

**M COSTUME** ICOM  
international committee  
for museums  
and collections of costume

**ICOM Costume News 2019 - 1**

April 2019

**INTERNATIONAL COSTUME COMMITTEE**  
COMITÉ INTERNATIONAL DU COSTUME

# ICOM Costume News 2019 – 1

## April 2019

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click the ICOM Costume logo in the page header.*

*Dear Colleagues,*

*Letter  
from the  
chair*

We are anticipating a robust and delightful meeting in Kyoto. Acceptances for papers have been sent and registration is open as of 1 April through Brown Paper Tickets. You can access the site through <https://www.brownpapertickets.com/event/4190732>. The event number is 4190732.

This year the bus trips will be restricted to one bus, (60 people) because of the capacity of the artisan studios we will visit. Thus, the registration will look a bit different as you will need to indicate which events you plan to attend and pay accordingly. There will a limit of 10 places reserved for Accompanying Persons on the bus. For members of the Costume Committee the expectation is that there will be 50 participants. I would encourage you to register early to reserve your place. Should extra seats become available, we will adjust the registration limits.

As is often the case with Triennial meetings, members of other committees may wish to attend some of the paper sessions. The general conference schedule will provide many speakers and activities as well as excursions for attendees. I am looking forward to seeing you in Kyoto. Our Japanese colleagues, Yayoi Motohashi, Aki Yamakawa and Makoto Ishizeki have been working diligently to make our meeting very special. The proposed program is below on [page 5](#).

I cannot complete this letter to you – my last as chair – without thanking the exemplary Board of Officers with whom I have served: Vice-Chair, Bernard Berthod; Secretary, Alexandra Kim; Treasurer, Ninke Bloemberg; and Members-at-Large Johannes Pietsch, Dorothea Nicolai and Isabel Alvarado.

I want to acknowledge the special debt we have to Bernard Berthod and Alexandra Kim who have served the Costume Committee for twelve consecutive years.

My thanks go to our wonderful volunteers, Meike Koenigstein, Paolo Di Trocchio and Sigrid Ivo who keep us informed through the Website, email blasts and our Newsletter.

This year we owe special thanks to the Nominating Committee, Chair Alexandra Palmer, Anthea Bickley and Karin Thoennissen. Their work has insured a splendid governance structure for the Costume Committee as we go forward. Watch your emails for the announcement of the election results.

I have been very honored to serve as the Chair of the Costume Committee. It has been a true pleasure.

With warm regards,



Jean L. Druesedow, Chair  
ICOM International Committee for Museums and Collections of Costume  
Director Emerita, Kent State University Museum

## 2. ANNUAL MEETING ICOM COSTUME 2019 IN KYOTO, JAPAN

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### I. Tentative Program

ICOM Costume Committee,  
Kyoto, 1 september – 10 september 2019

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#### ICOM COSTUME SESSIONS DURING THE GENERAL MEETING

Sunday, 1 September	15:00 – 17:00 Old and New Board Members Meeting Gosho Nishi Kyoto Heian Hotel 18:00 – 20:30 Opening Reception for Costume Committee National Museum of Modern Art, Kyoto <a href="#">Reservations required through <u>BrownPaperTickets</u></a>
Monday, 2 September	14:00 – 16:00 Annual General Meeting/Paper Session 16:00 – 16:30 Break 16:30 – 18:00 Paper Session Kyoto Convention Center
Tuesday, 3 September	13:30 – 16:00 Paper Session (with Japanese guests) 16:00 – 16:45 Extended Break 16:45 – 18:00 Paper Session (with Japanese guests) National Museum of Modern Art, Kyoto
Wednesday, 4 September	13:30 – 16:00 Paper Session (joint meeting with ICOMAM) 16:00 – 16:45 Extended Break 16:45 – 18:00 Paper Session (joint meeting with ICOMAM) Kyoto Convention Center
Thursday, 5 September	9:00 <b>Offsite meeting: meet at Kyoto Station</b> 9:30 – 11:00 Kyoto Costume Institute 11:30 – 13:00 Lunch Afternoon studio visits <a href="#">Reservations required through <u>BrownPaperTickets</u></a>
Friday, 6 September	<b>Excursion to Shiwa (Lake Biwa)</b> <a href="#">Reservations required through <u>BrownPaperTickets</u></a>

#### POST CONFERENCE TOUR TO TOKYO: 8, 9 AND 10 SEPTEMBER

[Reservations required through BrownPaperTickets](#)

Sunday, 8 September	Travel to Tokyo
Monday, 9 September	Post Conference Session at Bunka Gakuen University: “The Art of Wearing”
Tuesday, 10, September	Walking tour and studio visits in Tokyo

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## II. Proceedings - Notes for Contributors

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The Board of the ICOM Costume Committee aims to publish the proceedings for the ICOM Costume Kyoto Annual Meeting 2019. We feel that a set of proceedings will provide a valuable record of the meeting and allow us to share with other colleagues the insightful case studies which will be presented. As we do not have the resources to produce these proceedings in a printed format we would like to create an online version of the proceedings so the guidelines below take into account the particular needs of this medium.

Articles submitted for publication in the “Kyoto Proceedings” on the ICOM Costume website should be sent to [jdruesed@kent.edu](mailto:jdruesed@kent.edu). They must conform to the guidelines set out below, and must also include a signed copyright agreement form. The deadline for submission is November 1, 2019 (please see below).

### **Format**

We will edit the articles into a set of PDFs so that people can easily print them off, in the same fashion to the online [Proceedings of the Milan meeting in 2016](http://network.icom.museum/costume/publications/proceedings-of-the-icom-costume-committee-annual-meeting-in-milan-2016/) (<http://network.icom.museum/costume/publications/proceedings-of-the-icom-costume-committee-annual-meeting-in-milan-2016/>). If contributors can present their articles in the following format it will help us to edit the presentations as effectively as possible.

### **Structure**

- Title
- Author – Family name and forename
- Institutional affiliation and country
- Summary of the text – maximum 150 words, (essentially an abbreviated abstract version of your original abstract)
- A list of the section headings for your article (essentially a list of contents)
- Structured text with section headings (this will be particularly helpful to those people reading online) and notes for placing the images. Please

only *indicate* where you would like your images to appear in the text; do not place your images in the text at this stage.

- Please aim for a text of 2500-3000 words.
- The main body of the text should be followed by your list of sources and a list of captions for your images (see below).

### **Text format**

The document can only be accepted in one of the following formats:

- .doc/.docx (Microsoft Word)
- .odt (Open Office)
- .txt (Text Editor document)

Please do not send your article as a pdf, jpg or tiff. Please use a black 11 point Arial font, single space, with the title and section headings in bold.

### **Illustrations**

**Format:** please submit images as separate jpeg files. This is to make it easier to upload them. Authors are advised to use [WeTransfer](#) for the electronic submission of the illustrations, sending them to the editor’s email address.

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

- Large images:  
approximately 500 x 300 px, 180-300 dpi
- Small images:  
approximately 250 x 175 px, 180-300 dpi

**Placing:** please name the file of the image by using your last name and a figure number, e.g. Pietsch001.jpeg. Insert it in the text by writing a short notice in the text with italic and bold letters, e.g. [Text of the article] **Image:documentation001** [Text continues].

