway fast fashion with vintage or eco couture to express a calculated interest in fashion. From the bedroom to the ballroom and the office to the outfield – male egos demand attention! ManMode: Dressing the Male Ego presents three centuries of menswear from the FIDM Museum collection. FIDM Museum, 919 S. Grand Avenue, Los Angeles, CA 90015

<http://fidmmuseum.org>

The Museum at FIT, 227 W 27 St, Room E-301
New York, NY 10001 <http://www.fitnyc.edu/museum>

Proust's Muse, The Countess Greffulhe
New York, Special Exhibitions Gallery > September 23, 2016 – January 7, 2017

The exhibition features 40 extraordinary fashions and accessories from the fabulous wardrobe of Élisabeth de Caraman-Chimay, the Countess Greffulhe (1860-1952). A famous beauty celebrated for her "aristocratic and artistic elegance," the countess fascinated her contemporaries, including Marcel Proust who told her cousin, Robert de Montesquiou, "I have never seen a woman so beautiful." When Proust wrote his great novel *In Search of Lost Time (À la recherche du temps perdu)*, the Countess Greffulhe was one of the primary inspirations for his immortal fictional character, Oriane, the Duchess de Guermantes, of whom he wrote, "Each of her dresses seemed like...the projection of a particular aspect of her soul."

Proust's Muse is based on *La Mode retrouvée: Les robes trésors de la comtesse Greffulhe*, an exhibition organized in Paris by Olivier Saillard, director of the Palais Galliera, Musée de la Mode de la Ville de Paris, which is the repository of the countess's wardrobe. Dr. Valerie Steele, director and chief curator of The Museum at FIT, has organized the exhibition in New York in collaboration with Saillard.

Black Fashion Designers

New York, Fashion & Textile History Gallery > December 6, 2016 – May 13, 2017

Black Fashion Designers examines the impact of African American and African designers on the fashion industry. Drawing exclusively from The Museum at FIT's permanent collection, the exhibition features approximately 70 fashion objects that illustrate the individual styles of more than 30 designers, placing them within a wider fashion context. Objects date from the 1950s to the present, including mid-century evening gowns by Anne Lowe and the jovial, yet controversial, work of Patrick Kelly from the 1980s. Contemporary pieces include Lagos-based designer Maki Oh's spring 2013 dress, which reconceptualizes Nigerian traditions, and pieces from the latest runways of established designers, such as Tracy Reese, and emerging talents, such as Charles Harbison. The exhibition addresses the influence of black fashion models as well, by highlighting milestone events, such as "The Ebony Fashion Fair." *Black Fashion Designers* is meant to enliven the conversation about historic and ongoing issues of diversity within the fashion industry. It honors the creative talents of designers who are often overlooked and provides a fresh, holistic view of the fashion industry, emphasizing the significant roles in culture and society played by black designers.

Paris Refashioned, 1957-1968

New York, Special Exhibitions Gallery February – April 2017

Paris Refashioned, 1957-1968 will examine the significant role that Paris played during one of the most fascinating and groundbreaking periods in fashion history. In 1957, twenty-one-year-old Yves Saint Laurent was made creative director of the esteemed couture house of Christian Dior. His first solo collection for Dior included his A-line "trapeze" dresses, ushering in an unmistakable shift toward more relaxed and ultimately more youthful designs—and with it, dramatic changes to the couture fashion industry.

By 1963, a group of young French ready-to-wear designers known as the *stylistes* had begun to make an impact on fashion both in their home country and abroad. Their of-the-minute fashions, which were favored by style arbiters such as Brigitte Bardot, presented an unexpected challenge to the more staid, costly, and labor-intensive creations of the couturiers. By 1968, some of the best-known couturiers—including Saint Laurent, Pierre Cardin, and André Courrèges—were presenting ready-to-wear lines in addition to their couture creations. *Paris Refashioned* will examine the shift from the unassailable dominance of the haute couture to the newfound influence of ready-to-wear.

Force of Nature

New York, Fashion & Textile History Gallery > May – November 2017

Force of Nature examines how the beauty and complexity of the natural world have inspired fashion designers for centuries. The exhibition places more than 75 objects from MFIT's permanent collection, dating from the 18th century to the present, within a context of period philosophies and scientific literature in order to demonstrate the deep interconnectedness between fashion and nature. An enthusiasm for country life is represented with a 1785 robe à l'anglaise that illustrates a movement towards simple dress, influenced by philosopher Jean Jacques Rousseau, who urged a return to nature. A dress by Alexander McQueen from his acclaimed final collection in 2010, presents a meditation upon Charles Darwin's theory of evolution and concern over climate change. More than a survey of flora, fauna, and geology as merely decorative, the exhibition reveals the natural world as a nexus of ideas and symbolism in fashion design. *Force of Nature* aims to contribute to today's important, ongoing conversation about society's relationship with the natural world and humankind's place within it.

The Museum at FIT, 227 W 27 St, Room E-301
New York, NY 10001 <http://www.fitnyc.edu/museum>

Magical Designs for Mozart's Magic Flute

Kent > 29 September 2016 – 08 January 2017

Magical Designs for Mozart's Magic Flute is a comparative design exhibition curated by opera and theatre designer Judy Levin. This image shows costumes designed by Marc Chagall for the 1966 production at the Metropolitan Opera in New York. Kent State University Museum, 29 September 2016 – 8 January 2017. Costume Committee member Dorothea Nicolai was instrumental in the loan of productions from the Salzburg Festival for the exhibition.



Fashions of Southern Africa
Kent > 26 August 2016 – 2 July 2017



The exhibition brings together the work of fashion designers currently active in South Africa and Namibia to showcase the ways that people in southern Africa dress, make clothes and think about fashion. The exhibition looks beyond simple a binary between “western fashion” and traditional African dress to see that there is original distinctive fashion in Africa.

(dis)Able Beauty: the evolution of beauty, disability and ability

Kent > 29 July 2016–12 March 2017

The evolution of beauty, disability and ability is a celebration of highly designed assistive devices, adaptive

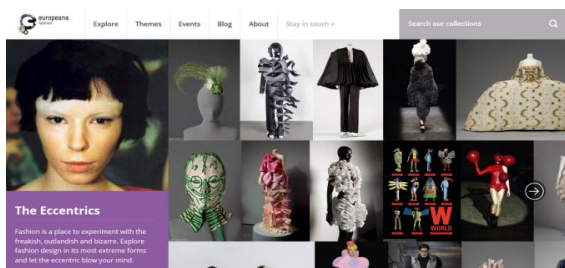
devices, and apparel for those living with disabilities. This image shows stylish, adaptable fashion designed by Izzy Camilleri’s IZ line created purposefully for a seated figure.



IZ fashion is freedom Silk chiffon, lace, beaded silk satin, pearl and rhinestone embroidery
Kent State University Museum, 515 Hilltop Drive, Rockwell Hall, P.O. Box 5190, Kent, Ohio 44242Kent
<http://www.kent.edu/museum/>

Europeana

<http://www.europeana-fashion.eu/portal/home.html>



From the Editor

Dear all,

I would like you invite you to send book reviews, information on exhibition, conferences and other costume related events of interest for the second ICOM Costume Committee Newsletter of 2016 to me.

The deadline of the next Costume News will be April 15, 2017.

Until then, visit our website for the latest news.

The editor can be contacted via:

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