



ICOM Costume News 2007:2

October 20, 2007

INTERNATIONAL COSTUME COMMITTEE COMITÉ INTERNATIONAL DU COSTUME

Remarks from the new Chair

The wonderful and inspiring meeting in Vienna was a perfect send-off for the Committee's new Board, with three former Chairmen present: Ann Coleman, Mariliina Perkkio and Joanna Marschner. Their dedication developed the Committee to what it is today, and our remarkable meetings are proof that their efforts have paid off. I'm proud and honored to head up the Committee's new Board, which represents a fine spectrum of experience in the field of costume.

As you will see in this Newsletter, we have decided to present a number of objectives on which we will concentrate in this three-year period. Please read them carefully and be sure to send your comments and suggestions. In the coming Newsletters we will describe each project in more detail, shaping them according to your reactions and input.

I look forward to hearing from you – and seeing as many as possible next year in Chile!

Katia Johansen
ki@dkks.dk

In order to send out this Newsletter as quickly as possible – and to keep this Newsletter from becoming too large – the Objectives have not yet been translated into French and Spanish. We will include them in the next Newsletter and/or send them out separately.

Afin de pouvoir envoyer Nouvelles du Costume le plus vite possible – et pour restreindre le nombre des pages – les Projets d'action de la nouvelle direction n'ont pas encore été traduit ni en français ni en espagnol. Le texte va être inclu dans le prochain numéro ou envoyé séparément.

Con el objetivo de despachar esta Informativo lo más rápido posible – y para que esta Informativo no se extienda demasiado – los Objetivos todavía no han sido traducidos al francés y al español. Estos serán incluidos en la próxima Informativo y/o enviados en forma separada.

Thank you!

I would like to thank all the members of the Costume Committee for their warm words and little gifts to mark the end of my term as Chair. It has been an honour and pleasure to be part of such an interesting and friendly community.

Joanna Marschner

Minutes
Annual General Meeting
ICOM Costume Committee
22 August, 2007, Vienna, Austria

1. Call to order:

Chair Joanna Marschner called the meeting to order at 9:08 AM. Present: 36 members.

Regrets from: Naomi Tarrant, Karen Finch, Sandy Rosenbaum, Britta Hammar, Katalin Foldi Dozsa, Sigrid Pallmert, Heidi Rasche, Mirjana Menkovic, Ann Resare, Pernilla Rasmussen, Dorothea Nicolai, Birgit Haase, Aija Jansone, Gundula Wolter. Aude le Guennec (just the AGM).

2. Approval of Minutes of 13 October 2006, Copenhagen, Denmark:

Secretary Katia Johansen presented the Minutes. As the Minutes from last meeting were printed in Newsletter and distributed today, it was agreed to dispense with reading them aloud. Four actions to be taken were noted; all actions have been or will be taken. These action items were: location of 2008 meeting, location of 2009 meeting, allowing time for new members to introduce themselves early on in the conference, and preparing a draft of a promotional brochure. Chair Marschner asked for a show of hands approving minutes – passed unanimously.

3. Chair's report:

Chair Marschner presented the following report:

- Over the last six years the number of members of the committee has grown steadily, with more young members becoming involved. And - more members than ever are attending the annual meetings. We have managed to publish four volumes of proceedings of the last meetings which is a wonderful achievement. This year we were successful in our bid to secure one of ICOM's special 60th anniversary grants which was used to publish the 2006 Proceedings. So – I want to say thank you for all the wonderful work the members of the committee have done since 2002 – to Alex and Elizabeth, to Bianca and Rainer, to Ann and Katia and Britta and Pernilla. It has been just great to know that they would be there as help, support and with kind and sound advice through all the good projects and all the difficult times too – so THANK YOU all.

- This year saw the termination of the contract with John Zvereff, the Director General of ICOM. The interim Director General is Mr Piet Pouw from the Netherlands.

- At the Advisory meeting just held in Vienna, the following information was presented: Knut Wik (Norway) was elected as the new Chair of the Advisory Committee. The work of this committee over the last three years included the formation of working groups looking into the working and role of the International and National Committees. There is a new Nominating Committee. The ethics code has been revised. New mentoring grants have been established to allow young members of ICOM to attend meetings (one of which was awarded to a member of the Costume Committee, Aude le Guennec). There have been two editions of the *Journal of Intangible Heritage*, continuing the debate on this subject which formed the basis of the last Triennial meeting in Seoul, South Korea. The Standing Committee on Legal Affairs had made new links with the International Bar Association, to assist in the debate surrounding the cultural protection and rights of indigenous peoples, intangible heritage, copyright/intellectual property. 2006 saw the 60th anniversary of the foundation of ICOM. The Museums Emergency programme now covers 99% of the world through its contacts with allied associations.

- There were two matters of particular concern to the Costume Committee which were discussed at the Advisory meeting. ICOM announced the launching of a new members database. As well as allowing a more efficient way of up-dating membership details it will have the facility to host forums and news pages. The system will be centrally managed, and maintained. Visit www.icommembers.org to see a template or prototype of the message board (until September 15). ICOM also launched its Strategic Plan 2008-2010, and announced its new guiding principles: to strengthen ICOM's global impact; to provide leadership in advocating the value of heritage; to champion effectiveness and high standards in museums; and to ensure the resources required to effectively implement the strategic plan. ICOM would like to see these principles embedded in the work of International and National Committees.

- There is a suggestion from the Advisory Committee that there should be a change in the principles for the allocation of the subvention payment to the International Committees. At present there is a standard subvention paid for each member. This means that the committees which are the most wealthy are the ones who have lots of members, but don't have a very lively programme. The change suggested would divide the subvention into three grants. The first for basic costs would be calculated on member numbers as would the second communication grant. The last grant would be called an activity grant where the number of people attending the annual meetings would be taken into account. This would have a significant advantage for our committee. We are of average size, but we are ambitious in our programmes and our meetings are very well attended – so I think we should keep an eagle eye on this discussion.

- In this the Triennial year our committee has to submit not just the annual report about our activities, but also a bigger explanation of our work over the past three years. We were also asked to comment on a number of points to aid the revising of ICOM's strategic plan. As I have mentioned earlier one of the matters considered in the present ICOM strategic plan, was to get a better idea of the working of the international committees such as ours. We have faithfully answered all their questions.

It has been a delight to deal with Margot Schindler and her team, and Dorothea Nicolai in the devising of this year's lovely programme. I know that there will be opportunity to thank them properly later, but let me start here by saying well done, and thank you so much. Also, I would like to thank the Nominating Committee for their work, and to Rainer, for his invaluable contribution to the committee and his care of the committee's reserves. He is a real hero. Submitted by Joanna Marschner.

4. Secretary's Report:

Secretary Johansen presented the following report: Since we last met, I have produced the minutes of the AGM 2006, which were distributed in the Costume News 2006:2 (as well as photocopied and handed out here). Since 2006, 20 new members have joined our committee, including colleagues from Latvia and Russia. 35 countries are now represented. New members receive a welcome letter from me and

the latest Costume News. The Committee now consists of 249 members, of which there are 8 institutions. Institutional membership of ICOM is relatively expensive, which means that it may instead be cheaper – and more popular – with individual memberships at many museums.