**Number of Images:** illustrations are very important for an article. However too many pictures can take the attention of the reader away from the content of

your article. We suggest 6-8 images per article. Please make sure that you are permitted to use the pictures and to publish them on the Internet. The author of the article is fully responsible for obtaining correct permissions for all the images submitted. Notice of permission to publish images must be included with the initial submission of the text. Please use the form for image permissions below. We need a completed form for each different institution/owner from whom you gain permission.

### References and sources

In order to keep the online page looking as uncluttered as possible we'd like to use the following method of presenting references and sources:

- Please place a list of sources at the end of your article using the Chicago Manual of Style Author-Date system (available at [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)).
- For in-text citations please use the format (author surname, source date, page number).
- For any links you might wish to include please remember that links are often moved or removed from the Internet and addresses may no longer be valid. If you include links within the articles or in notes, please describe the content of the link so that the reader might search for other sites containing that information if the original link is no longer accessible. Use as few links as possible.

### Example of link statement:

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

### NOTE

*Make sure that you are allowed to use the links and to publish them on the Internet! Normally you can find notes on permissions in the "Terms of use" of a website. ICOM Costume Committee will not take the responsibility for illegally published data. The*

*author of the article is fully responsible. Notice of permission to include links must be included with the submission of the article.*

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Please print out and complete the form below, scan it and send it as a PDF with your article. We will not be able to publish your article without the copyright form so we would be very grateful if you could make sure that you send back this signed form at the same time as submitting your article.

### Timeline

Please return your article, images and copyright and image permission forms by November 1, 2019 to [jdruesed@kent.edu](mailto:jdruesed@kent.edu). If you do not want to contribute an article version of your presentation to the proceedings, I should be very grateful if you could email me, to let me know, as soon as possible. If it is not possible for you to submit the finished article, please consider allowing the publication of the abstract of your presentation so that the content of the meeting can be fully presented.

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

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

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

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

**Signature:**

**Date:**

**Printed name:**

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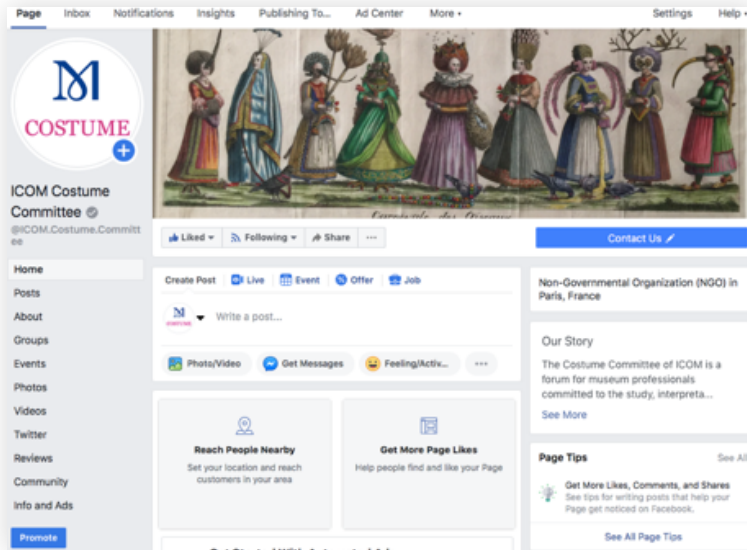
**Printed name:**

**Institution:**



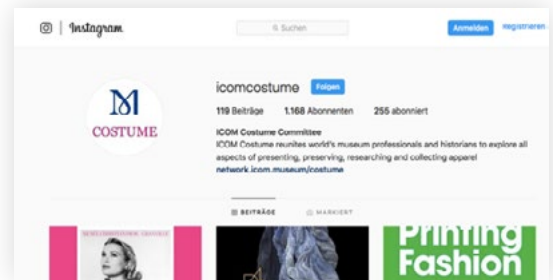
### 3. MEMBER NEWS

#### ICOM Costume Committee on Facebook and Instagram



Dear Members,

Please note that the ICOM Costume Committee has a [Facebook](#) and [Instagram](#) account. Please follow and like us and draw interested parties to follow us.



#### News from the Costume Society of the UK

##### Ann Saunders

Ann Saunders FSA died on 13 February aged 88. She was elected a Fellow of the Society in May 1975.

Ann Saunders was a distinguished and prolific editor and historian of costume and London topography. She edited *Costume*, the Costume Society's journal published by the V&A, from its first issue in 1967 until 2008, adding four sets of conference papers, an exhibition catalogue and other publications to the list. She was also, from 1975, Honorary Editor for the London Topographical Society, producing its occasional London Topographical Record, her most recent being in 2015, and overseeing the publication of nearly 60 books, maps and other items.

##### Costume - new editors

Earlier this year Valerie Cumming stepped down as one of the editors of *Costume*. Alexandra Kim, who will continue in the role will be joined by Christine Stevens, who was formerly the book reviews editor. The new book reviews editor is Charlotte Nicklas.

We welcome submissions of articles and interested authors can find the guideline for authors at <http://costumesociety.org.uk/journal>

##### Costume - special issue

The latest issue, *Costume* 53:1, celebrates the exceptional contribution of our committee member June Swann to the study of footwear history. With a handsome front cover showing shoes from the collection at Northampton Museum that June was instrumental in building up, the issue contains articles from Alison Fairhurst, Alison Matthews-David, Elizabeth Semmelhack and Joanna Kowalska. They are accompanied by an appreciation of June's contribution to footwear history by Rebecca Shawcross, the current curator of footwear at Northampton and Naomi Tarrant, as well as a bibliography of June's work. The issue can be found online at <https://www.eupublishing.com/toc/cost/53/1>

Printed copies will be available in March and can be purchased from Edinburgh University Press, <https://www.eupublishing.com/page/cost/subscribe>, or as part of a membership of the UK Costume Society, <http://costumesociety.org.uk/>.

## Course “Stage and Scenery Fashion” at Swiss Textile School in Zurich

*(in German)*

In August 2019, a new study program will start at the Swiss Textile School in Zurich, titled “Stage and Scenery Fashion”.

It is designed as an extra-occupational study in practice and theory and is spread over 6 semesters, but the modules can also be booked individually.

When the new degree course takes place, Swiss Textile School Board Member, expert & costume designer for opera and dance, Dorothea Nicolai, will teach there and share her experiences.



© Swiss Textile School, Zurich, Switzerland

For more information: <https://www.stf.ch/kurse/dipl-techniker-in-hf-textil-stage-scenery-design/>

Or email Dorothea: [dorothea@nicolai.at](mailto:dorothea@nicolai.at)



### Nicolai shoes made with love

Timeless design handcrafted in Italy for women who move in life. Colourful shoes of humour and elegance made with love.

Next to her job as a costume designer for opera and dance, Dorothea Nicolai has a passion for shoes. She designs timeless and colourful shoes which she sells by her website.

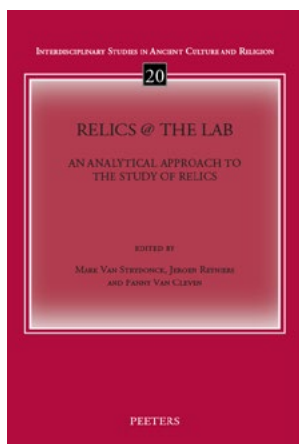
Dorothea was trained at the University of Applied Sciences in Hamburg as a cutter specializing in period patterns. Since 2005 she is a member of the ICOM Costume Committee, serving as a board member since 2013. She had been teaching costume history at the Munich Academy of Fine Arts.

Shoes have always been her passion, also for herself and her own collection of more than 100 pairs and the collection “Frau Nicolai” is to fill a need for shoes you cannot find. She currently is working on the collection “Herr Nicolai” for men’s shoes.

For more information: <https://www.nicolai-shoes.ch>

Email: [shoes@nicolai-shoes.ch](mailto:shoes@nicolai-shoes.ch)

## 4. BOOK REVIEWS

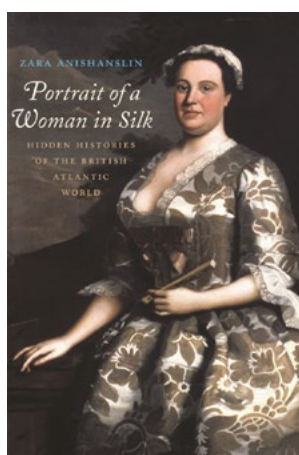


**RELICS @ THE LAB, an Analytical Approach to the Study of Relics**  
 Editors: *M. Van Strydonck, Fanny Van Cleven, Jeroen Reyniers*

Volume 20 of *Interdisciplinary Studies in Ancient Culture and Religion*. Peeters Publishers & Booksellers, 2018. Price: € 78

The book *Relics @ the Lab, an Analytical Approach to the Study of Relics* includes a series of studies presented at the first international workshop Relics @ the Lab organized by the Royal Institute of Cultural Heritage (KIK-IRPA) in Brussels, Belgium (27-28 October 2016). The papers cover a large variety of themes as well as analytical methods, some focusing on the primary relics while others deal with secondary as well as tertiary relics. Academics as well as professionals working in archaeology, art history, museum labs and conservation sciences will find this an invaluable reference source.

For more information and to order: [www.peeters-leuven.be](http://www.peeters-leuven.be)



Book cover showing the portrait of Anne Shippen Willing by Robert Feke, 1746, Winterthur Museum, Winterthur, Delaware

**PORTRAIT OF A WOMAN IN SILK. Hidden Histories of the British Atlantic World**

By *Zara Anishanslin* - Review by *Corinne Thépaut-Cabasset*

Zara Anishanslin tells us the fascinating story of a portrait of a woman in silk. Through the fiction and the reconstructed lives of the four main actors, the silk designer, the weaver, the wearer and the portrait painter, we enter the hidden stories of the British Atlantic world.

Spitafields silk and portraits were luxury goods in colonial America. As the author states: "The popularity of this type of silk and this type of painting among colonists makes a strong case for why, when we look at this single portrait of a colonial woman wearing a Spitafields silk, we learn about much more than this woman alone." The dress is thoroughly investigated to reveal as much information about taste and fashion in the 18<sup>th</sup> Century around the Atlantic world. This makes the book extremely valuable for costume historians, curators and ICOM Costume Committee members. We are reminded of silk parts of a dress we had on view at the ROM at the ICOM Costume Committee in Toronto in 2015.

Yale University Press, 2016. For more information: [yalebooks.yale.edu](http://yalebooks.yale.edu)



**THE MAD SILKMAN - Zika & Lida Ascher: Textiles and Fashion**  
 By *Konstantina Hlaváčková, Peter Ascher*

Accompanying the exhibition in the Museum of Decorative Arts in Prague (UPM) from 15 February to 15 September, 2019. Museum of Decorative Arts in Prague and Slovart Publishers.

Although the name and the brand Ascher are entirely unknown in the Czech Republic, in Western Europe they have been synonymous with fine textile design for more than seventy years. This book weaves together all the different strands of the eventful lives of Zika Ascher and his wife Lida whose personal and professional lives played out against the dramatic history of the 20th century. After leaving Czechoslovakia for London in 1939, they built a highly successful enterprise in fashion fabrics, customers including Dior, Balenciaga, Lanvin, Pierre Cardin and Yves Saint Laurent.

For more information: [www.upm-eshop.com/books](http://www.upm-eshop.com/books)



**TEXTILIA LINNAEANA. Global 18<sup>th</sup> century Textile Traditions & Trade**  
By Viveka Hansen, Mundus Linnaei

Mundus Linnaei Series N° V, IK Foundation & Company, London 2017. This is a magnificent cloth bound volume, a limited, numbered edition, with coloured edges. It is richly illustrated and includes two genuine handmade Tapa cloth samples from Tonga. Printed and bound in Scandinavia, the 520 pages include appendixes, notes, bibliography and index.

*"Textilia Linnaeana is an expedition in time and space. It is also a work of considerable interdisciplinary breadth. There is every reason to join the long textile journey,"* writes Professor emeritus G. Broberg, world leading Linnaeus' expert, in his introduction to this monograph. The seventeen Linnaeus Apostles were young men who during half a century travelled to more than fifty countries on all continents under commission of the famous Swedish naturalist Carl Linnaeus, East India Companies or private patrons. In these travellers' extensive 18<sup>th</sup> century documentation, various textile traditions, dress and clothes were taken into account.



This book, based on 10 years of textile research by Viveka Hansen, looks at how textile traditions spread throughout wider geographical areas to impact culture, economics, trade, textile dyes and social patterns in a becoming more globalised world.

For more information: [www.ikfoundation.org](http://www.ikfoundation.org)



**MODES PRATIQUES**

The journal *Modes Pratiques* is published by the Duperré Paris School and by the Institut de Recherches Historiques du Septentrion, University of Lille, France.

This third issue contains 38 articles in which it brings together historians, anthropologists, novelists, journalists, researchers and professors who deliver surveys, interviews, studies and tests on the theme of season in clothing, covering more than 350 years of fashion history. The introduction cites Christian Dior: *"A fashion is always decided out of season."* And *"Summer is dreamt up in the heart of winter and vice versa."* This voluminous illustrated journal teeming with information is a pleasure to read. You will keep coming back to it.

For more information: [www.modespratiques.fr](http://www.modespratiques.fr)



**One Study of High Fashion and High Art**

Accompanying the exhibition **Maison Barilli: Belgrade / New York** at The Pavle Beljanski Memorial Collection in Novi Sad (ended). The Gallery of Milena Pavlović Barilli, Požarevac and The Pavle Beljanski Memorial Collection, Novi Sad. In Serbian and English, with abstracts in German and French. Price: € 4.