Our membership has grown from 165 voting members in 1996 to 249 today, an increase of 84 members. Until 2003 we had both voting and non-voting members, the latter almost as numerous as the voting members. As our main income consists of the annual subvention from ICOM for voting members who have paid their ICOM dues on time, we are naturally interested in the number. From 1998 the membership fell slightly over a four year period, but since 2002 it has grown steadily with an average of about 10 new members pr. year. Surprisingly, only about 40% of all ICOM members have chosen to join an international committee such as ours – so if we wish to attract new members, the membership of ICOM is right to hand.

Updating membership information seems to run more smoothly now, but it is still dependent on members *themselves* submitting changes to ICOM at: secretariat@icom.museum. The Secretary can not change personal information on behalf of members.

As Secretary I field a number of requests for information. Among them from the director of a Costume museum in Tehran, the actual existence of which I was not able to confirm. We have also received an invitation from ICOM UK to contribute to their bi-annual Newsletter – their editor Lucy Watts thought that a short article about our activities would be of great interest. **(Action: new Board).**

After our meeting last fall we applied for two grants from ICOM. Originally, I had hoped to get some financial support from ICOM for our meeting in Copenhagen/Lund, as it had been announced that there would be special jubilee funds available in honor of ICOM's 60th birthday. My original request was denied, but later on, after our meeting, new calls were made for applications. This time we applied for funds for a Proceedings or setting up a website – or both. In December the Special Projects Committee awarded us €6500 for the Proceedings. Along with a small amount left over from the meeting, this means that we were

able to produce the handsome volume: *Costume: Design and Decoration*. I thank everyone who submitted articles and illustrations for their generous help, and apologize for any errors it may contain. You will each have received it here now, and the rest were sent out to committee members last week. It is available for sale to ICOM members for €10 and non-ICOM members for €15 plus packaging and postage (contact kj@dkks.dk). Income from the Proceedings will revert to the Committee's chest of gold.

Submitted by Katia Johansen, Secretary

5. Treasurer's report.

(Copies distributed; attached here) Treasurer Y reviewed the financial reports. Approved by show of hands, unanimous. Rainer has placed our funds to accumulate as much interest as possible. Ann Coleman proposed an audit of our financial records **Action (new Board)**. The Chair thanked Rainer for his outstanding work as Treasurer.

6. Editors' report:

Submitted by Britta Hammar and, in her absence, read by Chair Marschner: Since our meeting in Copenhagen and Lund last fall the *Costume News* has been published twice, and hopefully all our members have received it by e-mail or regular mail. ICOM Paris has been quick to send us the membership lists (e-mails for me and street addresses to Ann Resare), but unfortunately their lists aren't always quite up to date and some Newsletters are returned. Please, dear members, when you change your address, remember to inform ICOM Paris directly (secretariat@icom.museum). It saves us double work, and you get the Newsletter faster! Also, please send information about exhibitions, new books, conferences, seminars and on-going research to the editors, so you also contribute to making the *Costume News* a lively forum for our Committee. Pernilla will be taking over the editorship (pernilla.rasmussen@ihv.uu.se), while Britta and Ann have kindly offered to continue to send it out.

Britta Hammar, August 2007

The Chair thanks all three for their work. June Swann suggests the use of automatic acknowledgment, to see if it is received.

7. Reports from Sub-committees:

- Terminology: www.ICOM.museum
(Resources>other resources>ICOM Guidelines

and Standards>Costume Committee>Vocabulary) has our terminology in addition to the link printed in the last Newsletter/Minutes.

- Bibliography. Christine Stevens' new job means she would like to pass on this stewardship. It is now on database, available on CDs. There has been little demand for it, only two requests in three years. Should we reassess this activity? This is passed on to the new Board, perhaps in the form of a working group (**action: new Board**). In any case, many thanks to Christine. Madeleine Ginsburg suggested that we offer this material to new institutions. Joanna Marschner: might be made available on a website. Alex Palmer and Anu Liivandi had discussed this – students need to be able to use the internet. But the question is whether this is the best use of our activities – perhaps we could better spread the news of collections and other resources. Jean Druessedow: Must be able to search and find on Google, rather than on a specific website. Bianca du Mortier: ICOM Costume Committee can already be googled. Madeleine: will we use an expert on the website to manage the bibliography? Alex Palmer: will ICOM manage the website? Joanna Marschner: yes, and we will get a set of passwords to manage our own material through a webmaster. Anu Liivandi: is there not yet a bibliographic page for all of ICOM? Joanna: not yet. We can suggest it as something we want. June Swann: what about continuing to send material now? Joanna Marschner: Research libraries exist just for this purpose of collecting articles and titles, and newer articles are already indexed. However, we have many older articles. Pamela Boylan kindly volunteered to be holder of incoming information until a decision has been reached about the Bibliography. Her e-mail: P.M.Inder@staffs.ac.uk.

8. Election report from the Nominating Committee:

Committee spokesman Alex Palmer presented the report:

The Nominating Committee, consisting of Nina Gockerell, Britta Hammar (chair), Margareta Nockert, Alexandra Palmer and Sandy Rosenbaum, was elected at the annual meeting in Berlin in 2006.

In Costume News 2006:2 the Nominating Committee asked the members to send in suggestions for the new board 2007 before the 1st of February 2007. 18 persons responded and the call gave the following the result:

List of names for ICOM board 2007 in order of number of suggestions.

Pernilla Rasmussen	8
Bernard Berthod	6 (1 vice chair)
Katia Johansen	4 (chair)
Bianca du Mortier	4 (chair)
Beata Slota	3
Mirjana Menkovic	2
Alexandra MacCulloch	2
Eva Uchalova	2
Dorothea Nicolai	2
Inez Brooks-Myers	1
Vicki Berger	1
Elisabeth Jachimovicz	1
Katalin Földi-Dózsa	1
Alexandra Palmer	1
Tom Bergroth	1
Johannes Pietsch	1
Britta Hammar	1

The Nominating Committee decided by a majority vote (Nina Gockerell, Britta Hammar, Alexandra Palmer and Sandy Rosenbaum: for, and Margareta Nockert: against) to follow the suggestions of the advisory group and has then been working according to the procedures prepared by Ann Coleman, Aagot Noss and Naomi Tarrant, published in Costume News 2006:1 and 2, Costume News 2007:1 and presented at the annual meeting in Copenhagen and Lund in October 2007.

The Committee has among many other things had to consider that:

- Beata Slota and Eva Uchalova were very pleased to be asked to become members of the board but too much work and heavy responsibilities in their museums prevented them from accepting.
- Alexandra Palmer and Britta Hammar are members of the Nominating Committee and could not be re-elected.
- Mirjana Menkovic, Katalin Földi-Dózsa and Johannes Pietsch do not live in a euro country and could not work as treasurer.
- It also proved difficult to find a person ready to accept the post as treasurer but a temporary solution was finally found.

The Committee came finally to the conclusion that this time there were not enough names proposed by the membership with the combination of experience to necessitate an election.