Based on the award-winning MA thesis of the author, this monograph presents fashion works by internationally acclaimed Serbian artist Milena Pavlović Barilli. While Serbian art history mostly saw Barilli as a painter and ignored her fashion, *One Study of High Fashion and High Art* shows that her fine art and fashion work are inseparable. For the first time Barilli's fashion illustrations are classified and interpreted within the context of fashion and popular culture both in Serbia and in the countries where it was created: Germany, France, and the USA.

Milena Pavlović Barilli, *Baroque*, 1928,  
Gallery of Milena Pavlović Barilli.  
Photo: Mario Lisovski

For more information: [fashionheritage.eu](http://fashionheritage.eu)



Image courtesy of Opera & Theatre MADLENIANUM

### **STYLE ICONS OF SERBIA**

Edited by Radmila Stanković and Neda Todorović

Published by Zepter Book World, Belgrade, Serbia, 2018. In Serbian and English. Price: € 77

An encyclopedic monograph, *Style Icons of Serbia* consists of essays by the country's most renowned journalists, cultural historians and artists on 42 Serbian fashion icons of the 20<sup>th</sup> and 21<sup>st</sup> Century. Combining the personal recollections of acquaintances and friends of these style icons with biographies and specific styles, it diversifies the Western centrist canon of fashion history, proving that there are phenomena worth exploring beyond one's own borders. With lavish illustrations and photographs, the book has been awarded the most beautifully designed book of 2018 Award at the 63<sup>th</sup> International Belgrade Book Fair.

For more information, contact Zepter Book World bookstore: [knjizarazbw@gmail.com](mailto:knjizarazbw@gmail.com)



### **THEORY AND CULTURE OF FASHION: Disciplines, Approaches, Interpretations**

Edited by Žarko Paić and Krešimir Purgar

Published by The Faculty of Textile Technology, University of Zagreb, Croatia, 2018. Price: € 14. Please note that the publication is in Croatian.

*Theory and Culture of Fashion* is the first monograph in the Balkan and former Yugoslav region devoted solely to fashion studies as we know them in the West, but with valuable local and regional inputs.

The monograph, divided into three parts - disciplines, approaches and interpretations - contains 16 essays from Croatian fashion academics, covering aspects of fashion theory, fashion history, fashion museology, fashion sociology, semiotics of fashion, and fashion in the context of costume design, art history, cinema, media and cultural studies. Dealing with diverse topics such as theoretical aspects of fashion, case studies like men's suit in contemporary art or fashion in pre-Raphaelite art, the authors present an invaluable volume which strengthens the position of fashion studies in Balkan academia.

For more information: <http://www.ttf.unizg.hr/index.php>



### **BOSS IN BOOTS, the Story Behind Kinky Boots**

by Steve Pateman - Shoe Book Reviews 2019 by **June Swann**

Steve Pateman's *Boss in Boots* is by far the most useful book to help people understand the complexities of boot and shoemaking.

The story is hilarious at first, in the setting of Pateman's friendly village factory (Earls Barton, Northamptonshire), but beware of tears as well: making men's boots with women's high stiletto heels was no easy matter.

Many people will have seen the film or the musical based on Pateman's story, *Kinky Boots*. The show is still on tour, including Ireland. I found the amplification too loud for my ancient ears, but the book is difficult to put down.

For more information: [www.bossinboots.co.uk](http://www.bossinboots.co.uk)



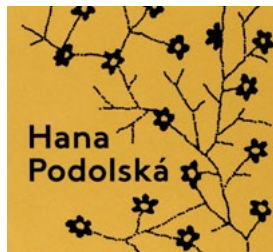
**WALK THIS WAY, Footwear from the Stuart Weitzman Collection of Historic Shoes**

Shoe Book Review 2019 by **June Swann**

New York Historical Society, 2018. Published to accompany the exhibition of the same name. Price: \$ 19,95

After the inevitable Chinese shoes for bound feet and Indian toe-knob sandals for hot Turkish bath floors (not for impeding movement: I have seen women running in them), four brief texts introduce each section, the last by Edward Maeder, formerly Costume Curator at the Los Angeles County Museum of Art, introducing 'Sentimental Survivors'. Presented in no obvious order, with 1830's ivory sandal shoes close to Rigaud's full-length portrait of Louis XIV in coronation robes, the photographs stand out as useful for study of the late 19<sup>th</sup> and 20<sup>th</sup> century.

For more information visit the [NYHistory Store's website](http://NYHistoryStore.com).



**HANA PODOLSKÁ, a Czech Fashion Legend**

By **Eva Uchalová**

Accompanying volume to the exhibition of the same name, published by the Museum of Decorative Arts in Prague and Arbor vitae publishers, Prague 2018. Czech with English summary. Price: 540 CZK

For more information visit the [www.upm-eshop.com/books](http://www.upm-eshop.com/books).

**SHOES: VARIOUS PUBLICATIONS**

Shoe Book Reviews 2019 by **June Swann**



**QUEEN HENRIETTA'S RIBBONS AND ROSES**

*Costume no.1, March 2018*, the Journal of the Costume Society, includes **Suzanne Lussier's** article on the **Gown and Accessories of Queen Henrietta Maria's 1625 Trousseau**. She suggests the shoes would be tied with ribbons and worn with rosettes (shoe roses). Most shoe roses were in fact part of the ribbon that fastened the shoes to keep them on the foot.

**READABILITY ISSUE**

The University of Northampton has produced **Fashion Textiles Footwear Accessories 2018**. It contains mostly black text on red ground which does not encourage reading. The advert at the end is legible.

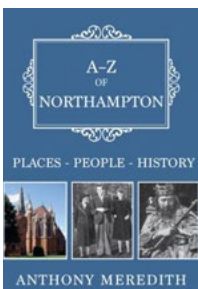


**CROPPED BOOTS**

*The 2018 Autumn Newsletter of DATS* (Dress and Textile Specialists) ends an article on the Scottish Fisheries Museum with a severely cropped photograph of 2 boots, which would extend above the knee; splendid examples of leather boots for seamen. It is a pity that one at least was not shown in full.

**POOR HENRY**

Yet another book on **Henry III, The Son of Magna Carta** by **Matthew Lewis**. It omits any mention of the king's so far unique (?) choice of giving shoes to the poor as alms (Christmas, Easter and Whitsun) instead of money or food. But the book does show his struggle to obtain funds to run the country. Now I wonder if it was cheaper. And were the shoemakers paid?



**NORTHAMPTON SHOE FACTORIES**

**Anthony Meredith's A - Z of Northampton, Places, People, History** (2017) includes photographs of a number of shoe factories, some in their prime condition, others sadly neglected, even though they are listed buildings.