The aim of the Nominating Committee has been to find efficient officers, who together will make a good working team for the next three years. The committee has done its best to evaluate the skills and commitment of each candidate prepared to stand for office, against what they are required to do and was in Costume News 2007:1 presenting a slate to the voting members of Costume Committee to which they were encouraged to respond before 15th of May 2007 to the chairman of the Committee.

List of candidates for the board:

Chair	Katia Johansen
Vice chair	Bianca du Mortier
Secretary	Vicki Berger
Treasurer	Rainer Y *
Editor	Pernilla Rasmussen
Member	Bernard Berthod
Member	Alexandra MacCulloch

* Rainer Y has very kindly agreed to stay until a new treasurer living in a euro country can be found.

The Nominating Committee had by the 15th of May in all received **20** answers from voting members responding to the slate.

Voting members approving the slate (18):

Isabel Alvarado, Jutta Beder, Vicki Berger, Bernard Berthod, Jutta von Bloh, Ilse Bogaerts, Inez Brooks-Myers, Jean Drusedow, Birgit Haase, Katia Johansen, Alexandra MacCulloch, Mirjana Menkovic, Pernilla Rasmussen, Ann Resare.

The Nominating committee: Nina Gockerell, Britta Hammar, Alexandra Palmer, Sandy Rosenbaum

Voting members disapproving the slate (2):

June Swann. *The Nominating Committee:* Margareta Nockert

The Nominating Committee* has now completed its work and asks the board to kindly receive the slate for ratification at the annual meeting in Vienna.

*Margareta Nockert has made a reservation to the procedures.

The Nominating Committee would finally like to suggest that a small working party is put together to draw up more detailed procedures how to manage a serious ballot in the future – to be discussed with the general membership in Costume News and at the next annual meeting in Chile.

Lund 14th of June 2007

For the Nominating Committee:
Britta Hammar, Chairman

To the board of ICOM Costume Committee:

The Nominating Committee received the 18th of June 2007 a kind proposal from Dr. Brigitte Herrbach-Schmidt, oberkonservatorin at Badisches Landesmuseum in Karlsruhe, Germany, to take over the position of treasurer of our committee after Rainer Y. Unfortunately the proposal came too late to be presented to all voting members in due time. However, it would be a very convenient solution, the accounts could probably stay where they are and Rainer Y would be able to give a helping hand if needed.

The Nominating Committee therefore requests the board to explain the proposition to the members present at the annual meeting in Vienna and ask if they can accept the offer made by Dr. Herrbach-Schmidt.

Lund the 4th of July 2007
Britta Hammar, Chairman

Alex asked for an approval of the slate, with the revision that Brigitte Herrbach-Schmidt has agreed to step in as treasurer. This was approved by a show of hands. It is suggested that a working group is drawn up to ensure more transparent election procedures in future, including brief presentation of candidates' resumes and board position responsibilities (**action: new Board**).

The outgoing Board, Joanna Marschner, Elizabeth Jachimovicz, Britta Hammar, Alex Palmer and Rainer Y, was warmly thanked by Margot Schindler, with special gifts – Viennese, textile, useful, fashionable, warm and loving (cashmere shawls) and by Katia Johansen, with the very exclusive "ICOM Grand Order of Great Costume".

9. Remarks from new Chair, Katia Johansen:

I thank you for electing us your new Board. The Nominating Committee has done a careful and conscientious job in putting us together – and I look forward to being able to contribute our work to this Committee, which has been of great inspiration to me for many years.

For my own part, I am honored to take over the job as Chair. Our former chairs – of which we have all of three here today! – are a virtual string of pearls. I will try to live up to the standard they have set.

A Committee like this is a special organism which needs some special considerations. I look forward to giving it the attention it deserves. My own ambitions are, among others:

- Get a website up and running, with or without ICOM Paris.
- Have the Committee be responsible for one of the "Study Series" publications from ICOM (they appear once a year), to expose our work and potential to the greater museum world.
- Make sure the Committee's construction and working rules are clear and up-to-date.
- Spearhead an action for reaching out to new, younger members.
- Not only respond to suggestions and reactions from our membership – but also promote participation. Activating the members we have – even if it is only having *everyone* contribute a short information about his/her collection at the annual meetings – increases the value of the Committee.
- Reassess the format of our annual meetings. I would like to see time allotted for serious discussions, although it requires more preparation from us all!

An election is a good time to take stock. Is it time for any remodeling? Please speak up – or write – about any issues you want addressed. Here and now, or after the meeting. The new board, which already has some very good, new suggestions in the works – will discuss these and present our proposed 3-year agenda in the next Newsletter.

Thank you again. This is going to be great!

Katia Johansen presented the new Board: Bianca du Mortier, Vice Chair; Vicki Berger, Secretary; Brigitte Herrbach-Schmidt, treasurer; Alexandra MacCulloch; Bernard Berthod; Pernilla Rasmussen, editor.

10. Upcoming Meetings:

- 2008: Santiago, Chile. 6-10 October, followed by a short post-conference tour. Isabel Alvarado gave a short presentation about this meeting, whose theme will be related to “Colonial Fashion”.

- 2009: (open). Vicki Berger invited members to attend the Annual Symposium of the Costume Society of America which will be held in Phoenix and Tempe, Arizona, USA, May 27-30, 2009. At last year’s meeting it was also suggested we plan a meeting in Belgrade, but unfortunately Mirjana Mencovicz has had to withdraw her offer to host this meeting due to changes caused by a recent national election. She hopes to offer a meeting in Belgrade at a later date. This left us with one more option: an offer from Bernard Berthod to host the Costume Committee in **Lyon**. This offer was accepted with applause.

- 2010: ICOM Triennial, Shanghai, China, November 7-13, 2010.

11. Other business:

June Swann requested clarification of the new Chair’s reference to Public Relations under future working groups. KJ: Bianca du Mortier and KJ have produced a prototype of a Welcome-leaflet which was distributed. Reactions and suggestions will be welcomed. The format is such that everyone will be able to download and print some out on his own printer – meaning that it can be edited frequently if necessary, and that we avoid costs of printing and sending. Anthea Bickley suggested that we advertise in the Newsletter how many back issues are available of our publications, what they cost and how one can obtain them (**Action: Katia**). June Swann relayed a comment from an absent member about the Costume Committee being anti-American. The Chair will discuss this and any action needed with June. Jean expressed the need for a membership list; Claudia Kidwell volunteered to receive information for an American membership list. Katia will investigate the legalities of distributing the list (**Action: Katia**).

12. Adjournment:

The Annual General Meeting adjourned at 10:42 AM.

Submitted by Katia Johansen and Vicki Berger

ICOM Costume Committee financial report 2007

Current Account 14 00 355: 2006/2007

	Date	Transaction	Income	Expenses	Balance
01	17.07.06				1.375,44+ EURO
02	02.10.	Charge		0,55-	1.374,89+
03	30.12.				1.374,89+
01	12.01.07	Regular Subvention 2006	1.646,22+		
	16.01.	Costume News Expenses		380,76-	
	31.01	Transfer from Deposit Account 23 16 03 41 15	4.716,20+		
	01.02.	Transfer to Deposit Account 10 00 21 10 18		8.000,00-	643,45-
02	14.02.	Transfer from Deposit Account 23 16 03 41 08	3.821,74+		3.178,29+
03	23.03.	Special Subvention Project Publication	6.500,00+		
	30.03.	Transfer to Deposit Account 10 00 25 51 39		8.000,00-	
	30.03.	Charge Restitution	2,50+		1.680,79+
	02.04.	Charge		8,50-	1.672,29+
04	19.04.	Costume News Expenses		351,04-	1.321,25+
05	30.05.	Transfer from Deposit Account 10 00 25 51 39	8.041,05+		9.362,30+
06	22.06.	Regular Subvention 2007	1.921,54+		
	22.06.	Charge		2,00-	11.281,84+
07	26.07.	Transfer to Deposit Account 10 00 25 51 39		10.000,00-	1.281,84+

Deposit Accounts 2006/2007

	Date	Transaction	Income	Expenses	Balance
		Account 23 16 03 41 08			
	30.12.05				3.756,14+ EURO
	29.12.06	Interest	58,71+		3.814,85+
	14.02.07	Interest	9,39+	2,50-	3.821,74+
	14.02.	Transfer to Current A.		3.821,74-	0,00
		Account 23 16 03 41 15			
	30.01.06				4.534,81+ EURO
	31.01.07	Interest	181,39+		4.716,20+
	31.01.	Transfer to Current A.		4.716,20-	0,00
		Account 10 00 21 10 18			
	01.02.07	Transfer from Current A.			8.000,00+ Euro
		Account 10 00 25 51 39			
	30.03.07	Transfer from Current A.			8.000,00+ Euro
	30.05.	Interest	41,05+		8.041,05+
	30.05.	Transfer to Current A.		8.041,05-	0,00
		Account 10 00 25 51 39			
	26.07.07	Transfer from Current A.			10.000,00+ Euro

Funds available 26. 07. 2007:

Current Account 14 00 355	1.281,84+
Deposit Account 10 00 21 10 18 (210 days; until 30. 08. 07)	8.000,00+
Deposit Account 10 00 25 51 39 (30 days; until 27. 08. 07)	10.000,00+
Total	<u>19.281,84+ EURO</u>

ICOM Costume Committee
Bank Account: Baden-Württembergische Bank
Kleiner Schlossplatz 11, 70173 Stuttgart, Germany
Bank Code: 600 501 01 / Account Number: 1400355
BIC: SOLADEST
IBAN: DE05 6005 0101 0001 4003 55

Rainer Y, Treasurer

ICOM 21st General Conference, Museums and Universal Heritage Vienna 2007



This year's Costume Committee meeting was held in Vienna, a city packed with museums and wonderful clothing and textile treasures to discover. The Committee was one of many ICOM international committees filling the city with over 2,500 museum professionals for ICOM's triennial General Conference. To complement the General Conference our Austrian colleague Margot Schindler organised a brilliant programme of papers, visits and receptions which allowed us to sample some of Vienna's rich costume heritage. The organisation of the programme with papers in the morning and visits in the afternoon provided a welcome mix of activities which let us to pack as much as possible into the busy week. The Costume Committee papers picked up on the general conference theme of universal heritage by considering the idea of period detail and contemporary expression in dress. They ranged from an exploration of the Hmong/Miao's costumes in Australia, historical costume in cinema and the development of Eastern European motifs in high fashion. Our museum visits allowed us to see treasures both on display and in store. We gazed in

amazement at the exquisite 'needle-painted' vestments in the imperial Schatzkammer and the special display of garments arranged by colleagues at the Museum für Angewandte Kunst (MAK). Visits to reserve collections included the stores of the Imperial Palace, Wien Museum and the Federal Museum in Graz. I was particularly impressed by the beautiful storage for liturgical vestments at Admont Monastery with a host of ingenious features that ensured objects could be looked after with the greatest of care.

It was wonderful to see friends made at last year's Costume Committee conference in Copenhagen and meet other members of the Committee. The evening activities organized by Margot gave us plenty of opportunities for socializing.

They ranged from receptions at Margot's own museum, the Austrian Museum of Folk Life and Folk Art (ÖMV) and the MAK to a fashion walk through the city and dinner at traditional Austrian restaurants. It was also fascinating to see the current exhibition at ÖMV, *Inside Out*. This aimed to show visitors the various behind the scenes processes in a museum by putting almost the entire museum staff, including Margot, on show as they catalogued, digitized, conserved and researched. I'm not sure how many museum curators would be brave enough to follow her lead!

The week passed all too quickly but I came away with a camera full of photographs and wonderful memories of glittering imperial uniforms, delicately embroidered vestments and colourful, striking traditional Austrian dress. Many thanks to Margot and all her colleagues in Vienna and Graz for organizing such an enjoyable and fascinating meeting.

Alexandra MacCulloch,
Keeper of Art, Clothing and Textiles
Buckinghamshire County Museum, Aylesbury,
England

Costume Committee's new Board 2007-2010:



Katia Johansen, Chairman. Conservator, Royal Danish Collections, Copenhagen. Born American, has been in Denmark since she was 20. Trained as a textile conservator in Denmark. Employed as conservator/curator at the Royal Danish Collections since 1980. Specialty: 17th c. men's clothes.. ICOM member since 1985, Committee secretary 2001-2007.
Kj@dkks.dk



Drs. Bianca M. du Mortier, Vice-chairman. Curator of Costume, Rijksmuseum, Amsterdam since 1980. Served on the Board of ICOM Costume once before as member (Public Relations). Speciality:17th and 18th century.. ICOM member since 1982.
b.du.mortier@rijksmuseum.nl



Dr. Vicki L. Berger, Secretary. Retired Curator of Costume and Textiles and Collection Management Section Chief, North Carolina Museum of History, Raleigh, USA. Director of Arizona Historical Society Museum at Papago Park, Tempe, Arizona, USA, 2003-2007. Faculty, American Association for State and Local History. ICOM member since 1991.
v.berger@cox.net.



Dr. Brigitte Herrbach-Schmidt, Treasurer. Senior curator, Badisches Landesmuseum, Karlsruhe, Germany. Studies at Würzburg, Padua and Munich, employed at University of Würzburg and Bamberg; at Badisches Landesmuseum since 1989. Specialty: Middle Ages culture, and Middle Ages to Classicism sculpture. ICOM member since 1990.
b.herrbach-schmidt@landesmuseum.de.



Dr. Bernard Berthod. Curator, Musée de Fourvière, Lyon, France. Historian, specialist in the history of liturgical/ecclesiastical garments and consultant to His Holiness Benedict XVI. Has produced exhibitions about liturgical art and written extensively about this subject. ICOM member since 1992.

bernardberthod@yahoo.fr.



Alexandra MacCulloch. Keeper of Art, Clothing and Textiles, Buckinghamshire Country Museum, UK (since 2001). Previously at Ashmolean Museum, Oxford and Chertsey Museum, Surrey. Special interests: 18th century clothing, lace, the history of costume collections and making collections as accessible as possible. ICOM member since 2004.

Amacculloch@buckscc.gov.uk.



Pernilla Rasmussen, *Costume News* editor. Curator, The Swedish Museum of Textile History, Borås, Sweden. Phd-student in Textile Studies at Uppsala University. Special interests: 18th century and early 19th century clothing, underwear, construction and sewing techniques. ICOM member since 2002. Newsletter editor since 2003.

pernilla.rasmussen@konstvet.uu.se.