## 5. CONFERENCES & CALLS FOR PAPERS

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Conference:

### **The New Research in Dress History Conference 2019**

**Edinburgh (UK) • 24.05.2019**

The Association of Dress Historians  
National Museum of Scotland

Chambers Street, Edinburgh EH1 1JF

For more information: [www.dresshistorians.org/conference](http://www.dresshistorians.org/conference)

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Symposium & conference - reminder:

### **Summer Symposium and Conference of the Europäischen Textilnetzwerk (ETN)**

**Haslach (Austria) • 28 - 31.07.2019**

**Deadline for papers: 15.06.2019**

Textiles Zentrum Haslach  
Stahlmühle 4, 4170 Haslach

For more information:

[textile-kultur-haslach.at/de/sommersymposium\\_2019](http://textile-kultur-haslach.at/de/sommersymposium_2019)

(German) or [www.gardenofeden2019.org](http://www.gardenofeden2019.org) (English)

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Conference - reminder:

### **Dress under the Microscope: Contributions of Science and Technology to the Study of Early Modern Dress**

**Lisbon (Portugal) • 12 & 13.09.2019**

**Deadline for papers: 15.06.2019**

National Museum of Theatre and Dance  
& National Museum of Costume, Lisbon

For more information: [http://www.dressingtheearlymodern.com/PDF/DEM\\_cfp\\_2019.pdf](http://www.dressingtheearlymodern.com/PDF/DEM_cfp_2019.pdf)

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Conference:

### **ZoneModa Conference 2019**

**Be cool! Aesthetic Imperatives and Social Practices**

**Rimini (Italy) • 16.05.2019 - 18.05.2019**

University of Bologna,  
Rimini Campus

Department for Life Quality Studies,  
Palazzo Ruffi-Briolini, C.so d'Augusto 237  
47921 Rimini

For more information: [eventi.unibo.it/becool](http://eventi.unibo.it/becool)

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Conference:

### **Names in the Shadows II Colloquium of Researchers in Textile and Fashion**

**Barcelona (Spain) • 21 & 22.11.2019**

**Deadline for papers: 30.04.2019**

Design Museum of Barcelona

*Names in the Shadows* wants to make visible unknown authors of the textile and fashion field.

The working language will be Spanish.

For more information: [www.historiadeldisseny.org](http://www.historiadeldisseny.org)

Contact: Fundación Historia del Diseño, Còrsega 176,  
Bajos-Int., 08036 Barcelona [coloquiotextil@gmail.com](mailto:coloquiotextil@gmail.com)

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Conference:

### **CfP: Millennial Masculinity Queers, Pimp Daddies and Lumbersexuals**

**Wellington (New Zealand) • 10 & 11.12.2019**

**Deadline for papers: 30.08.2019**

Massey University, Wellington

The sheer multiplicity of masculine identities and the reassertion of some less desirable ones, makes this area of inquiry so rich, and so necessary.

**Keynote Speakers:** Christopher Breward, National Galleries of Scotland; Pamela Church Gibson, London College of Fashion, University of the Arts; Shaun Cole, Winchester School of Art, University of Southampton; Andrew Reilly, University of Hawai.

For more information: [cstonline.net](http://cstonline.net)

Contact, with subject title *Millennial Masculinities*,  
Vicki Karaminas (Convenor): [v.karaminas@massey.ac.nz](mailto:v.karaminas@massey.ac.nz)

## 6. COSTUME EXHIBITIONS

AUSTRALIA



Image courtesy of Powerhouse Museum/MAAS

### **AKIRA ISOGAWA** until 13 June 2019

Powerhouse Museum, Museum of Applied Arts & Sciences, Sydney

**Akira Isogawa** is the first exhibition to survey the designer's career over more than 25 years. One of Australia's best known and most loved designers, the exhibition explores the background, impulses and cultural references that have contributed to a fashion original whose fusion of Asian tradition with Australian ease has captivated audiences around the world. The exhibition and companion book feature a wide range of garments, drawn mostly from Isogawa's extensive archive, of which he has generously donated a selection to the Museum of Applied Arts and Sciences.

For more information: [maas.museum/powerhouse-museum](http://maas.museum/powerhouse-museum)

### **THE KRYSZYNA CAMPBELL-PRETTY** **FASHION GIFT** until 14 July 2019

The National Gallery of Victoria, Melbourne

This exhibition features the generous gift by the leading philanthropist Krystyna Campbell-Pretty which presents a microcosm of haute couture and Parisian fashion from the late-nineteenth to the twenty-first century. From Charles Frederick Worth, the celebrated 'father of haute couture' to the brilliant

bad boy, Alexander McQueen, the collection includes over 140 garments and an extensive Fashion Research Collection of designer's sketches, workbooks, photographs and fashion periodicals from the early nineteenth century onwards. The selection unites iconic fashion moments with Paris as the centre of fashion for its society, taste, and pursuit and acceptance of the exceptionally talented as well as represents the transformative capabilities of a focused supporter.

For more information: [www.ngv.vic.gov.au](http://www.ngv.vic.gov.au)

BELGIUM

### **WONDER WOMEN** **Strong Women in Fashion** 13 April 2019 – 15 September 2019

Modemuseum Hasselt, Hasselt

Modemuseum Hasselt is organising the exhibition **Wonder Women - Strong Women in Fashion**, the first exhibition to be completely dedicated to female fashion makers. This is a collaboration with Gemeentemuseum The Hague (the Netherlands). From Chanel to Schiaparelli, from Paquin to Von Furstenberg and from Quant to Westwood: throughout the 20<sup>th</sup> and 21<sup>st</sup> century, female designers have left a major mark on fashion.

For more information: [www.modemuseumhasselt.be](http://www.modemuseumhasselt.be)



Iris van Herpen, Wilderness Embodied.  
Courtesy Iris van Herpen. © Petrovsky & Ramone for Gemeentemuseum Den Haag

CANADA



Bev Koski, Striped Robe in Blues, 1979. Beads and thread.  
Image courtesy of the artist

### **BEADS, THEY'RE SEWN SO TIGHT** until 26 May 2019

Textile Museum of Canada, Toronto

**Beads, They're Sewn So Tight** presents the work of artists Bev Koski, Katie Longboat, Jean Marshall and Olivia Whetung, who employ distinct techniques in their approach to using beads and thread. From bead weaving to loom work and bead embroidery, their artwork threads through formal concerns of colour and design attending to critical issues such as language retention, stereotypes and social and environmental injustices for Indigenous people.

For more information: [www.textilemuseum.ca](http://www.textilemuseum.ca)





Nadia Myre, From 'Decolonial Gestures or Doing it Wrong?' (2016) Photo: Nadia Myre

**NADIA MYRE: BALANCING ACTS**  
25 April 2019 – 15 September 2019  
Textile Museum of Canada, Toronto

Through beadwork, textiles, photography, video and sculpture, Montreal-based artist Nadia Myre draws attention to the power and histories of Indigenous textile practices that she situates in a colonial context. *Balancing Acts* is a survey of artwork made over the last ten years - some on view in this exhibition for the first time.

For more information: [www.textilemuseum.ca](http://www.textilemuseum.ca)

**TAPESTRY OF SPIRIT: The Torah Stich by Stitch Project**  
10 October 2018 – 26 May 2019  
Textile Museum of Canada, Toronto

*Tapestry of Spirit* presents the ambitious and inclusive social project to cross stitch the first five books of the Bible as well as selections from the Scriptures and Qur'an. It is an immersive installation created by almost 1500 volunteers under the artistic leadership of Temma Gentles (Toronto). Visitors will journey through nearly 1000 panels in Hebrew, Greek and Arabic by stitchers from 28 countries who have interpreted the narratives into contemplative, often highly personal expressions.