New Board Objectives – 2007-2010

At the Costume Committee meeting in Vienna this August we were elected as your new Board for the coming three years. In respect for the work our predecessors have achieved, we are going to put our best foot forward – and have decided to focus on a number of objectives.

In an effort to bring more transparency to our Committee's plans, aims and the workings of the Board – and ultimately to involve all of us more – we intend to report more often. We also ask for your active participation in designing the future of our Committee. Our goal is an active and open dialogue between members and the Board, so please reflect on the following and send us your ideas – or volunteer to participate! In the coming Newsletters – and perhaps also in between – we will report on the progress and/or success in achieving the goals. Make sure we have a valid e-mail address for you!

A Committee Board represents the members and therefore functions best with input from everyone. We would like to be kept informed about any ideas, wishes and possible problems arising throughout the year and you are invited to get in touch with us at any time. Please review all the actions we have described, and send us your reactions. As with every organization we will sometimes have to prioritize, but we will always make sure to provide a clear explanation. We are looking forward to a fruitful year!

ICOM now has a Strategic Plan called **Our Global Vision** (see <http://icom.museum> >resources >Strategic Plan 2001-2007 >Our Global Vision 2008-10, English, French and Spanish). We have chosen ICOM's Global Objectives 1-2-3 as areas for our attention. The following boxes explain how we'd like to adapt our ideas to ICOM's. By tailoring our own objectives to ICOM's, it is also possible we can obtain ICOM funding for special initiatives

Strengthen ICOM's global impact

Costume Committee action: **outreach** to areas where we are underrepresented, for example Latin America; **website** for Costume Committee as a platform from which to **distribute Costume Guidelines**

how to:

Contact the national ICOM committees of the Latin America countries, inform about the Committee and its activities and contact colleagues in local museums. Encourage them to join us in Chile 2008. Apply for grant for simultaneous translation at the meeting. (Katia, Vicki)

Establish a Committee **Website** under ICOM, both for Newsletters, Committee business and membership contact, but also as a platform for our **Guidelines and Terminology**. A review of the Committee finances will show whether we can finance this ourselves or need to seek funding. (Board)

Provide leadership in advocating the value of heritage

Costume Committee action: **diversify and expand** Committee membership with new and younger members

how to:

Collect ideas from membership and Board; make sure members promote ICOM's mentoring program; distribute Welcome folder. (Ongoing) (Board)

Membership survey of younger colleagues and what would encourage them to join ICOM. (Sept. 2008) (Alexandra)

Investigate how to contact members of ICOM who are not members of an International Committee and making them aware of the Costume Committee. (March 2008) (Alexandra)

Investigate applying to ICOM General Secretariat for travel grants for new young members for Costume Committee meeting in Chile 2008. (Dec. 2007) (Alexandra)

Champion effectiveness and high standards in museums

Costume Committee action: **produce a Study Series volume** presenting costume; **implement a Costume Service Project** connecting visiting costume experts with local museums

How to:

ICOM publishes an annual journal called the **Study Series**. To expose our work and potential to the greater museum community, we will apply to be responsible for a coming issue. A working title might be "Presenting Costume": a multitude of activities, inspiration and responsibilities involved in working with costume. Presentation of project fall 2008, application to ICOM winter 2008/09. (Bernard, Katia).

Implement a Costume Service Project as a regular part of our annual meetings. Volunteers form a Work Group to help a local museum progress toward its own goals related to costume, in a pre-arranged, hands-on project. Committee members willing and able can arrive a day early to assist with actual tasks at local museums: for example, help mount objects for study collections, discuss exhibition possibilities, pack/photograph parts of textile collections, consult on specific areas of expertise, etc.

The Costume project coordinator will work with the host of our annual meeting to find a museum that would like to participate. The host museum will designate a contact person and the task of defining the project will follow. The selected museum's contact person, our annual meeting's host, and the Committee's project coordinator will organize the day's work well in advance. Plans must be made and announced before Costume Committee participants make their travel reservations. (ongoing) (Vicki).

Costume Committee goals

In addition, we propose various actions *within the Committee* to encourage more active participation: a regular discussion period at each meeting on specific relevant topics; a review of the Committee's internal rules and procedures; a review of the Committee finances which can indicate a level for new activities requiring funding; proposals for new activities.

How to:

Include a regular discussion period in the annual meetings. A morning or afternoon session will be designated for discussion of topics announced in advance, for example: work in progress, novelties, new methods of accessioning, ideas for storage, etc. A moderator will ensure a number of short presentations – perhaps controversial! – but the time will be reserved for open discussion. (planned for 2008-meeting). (Bianca).

Review of internal rules and procedures. Fall 2008 (Board).

Review of Committee finances including audit and proposals for new activities. Spring-summer 2008 (Board).

October 15, 2007

Katia Johansen, Bianca du Mortier,
Vicki Berger, Brigitte Herrbach-Schmidt,
Alexandra MacCulloch, Bernard Berthod,
Pernilla Rasmussen

Costume Committee Meeting - Santiago 2008

Preliminary program: see information and updates on www.museohistoriconacional.cl

Coordinator: Isabel Alvarado Perales:
isabel.alvarado@mhn.cl

Meeting theme:

Colonial fashion: What happens to fashion when it travels? How do new frontiers, native culture and textiles affect the wardrobe brought from home? How are old world materials, climates, and traditions adapted to new worlds in dress and fashion? Imported fabrics were used to create fashionable, European-style dress by Chilean designers and dressmakers. An exhibition illustrating the use of European fabrics in Chilean clothes at our host museum, Museo Histórico Nacional, will be an excellent starting point for this exciting theme. **

Preliminary program:

Sunday, 05.10.08, 19.00hrs

For those who have already arrived, we can organize an informal welcome, at a meeting point near the hotels to share a meal or a drink.

Monday, , 06.10.08

Morning session at the Cultural Centre of Recoleta Dominica

09.00 – 09.30 Registration

09.30 – 10.00 Opening of the Conference

10.00 – 11.00 Chilean Lectures: An overview to Costume and Textile Heritage in Chile.

11.00 – 11.30 Coffee Break

11.30 – 12.30 Textile and Fashion Industry in Chile.

Lunch Break

15.00 – 18.00 Museum Visit

20.00hrs. Evening Reception and Opening of the Annual Meeting, special costume exhibition and handcraft fair, at the Museo Histórico Nacional.

Tuesday, 07.10.08,

Morning session at the Cultural Centre of Recoleta Dominica

09.00 – 12.30 Lectures and visit to the National Centre of Conservation and Restoration, Cultural Centre of Recoleta Dominica

Lunch Break

15:00 – 18:00 Museum Visit

Wednesday, 08.10.08, full day

Bus Excursion to Valparaíso, Viña del Mar and Isla Negra.

Thursday, 09.10.08,

Morning session at the Cultural Centre of Recoleta Dominica

09.00 –12.30 Lectures and Annual General Meeting (AGM), Cultural Centre of Recoleta Dominica

Lunch Break

15:00 – 18:00 Museum Visit

20.00hrs Farewell Dinner

Friday, 10.10.08

Morning session at the Cultural Centre of Recoleta Dominica

09.00 – 12.30 Discussion (theme)

Closing

Afternoon free.

Saturday, 11.10.08 – Tuesday 14.10. 08

This is the preliminary plan for a 4 days Post Conference Tour to Colchagua Valley

During the **Post-Conference Tour** we will travel by bus to the south of Santiago, to San Fernando where we will take the The Wine Train to Santa Cruz, travelling through the most important vineyards of Colchagua Valley. In the train there is a wine tasting accompanied by our Chilean folklore, with popular songs. In Santa Cruz we visit the Colchagua Museum and El Huique Museum, the following day we travel to the town of Vichuquén with traditional architecture, spend the night by the lake and the next day we can have lunch by the sea in Duao and then visit to one of the oldest churches of the region, then in our way back to Santiago stay at a hotel located in a beautiful park. The last day, we may visit a private collection of traditional costumes or have the possibility of visiting Cauquenes Thermal Baths and an alpaca farm with a nice shop with alpaca weavings. finally we can have lunch at the Hotel Casa Real, located in the park of Santa Rita vineyard and visit the Museo Andino in the same place.

The Colchagua region, is a tradition-filled rural area, home to the *huaso* (the traditional Chilean countryman), and where the traditional festivals and way of life are still celebrated and conserved.

Colchagua's booming wine industry has its roots in colonial times. Thanks to its excellent climate, soil, and geographic conditions, valley growers produce high-quality grapes for making fine wines that are now highly valued around the world.

Museums list (considered in the program) :

Note: websites in Spanish can often be translated to English, French, German if you right-click with the mouse, choose "page info" and "translate into English"

Santiago

Museo Histórico Nacional, Collection: Historical Costumes from the XIX and XX Century, worn in Chile.
www.museohistoriconacional.cl

Museo de la Moda, Collection: Historical Costumes from the XVII to the XXI Century, international fashion, well known designers. Tennis collection.
<http://www.mmyt.cl/>

Museo Chileno de Arte Precolombino, Collection Pre-columbian textiles and costumes from South America and Mezo America.

Museo de la Catedral, Collection: Liturgical Vestments XVIII and XX Century.

Museo de Artes Decorativas, Collection: Decorative Arts
<http://museoartesdecorativas.cl>

Museo Histórico Dominicano, Collection: Liturgical vestments, ceremonial objects and different objects that reflects the convent life of the Dominicans.
<http://museodominico.cl>

Viña del Mar e Isla Negra
Museo de Bellas Artes, Palacio Vergara,
Collection: Fine Arts.

Casa Museo de Isla Negra, , historical house owned by the poet Pablo Neruda, with his interesting personal collections.

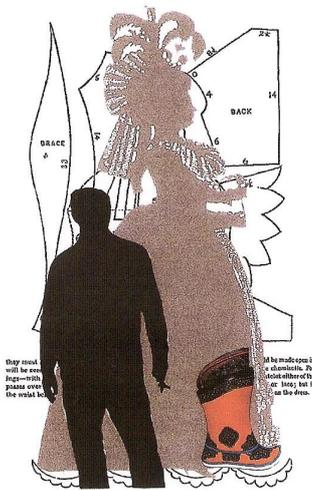
Post Conference Tour

Museo Andino, Precolumbian and ethnographical objects from Chile and South America.

Museo de Colchagua, paleontology, archaeology, and Pre-Colombian art from Chile and throughout the Americas, as well as the History of the Conquest, Colonial times and Independence of Chile and the Americas and through the Republican era.
www.museocolchagua.cl

San José del Carmen de El Huique Museum . Declared a National Historic Monument in 1961. Part of the manor house is opened to the public as the Folkloric, History and Agricultural Museum, leaving testimony of country customs and rural life in the haciendas of Chile's Central Zone in the 19th century through the mid-20th century.

**The Costume Committee Welcome Brochure prototype –
please download separate attachment!**



Welcome to the Costume Committee!

Please print out and read the text of this brochure, which we would like to make available to all members. It has been set up so that one can download it, print it out on one's own printer (in color or black and white) on two sides of the paper (see printer instructions for duplex printing).

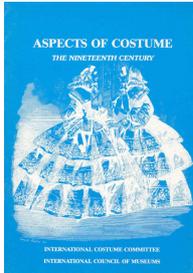
Then it is folded in thirds, zig-zag style, and can be handed out anywhere there is interest in costume, costume history and costume collections.

If this works, we will be able to have up-to-date brochures with Committee information available without the expenses of a printer, a large order, and the postage of sending packets of the brochure to members everywhere. If it's successful, we will translate it into French and Spanish as well.

As there may still be some problems with adjustments to various printers and paper standards, we would like to hear your comments on the content/design of this brochure, and how printing it yourself works!

Comments and questions to Katia (kj@dkks.dk) or Bianca (B.du.Mortier@rijksmuseum.nl)

Publications from the Costume Committee



Aspects of Costume. The Nineteenth Century

Selected papers from the ICOM Costume Committee meeting, Budapest, Hungary, 1990. Edited by Katalin Foldi-Dowza.

ICOM Costume Committee, Budapest, Hungary 1991

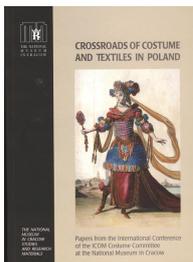
Price: no information available



Proceedings from the Prague Costume Committee Meeting 1996

Library of the Museum of Decorative Arts in Prague, 1996.

Price: Some (exchange) copies available: please contact the Director of the Library Dr. Jarmila Okrouhlikova, okrouhlikova@upm.cz or knihovna@upm.cz

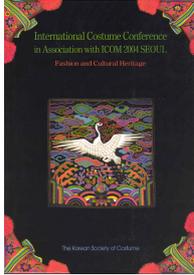


Crossroads of Costume and Textiles in Poland

Proceedings of the ICOM Costume Committee meeting, Krakow, Poland 2003. Edited by Beata Biedronska-Slota and Monika Myszkiewicz..

National Museum in Cracow and ICOM Costume Committee. Cracow, Poland. 2006.

Price: 5 Euros incl. postage. Contact: dystribucja.wydawnictw@muz-nar.krakow.pl



Fashion and Cultural Heritage

Proceedings of the ICOM Costume Committee meeting in Seoul, South Korea, 2004. Edited by Dr Heungsook Grace Chung and Dr Key Sook Geum, Korean Society of Costume. Seoul, South Korea. 2004.

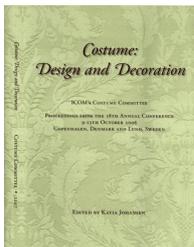
Price: No information available.



On Men. Masculine Dress Code from the Ancient Greeks to Cowboys.

Proceedings of the ICOM Costume Committee in Berlin, Germany 2005 Edited by Regine Falkenberg, Adelheid Rasche and Christine Waidenschlager. ICOM Costume Committee and ICOM Germany. Berlin, Germany. 2006.