Rona Kosansky, cross-stitch on aida cloth. Image courtesy of Torah Stich by Stitch.

For more information: [www.textilemuseum.ca](http://www.textilemuseum.ca)



Falvatore Ferragamo, 1938 © Bata Shoemuseum Toronto

**WANT: Desire, Design and Depression Era Footwear**  
until March 30 2020  
Bata Shoe Museum, Toronto

Some of the most innovative shoe designs in the history of Western fashion were created during the decade of want that was the 1930's. Shoe designers Salvatore Ferragamo, Andre Pérugia, Steven Arpad and Roger Vivier played with the architecture of footwear, creating uplifting platforms and wedges as well as futuristic novelty heels and revealing peep toes that reflected escapist Hollywood glamour as well as new conceptions of fashionable femininity.

For more information: [www.batashoemuseum.ca](http://www.batashoemuseum.ca)

**ART AND INNOVATION: Traditional Arctic Footwear**  
from the Bata Shoe Museum Collection  
**Running through 2019**  
Bata Shoe Museum, Toronto

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 footwear and clothing created to meet environmental challenges and express culture meanings. *Art and Innovation* showcases footwear, garments and tools, highlighting the makers' artistry and ingenuity and revealing cultural identities, techniques and spiritual meanings.

For more information: [www.batashoemuseum.ca](http://www.batashoemuseum.ca)



Red Kamiks from Greenland. Kalaallit. Disco Island, Greenland, 1955 © Bata Shoemuseum Toronto

**THE GOLD STANDARD:  
Glittering Footwear from Around the Globe  
Running through 2019**  
Bata Shoe Museum, Toronto

The gleam of gold has seduced people around the world. Treasured for its incorruptibility and remarkable shine, gold has ornamented the powerful and adorned the divine since time immemorial. But gold for shoes? Seems improbable, but from royal shoes to fashionable sneakers, the gleam of golden footwear has been used to proclaim privilege and flaunt status worldwide.

For more information: [www.batashoemuseum.ca](http://www.batashoemuseum.ca)



Egyptian red leather shoes, Byzantine, 400 C.E.  
© Bata Shoemuseum Toronto



Detail from Indian 'chintz' hanging (palampore), 18th century. Gift of Mrs. Harry Wearne. Courtesy of Royal Ontario Museum

**THE CLOTH THAT CHANGED THE WORLD  
India's Painted and Printed Cottons  
30 November 2019 to 19 April 2020**  
Royal Ontario Museum, Toronto

Presenting the fascinating stories behind the people who made, commissioned, shipped, sold and used these pieces, *The Cloth that Changed the World* considers India's textile innovations and their influences on art, trade and industry around the world. They were the luxury fabric of their day, coveted by all, and one of the great inventions that drew foreigners to India's shores hungry for more. Discover how these cloths connected cultures and, quite literally, changed the world.

For more information: [www.rom.on.ca](http://www.rom.on.ca)

**CHRISTIAN DIOR  
until 2 June 2019**  
Glenbow Museum, Calgary

Drawn largely from the extensive collection of the Royal Ontario Museum, the exhibition includes exquisite gowns and smart daytime apparel, perfumes and accessories from 1947 to 1957, when Christian Dior himself designed the pieces. In ten short years and only 22 collections, Christian Dior accounted for over five percent of all French exports and created a new ideal of femininity for fashionable women around the world. *Christian Dior* explores how the House reinvented dressmaking by fusing forgotten historical skills with new designs, cuts, and materials, looking at the artisans, designers and manufacturers who pioneered new luxury products and the business models.

For more information: [www.glenbow.org](http://www.glenbow.org)



Caracas Late Afternoon Dress, Christian Dior, Paris, Spring-Summer 1957. © Royal Ontario Museum, Photograph by Laziz Hamani

**VICTORIA 200  
16 March 2019 to 23 June 2019**  
Fashion History Museum, Cambridge, Ontario

Celebrating the aesthetics of the Victorian age (1837 - 1901) on the occasion of Queen Victoria's 200th birthday.

For more information:  
[www.fashionhistorymuseum.com](http://www.fashionhistorymuseum.com)

**MADE IN FRANCE: Haute Couture  
and the French Fashion Industry 1870-190**  
16 March 2019 to 22 December 2019  
Fashion History Museum, Cambridge, Ontario

Centuries of aristocratic patronage made Paris known for its fine dressmakers, milliners, tailors and shoemakers. By the 19<sup>th</sup> century, and until the rise of ready-to-wear in the 1960's, something was chic by the mere virtue of being French!

For more information: [www.fashionhistorymuseum.com](http://www.fashionhistorymuseum.com)



Alan Strutt, Yasmin Le Bon, 1997. Thierry Mugler, La Chimère collection, haute couture fall/winter 1997-1998 © Alan Strutt

**THIERRY MUGLER COUTURISME**

**Until September 8 2019**

Musee des Beaux Arts, Montreal

The Montreal Museum of Fine Arts is presenting the very first exhibition on the work of French creator Thierry Mugler. Initiated, produced and circulated by the MMFA, this retrospective reveals the multiple worlds of this irrepressible artistic figure - at once visionary couturier, director, photographer and perfumer - by revisiting his pret-a-porter and haute couture creations.

For more information: [www.mbam.qc.ca](http://www.mbam.qc.ca)

© Museum of Decorative Arts in Prague



CZECH REPUBLIC

**HANA PODOLSKÁ, a Czech Fashion Legend**

**until 19 May 2019**

Museum of Decorative Arts in Prague

The name Hana Podolská (1880-1972) lives in the collective consciousness of the Czechs as a legend of interwar elegance. The Hana Podolská couture house in Prague was the best-known and most popular fashion house in Czech society between the two world wars. Its success was due to high-quality tailoring and remarkable creativity, based on a sound knowledge of the latest Paris fashion trends while taking into account Czech taste.

For more information: [www.upm.cz](http://www.upm.cz)



Zika & Lida Ascher: fashion textiles. Courtesy of Museum of Decorative Arts. Foto Ondrej Kocourek.



The Aschers in 1939. Ascher Family Archive. Courtesy Museum of Decorative Arts. Foto Karel Stehlík.

**THE MAD SILKMAN:**

**Zika & Lida Ascher, Textiles and Fashion**

**15 February 2019 – 15 September 2019**

Museum of Decorative Arts in Prague

*The Mad Silkman* is divided into four parts, representing the different phases of Zika and Lida Ascher's lives and work: the years before World War II; the founding of Ascher (London) Ltd. in 1942; artist collaborations on scarves, and finally the creating of fabrics for fashion houses in Paris and London. The exhibits documenting Zika and Lida's spectacular careers include clothes made by legendary designers. The exhibition includes a film that will offer more insights into the glorious history of Ascher.