Price: 8 Euros + 9 Euros postage anywhere. 10 books: less 10%, 50 books: less 20%. Contact: Fr. Yvonne Feldt, feldt@dhm.de



Costume: Design and Decoration

Proceedings of the ICOM Costume Committee in Copenhagen and Lund, 2006. Edited by Katia Johansen. ICOM Costume Committee, Copenhagen. 2007.

Price: ICOM members:10 Euros; non-members:15 Euros others; + postage. Contact Katia Johansen, kj@dkks.dk



The Costume Committee of ICOM has been responsible for the compiling of the
VOCABULARY OF BASIC TERMS FOR THE CATALOGUING OF COSTUME

in English, French and German.

Copies of the VOCABULARY can be downloaded from:

www.ICOM.museum>Resources >Other resources >ICOM Guidelines and Standards>Costume Committee>Vocabulary

Costume exhibitions

Les desfilades de moda

Fashion show

21 June – 29 October, 2007

The Museu Tèxtil i d'Indumentària, Barcelona

In the true fashion parade, the spectator's view is always filtered and is one-sided, to heighten the seduction. At the exhibition Fashion Show, the visitors can adopt two different points of view for a single parade sequence: a view from the inside, in the model's place, and a view from the outside, in the spectator's. This interplay of alternating roles clarifies the full effect of the staging of the real fashion parade, its keys, its inventions, the secret of its beauties.

www.museutextil.bcn.es

Luxury

23 May – 10 November, 2007

The Museum at the Fashion Institute of Technology (FIT), New York



Luxury is the first exhibition to analyze the changing meaning of luxury within the context of fashion history, it begins with an exploration

of the politics of luxury in the eighteenth century. Against the traditional idea of luxury as excessive and morally corrupting, there developed a new belief that luxury could be a positive force contributing to the wealth of nations. The exhibition *Luxury* will include more than 150 extraordinary objects - ranging from the most aristocratic luxury fashions from the 18th century through the artists of the couture (Worth, Poiret, Chanel, Dior, Balenciaga, etc.) to accessories by Hermès, Lanvin, Chanel, etc.

Chic Chicago: Couture Treasures from the Chicago History Museum

12 October, 2007 – 5 January, 2008

The Museum at the FIT, New York

Clothing (or "costume") is collected by hundreds of museums of art, design, and history around the world and the Chicago History Museum has one of America's finest collections of

fashionable dress. Chic Chicago provides the rare opportunity to see 50 of the greatest couture treasures from the collection of the Chicago History Museum, ranging from Gilded Age gowns by Worth, Doucet and Pingat to modernist masterpieces by Chanel, Schiaparelli and Vionnet, and what might be termed postmodernist designs by designers as varied as Cristobal Balenciaga, Jacques Fath, and Gianni Versace. Naturally, there are also important fashions by Chicago's own great designers, Charles James and Mainbocher.

Exoticism

27 November, 2007 – 7 May, 2008

The Museum at the FIT, New York

Exoticism is the theme of the upcoming fashion history exhibition at The Museum at FIT. Paul Poiret, Yves Saint Laurent, Kenzo, Jean Paul Gaultier, Dries van Noten, Ralph Lauren, Issey Miyake, Vivienne Tam, Xuly Bet, Yeohlee, Mainbocher, Oscar de la Renta, and Chanel are among the 40 + modern designers featured. Beautiful 18th and 19th-century fashions and textiles also highlight the influence of Japanese, Chinese, Indian, and North African styles. The Fashion and Textile History Gallery surveys 250 years of exoticism in fashion, from the age of colonialism to the rise of multiculturalism and globalization.

www.fitnyc.edu/museum.

Haagse Hofmode

Hague Court Fashions

15 April – 2 December, 2007

Gemeentemuseum, Den Haag

The exhibition Hague Court Fashions sheds a fascinating light on the court culture of a bygone



era using items of clothing from the 18th to the 20th centuries. They represent top designs by fashion houses, both Dutch and international. A copiously illustrated Dutch-language catalogue entitled *Haagse Hofmode* will be published to accompany the

exhibition. (Waanders €17.95)

www.gemeentemuseum.nl

Sailor Chic. Fashion's love affair with the sea

25 July-2 December, 2007
National Maritime museum



An exhibition celebrating the enduring influence of nautical styles on fashion. As a maritime nation, naval and nautical styles have long played an important part in British identity. The image

of the sailor has been used to suggest obedience, order, bravery and loyalty, but also free spiritedness, independence and rebellion. For these reasons, it has been adopted, imitated and reinvented by various groups, including the patriotic, dissidents, the young and the fashion conscious.

The popularity of nautical style in mainstream society can be traced back to the Royal family in the mid-19th century, who inspired a trend that soon permeated the haute couture wardrobes and boutiques of Britain. Over the next 150 years, its influence continued to re-emerge in art and advertising, on the stage and screen, and on the high street.

www.nmm.ac.uk

**Les Elégantes. Damesmode 1750-1950
Les Elégantes. Womens fashion 1750-1950**

6 July, 2007 – 6 January, 2008
Modemuseum Hasselt

The exhibition shows almost 300 costumes, accessories and fashion plates from two unique private collections in the Neatherlands.

www.modemuseumhasselt.be

The Golden Age of Couture: Paris and London 1947 – 57

22 September 2007 – 6 January 2008
Victoria and Albert Museum, London

www.vam.ac.uk

Alexander Roslin

27 sept 2007 – 13 January 2008
Nationalmuseum, Stockholm



Alexander Roslin is the portrait painter with an incredible ability to realistically express such things as velvet, silk or a woman's powdered complexion. He enjoyed a splendid career during the 1700s in Paris, St. Petersburg,

Bayreuth and Stockholm. After just one year in Paris, Roslin was admitted to the art academy, which was very unusual for a foreign artist. He was one of the most highly praised portrait painters of that time, and many went to Paris specifically to be painted by Roslin ("le Suédois"). In this exhibition we meet royalty, aristocrats, friends and fellow artists who have been immortalized by Roslin. He also painted a portrait of his wife, Marie-Suzanne Giroust, who captures the observer with her gaze in the museum's well-known painting, *The Lady With the Veil*. The exhibition will be shown first at Nationalmuseum and then later at Versailles outside of Paris.

www.nationalmuseum.se

Bürgerstolz und Fürstenpracht. Kostüme des 16. bis 18. Jahrhunderts

Bourgeois Pride and Princely Splendour.

Costumes from the 16th to 18th Century

Ostentation bourgeoise et faste princier.

Costumes du XVIe au XVIIIe siècle

20 April – 2 November, 2008

Abegg-Stiftung, Riggisberg, Switzerland

The Abegg-Stiftung is planning an exhibition of important historic costumes from the collections of the Hessisches Landesmuseum Darmstadt and the Staatliche Kunstsammlungen Dresden in Germany. The exhibition will show a group of around twenty bourgeois costumes from the seventeenth century, which originally belonged to families in Cologne and later came to Darmstadt with the collection of Baron von Hüpsch. A smaller number of women's costumes from the late eighteenth century complements this group. The second part of the

exhibition presents a costume of the Elector Moritz of Saxony, datable to the first half of the sixteenth century, from the collection of the Dresden Rüstammer. All of the costumes were conserved and analysed in the conservation workshop of the Abegg-Stiftung over the last few years. The results of this research will be presented in a richly illustrated catalogue. www.abegg-stiftung.ch.