For more information: [www.upm.cz](http://www.upm.cz)

FRANCE

**OLIVIER THEYSKENS, IN PRAESENTIA**

**15 June 2019 - 5 January 2020**

La Cité de la dentelle et de la mode, Calais

To celebrate its 10<sup>th</sup> anniversary, the Museum for Lace and Fashion gives carte blanche to Belgian designer Olivier Theyskens. In praesentia is by design an unprecedented emotional experience. The project is built on fragmentation and collisions, inspired by a creative dialogue between the singular work of Olivier Theyskens and the museum's historical textile and industrial collections.

For more information: [www.cite-dentelle.fr](http://www.cite-dentelle.fr)



© Julien Claessens & Thomas Deschamps. Courtesy La Cité de la dentelle et de la mode

GERMANY



©Staatliches Textil- und Industriemuseum, Augsburg

**MOZARTS MODEWELTEN**

**22 March 2019 – 6 January 2020**

Staatliches Textil- und Industriemuseum, Augsburg

The exhibition **Mozart's Fashion Worlds** takes the 300<sup>th</sup> birthday of Leopold Mozart as an opportunity to relate the extensive correspondence of the family to historical costumes of the 18<sup>th</sup> century, with illustrations from fashion magazines and costumes of the time. Thus, the show spreads a rich cosmos of the courtly and bourgeois fashion of the Mozart period, as it presents itself in the mirror of the family tradition.

For more information: [www.textilemuseum.ca](http://www.textilemuseum.ca)

**LUXURY IN SILK: Fashion in the 18<sup>th</sup> Century**

**Until 6 November 2019**

Germanisches Nationalmuseum, Nürnberg

In 2017, the GNM was able to acquire a remarkable object: a one-piece silk dress from the period around 1760 with a hooped skirt from about the same time. What did one wear with such a dress? In the exhibition, splendid jewellery, accessories and 'fancies' such as headpieces and collars, fans and gloves, silk stockings and shoes complete the picture of a lady 'à la mode'.

For more information: [www.gnm.de](http://www.gnm.de)



Silk dress, around 1760 © GNM



Museumwebsite © Hafenumuseum Speicher XI, Bremen

**use-less: Slow Fashion gegen Verschwendung und hässliche Kleidung**

**22 March 2019 – 20 October 2019**

Hafenumuseum Speicher XI, Bremen

How does fashion actually come about? And how can fashion be produced with care? The interactive exhibition **use-less** makes the way of the textiles into our cupboards come alive. An examination of aesthetics, production processes and consumer behavior and an illustration of the principles of slow fashion, the focus is on the joy of playing with fashion. Visitors can conduct fashionable experiments, reflect their own dress habits and try out new design strategies.

For more information: [www.hafenmuseum-speicherelf.de](http://www.hafenmuseum-speicherelf.de)



© Staatliche Museen Berlin, Museum Europäischer Kulturen

**100 PROZENT WOLLE**  
**until 23 June 2019**

Museum Europäischer Kulturen, Berlin, Germany

The exhibition opens the topic of wool for all ages: the pastoral life and the handling of animals, the extraction of wool, the processing of raw wool into thread and the production of mesh to the product. Highlights include a mountable sheep sculpture, a shepherd's outfit, a story-telling clothes rail and a flying carpet. This exhibition offer visitors opportunity to get to know and to experiment with cultural techniques.

For more information: [www.smb.museum](http://www.smb.museum)

ISRAEL

**FASHION STATEMENTS: Decoding Israeli Dress**  
**Until 29 April 2019**

The Israel Museum, Bella and Harry Wexner Gallery, Jerusalem, Israel

*Fashion Statements* explores central themes in the history of dress in Israel - from the late 19th-century indigenous pre-Zionist 'fashion', through the Europeanism and Orientalism that converged in the early decades of the state, to the place that it holds on the global fashion scene today. Through clothing, fashion sketches, films and fashion photography, this large-scale exhibition illustrates the broad scope of fashion in Israel, from its historical roots to contemporary collections, fostering a dialogue about tradition and modernity, myth and reality and conflicting ideologies.

For more information: [www.imj.org.il](http://www.imj.org.il)



Muslin Brothers, Tamar Levit, Yaen Levi, FUGA collection, 2016, Photo: Assaf Ein. Courtesy IMJ

THE NETHERLANDS



Duran Lantink, Vagina Pants, 2018. Designed for the video clip Pynk, by American pop star Janelle Monáe. Courtesy Centraal Museum, Utrecht

**DUTCH FASHION DESIGNER DURAN LANTINK**  
**13 July 2019 – 27 October 2019**

Centraal Museum, Utrecht

For this exhibition, Dutch fashion designer Duran Lantink will use existing materials to create new collections. Part of the exhibition is devoted to *Sistaaz of the Castle*, a project by Lantink and photographer Jan Hoek, portraying the colourful looks of transgender sex workers in Cape Town, South Africa.

For more information: [www.upm.cz](http://www.upm.cz)

UNITED KINGDOM

**MARY QUANT**  
**until 6 February 2020**

Victoria and Albert Museum, London

From miniskirts and hot pants to vibrant tights and makeup, discover how Mary Quant launched a fashion revolution on the British high street, with over 200 garments and accessories, including unseen pieces from the designer's personal archive.

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



Mary Quant and models, launch of the quantafoot collection, 1967. © PA Prints 2008

**CHRISTIAN DIOR: Designer of Dreams**  
**2 FEBRUARY – 14 JULY 2019**

Victoria and Albert Museum, London

Spanning 1947 to the present day, this exhibition traces the history and impact of one of the 20th century's most influential couturiers, exploring the enduring influence of the fashion house, and Dior's relationship with Britain. Ensembles are shown alongside choice accessories, fashion photography, film, perfume, make-up, illustrations, magazines, and Christian Dior's personal possessions.

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



Christian Dior by Raf Simons, Autumn/Winter 2012. Dior Héritage collection, Paris. Photo © Laziz Hamani



Terence Conran (left) © Denny Wickham. Image (right): Mary Quant by Vic Singh, c.1961. Courtesy of a Private Collection/FTM

**SWINGING LONDON: A LIFESTYLE REVOLUTION**

**Terence Conran – Mary Quant**  
**Until 2 June 2019**

Fashion and Textile Museum, London

*Swinging London: A Lifestyle Revolution* presents the fashion, design and art of the Chelsea Set, a group of radical young architects, designers, photographers and artists who were redefining the concept of youth and challenging the established order in 1950's London. At the forefront of this group of young revolutionaries were Mary Quant and Terence Conran.

For more information: [www.ftmlondon.org](http://www.ftmlondon.org)

**WEAVERS OF THE CLOUDS: Textile Arts of Peru**  
**2 June 2019 – 8 September 2019**

Fashion and Textile Museum, London

For decades, designers worldwide have been influenced by the traditional textiles of Peru. *Weavers of the Clouds* explores the processes and practices of both historic and contemporary Peruvian costume via garments, textiles, photographs, tools, illustrations and paintings, dating from pre-Hispanic to present day.

For more information: [www.ftmlondon.org](http://www.ftmlondon.org)



© Marta Tucci



Dame Zandra Rhodes. Photograph by Simon Emmett.

**ZANDRA RHODES: Fifty Years of Fabulous**  
**27 September 2019 – 26 January 2020**

Fashion and Textile Museum

In celebration of fifty years of the Zandra Rhodes' label, the Fashion and Textile Museum presents Zandra Rhodes: Fifty Years of Fabulous. This retrospective will highlight 100 key looks, as well as 50 original textiles. This comprehensive exhibition will explore five decades of the distinguished career of a British design legend.

For more information: [www.ftmlondon.org](http://www.ftmlondon.org)



Queen Alexandra's dress, around 1911  
© Royal Women, Fashion Museum, Bath

**ROYAL WOMEN**  
**Until 28 April 2019**  
Fashion Museum, Bath

Wives and daughters, sisters and mothers; none of the Royal women featured in the exhibition was monarch; yet each played a key role in the British monarchy. Royal Women examines how these roles influenced their choice of dress.

For more information: [www.fashionmuseum.co.uk](http://www.fashionmuseum.co.uk)

**GLOVE STORIES**  
**Until spring 2020**  
Fashion Museum, Bath

A glove worn by Queen Elizabeth I and a pair of gloves worn in the Star Wars films are to go on show as part of a fascinating new display. roles influenced their choice of dress.

**DRESSED FOR BEST: Clothing for Formal and Royal occasions, 1700's to 1900's**  
**Until September 2019**  
Chertsey Museum, Surrey

This year's fashion exhibition explores the social statements behind some of the Olive Matthews Collection's most lavish and iconic pieces. 'Best dress' is all about making a statement. It is a key aspect of celebrating a momentous occasion, and perhaps most importantly it allows individuals, adorned in the most impressive way possible, to mark themselves out as special.

For more information: [chertseymuseum.org](http://chertseymuseum.org)



Image courtesy of Chertsey Museum

**DIANA:**  
**Designing for a Princess**  
**throughout 2019**

Kensington Palace, Historic Royal Palaces, London

In this elegant new display in the historic galleries of Kensington Palace, a piece from Diana's wardrobe will complement original sketches created for her during the design process.

For more information: [www.hrp.org.uk](http://www.hrp.org.uk)

**TREE OF LIFE: Decorative dress**  
**celebrating orchards and woodland**  
**throughout 2019**

Killerton House, Exeter

The ancient relationship between people and trees is reflected in the historic and ongoing use of trees as a raw material for clothes and shoes and as an inspiration for fashion textiles and dress design.

For more information: [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk)



Courtesy Brighton Museums/Royal Pavillion

**QUEER LOOKS**  
**until 25 August 2019**  
Brighton Museum, Brighton

This fascinating display of outfits and oral histories from LGBTQ individuals from Sussex, from the 1960's to the present day, looks at how individuals construct identities, both personal and collective, through dress.

For more information:  
[brightonmuseums.org.uk](http://brightonmuseums.org.uk)



Stephen Jones, photograph by Tessa Hallmann. Courtesy Brighton Museums/Royal Pavillion

**STEPHEN JONES HATS**  
**until 9 June 2019**

Royal Pavilion, Brighton

Hat-maker to the stars, Stephen Jones OBE takes over the Royal Pavilion in a dazzling new exhibition. The Royal Pavilion has long been an inspiration to Jones and many of his hats reflect the wonderful, whimsical nature of the Royal Pavilion.

For more information:  
[brightonmuseums.org.uk](http://brightonmuseums.org.uk)

**FABRIC OF AFRICA:**  
**Stories told through Textiles**  
**until 19 May 2019**

Bristol Museum and Art Gallery, Bristol

*Fabric of Africa* is a stunning snapshot of the diversity of modern and historic textiles from across the continent of Africa. Highlights from our World Cultures and British and Empire and Commonwealth collections reflect the variety of patterns, colours, materials and techniques created as well as focusing on the personal and provocative stories they can tell.



Courtesy Bristol Museums

For more information: [www.bristolmuseums.org.uk](http://www.bristolmuseums.org.uk)



Courtesy Liverpool Museums

**DRESSED TO IMPRESS:**  
**Fashion in the 18<sup>th</sup> century**  
**until Spring 2020**

Walker Art Gallery, Liverpool

Explore everyday life in the 18<sup>th</sup> century through our stunning collection of intricate costumes and accessories. Showcasing 13 male and female costumes, *Dressed to Impress* highlights changing attitudes towards desirable body shapes in the 1700's, as well as providing a fascinating insight into the social climate of the time.

For more information: [www.liverpoolmuseums.org.uk](http://www.liverpoolmuseums.org.uk)



## 7. AUCTIONS

### MUSEUM-WORTHY AUCTION PIECES AT BERTOLAMI FINE ARTS, ROME

The approximately 200 catalogued lots soon to be auctioned at **Bertolami Fine Arts in Rome (Friday 12 April 2019)** include museum-worthy pieces such as: Yves Saint Laurent, Paco Rabanne, Gianni Versace, Roberto Capucci, Heinz Riva, Azzaro, Enrico Coveri, Gabriella Sport, Gucci, Valentino Boutique, Emilio Pucci, Pino Lancetti, Germana Marucelli, Lanvin, De Parisini, Hermes, Emanuele Pantanella, Cesare Canessa, Carosa. More information: [bertolamifineart.com](http://bertolamifineart.com)

Auction: 12 April 2019  
 Viewings days: 5-11 April 2019  
 Location: Bertolami Fine Arts  
 Palazzo Caetani Lovatelli  
 Piazza Lovatelli 1  
 00186 Rome - Italy



#### Deco' Costume Jewelry by Corbella (Milano)

A very rare full set of dress embellishments made in the 1930's for the Aïda.

#### Yves Saint Laurent Rive Gauche Safari jacket

Iconic khaki green Safari jacket from 1968/'69



Paco Rabanne 'Le 69', metallic bag from the late Sixties.



#### Fernanda Gattinoni evening dress

Embroidered evening dress from the late 60's. The same dress was made for Elizabeth Taylor.

## 8. CALL FOR INFORMATION

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Dear colleagues,

**We like to invite you to send us information about exhibitions, book reviews, papers and conferences, research programs, talks and other costume related events of interest for the ICOM Costume Committee Facebook page, Instagram, Newsletter and website.**

**Please send the information you wish to share to:**  
[sigrid@sigridivo.nl](mailto:sigrid@sigridivo.nl)

**The deadline for the Newsletter of October 2019 is September 15<sup>th</sup>.**

Until then, please visit our website for the latest news: [network.icom.museum/costume](http://network.icom.museum/costume).

## 9. FROM THE EDITOR

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Dear colleagues,

Thanks for all the posts for this newsletter!

An invaluable amount of information is extracted from the newsletter of netzwerk-mode-textil:  
[www.netzwerk-mode-textil.de](http://www.netzwerk-mode-textil.de).

Every effort has been made to trace the copyright holders of the images used in this document and to verify the information contained in this Newsletter. We apologize for any unintentional incorrectness or omissions.

All the best wishes,

Sigrid Ivo  
[sigrid@sigridivo.nl](mailto:sigrid@sigridivo.nl)