'RRRIPP!! Paper Fashion'

Following the success of their exhibition **'RRRIPP!! Paper Fashion'** in Athens (Benaki Museum Annex, March-April 2007), ATOPOS has been invited to present their show at the **Fashion Museum Province of Antwerp** (Belgium) and the **Musée d'Art Moderne Grand-Duc Jean** (Luxembourg) in the beginning of 2009. The exhibition will then transfer to the **Design Museum, London** for the summer of 2009.

'RRRIIPP!!' examines the use of paper in contemporary fashion through art, advertising, video, catwalk shows and the actual creations of some of the most innovative designers of our times. It also emphasizes the ephemeral, the fragile, the humble and the poetic nature of paper garments, juxtaposing modern creations with paper garments from different countries that have a strong tradition in the use of paper, such as Japan and China.

The exhibition is accompanied by a fully illustrated catalogue that includes a series of essays on various aspects of the relationship of paper to garments.

For further information on the exhibition and on the catalogue please contact: press@atopos.gr, info@atopos.gr or visit : www.atopos.gr.

Announcements

Dress at the Court of King Henry VIII by Maria Hayward



Henry VIII used his wardrobe, and that of his family and household, as a way of expressing his wealth and magnificence. This book encompasses the first detailed study of male and female dress worn at the court of

Henry VIII and covers the dress of the king and his immediate family, the royal household and the broader court circle. Henry VIII's wardrobe is set in context by a study of Henry VIII's clothes, court and household.

As none of Henry VIII's clothes survive, evidence is drawn primarily from the great wardrobe accounts, wardrobe warrants and inventories, and is interpreted using evidence from narrative sources, paintings, drawings and a small selection of contemporary garments, mainly from European collections.

For more information see www.maney.co.uk/books/kinghenry

Courtould History of Dress Association (CHODA)

Dress and the Natural World

27 and 28 June, 2008

Courtauld Institute of Art, University of London.

Call for papers:

From feathers to leathers, bones to stones, jewels and furs and hair, this conference will explore the convergence of dress and the natural world. From the ermines-lined robes of medieval monarchs to today's catwalk strutting feather-clad models, people have long adorned their bodies with such materials, or their facsimiles.

Papers are solicited that draw on a wide variety of symbolic, cultural and technical aspects of flora and fauna in dress from a diversity of

approaches and a spread of historical periods and geographical areas. Topics may include fur, feathers, skins and other creature components in dress across cultures; fashion's florals; the use of hair straw, insects in dress and accessories; sumptuary laws and their aim of regulating the use of fur and other animal elements; imitation fur, ivory, jewels, tortoiseshell and other; precious jewels; moments of significant rebellion against using animals and their parts in dress; conserving clothing that uses fugitive materials from the natural world; the renewed enthusiasm of the early 21st century for furs and skins and the ecological movement and its impact on fashion.

CHODA hopes that this conference will explore many of these symbolic, cultural, social and technical aspects of the convergence of dress and the natural world. This conference welcomes contributions from dress, textile and art historians, conservators, ethnographers, anthropologists, fashion theorists and social historians. Preference will be given to papers that include images.

CHODA regrets that it is unable to pay for any expenses involved in the preparation and presentation of a paper, or for travel to the conference. Please send a one-page abstract and brief CV by Friday 14 December to:

Sonnet Stanfill
Furniture, Textiles and Fashion Department
V & A
South Kensington
London SW7 2RL
Email: s.stanfill@vam.ac.uk

Costume Colloquium: A tribute to Janet Arnold
November 5 – 9, 2008
Florence, Italy

For more than 10 years preceding her death in 1998, Janet Arnold collaborated with Palazzo Pitti's Galleria del Costume conservation department in Florence. Here she participated on the lengthy and difficult project of documenting and conserving the 16th century Medici burial clothes on which she contributed to several publications and gave many lectures. On the 10th anniversary of the passing away of this illustrious British costume historian, it is

appropriate in Florence a special event is being organized: a true tribute to Janet Arnold and her work. In the plans are four days of study, lectures, on-sight tours and visits to significant sights.

For more information and participation intent form contact info@promoflorenceevents.com or visit www.costume-textiles.com

Research request for information on Christian Dior

Alexandra Palmer is currently writing a book "Christian Dior. A Life, A Legacy, 1947-1957". It will be published by the Victoria & Albert Museum. It will look at the Christian Dior company principally during the life of Mons Dior, though will include a brief section on the later years. The book examines the dissemination of Christian Dior around the world. I am very interested in information on clothing, furs, accessories (hats, shoes, belts, sweaters, stockings, ties, umbrellas etc), giftware, oral histories from those who made, sold, wore or otherwise encountered Dior products. This includes Paris couture and other lines, colifichet, Boutique, New York, London as well as sales in Havana, Caracas, Peru, Japan etc etc, and contemporary reuse or vintage. I am also interested to know of any stores or boutiques in the world that carried Christian Dior lines during the 1950s (ie I know of a store in Algiers and there were discussions for Iraq.) If you have clothing with local store labels please let me know of these. I would love any information you are able to provide (catalogue records, images, notes, ideas).

Please note that I will credit all information to the respective museum or individual.

I can be reached by email at alex@rom.on.ca

TEL: 011. 416. 586.8054
FAX: 011.416. 586.5877

Alexandra Palmer
Senior Curator, Textiles & Costume
Royal Ontario Museum
100 Queens Park
Toronto, Ontario
Canada, M6R 1G8

Book reviews

Shoes, a History from Sandals to Sneakers

edited by Giorgio Riello and Peter McNeil, Berg (Oxford & New York) 2006, 440 page hardback, ISBN-13 978 1 84520 443 3 & ISBN-10 1 84520 443 3, with 18 other authors contributing a chapter. Of these, Nancy Rexford, Stefania Ricci, G.L. Fontana, A. Vianello and Valerie Steele (better known for books on fashion) have previously written on footwear. Two others are present or past curators of the Bata Shoe Museum, with the only other author well-known in Europe-USA, Christopher Breward. The book is heavy, never a recommendation, though the main problem is the multi-coloured paper it is printed on, some dark enough to render text illegible by artificial light. There seems no obvious reason for the colours, with the possible exception of the chapter on Red Shoes, which also includes white, lime and puce.

The subjects are in roughly chronological order, in 4 sections: the Past to p.159: Classical Greece, Medieval Italy, the inevitable Venice chopine, the Enlightenment, 19th century America; some 50 pages on non-European: Japan, China and Yoruba; masculinity to erotic; and the 4th: shoes in art, design, Ferragamo, sneakers, and the editors on the male Cinderella. Eclectic, with the quality equally variable. The same is true of the illustrations: many will be familiar to readers. While mercifully some are fresh, the lack of scholarship renders many of the captions misleading to those new to the subject. The 11 page Bibliography includes some useful, unfamiliar titles, though one hopes not of the standard of Florence Ledger's travesty of a 'History of Shoes'.

The quotation from Manolo Blahnik on the dust cover has already resulted in his being credited as author. This and the emphasis on the erotic should ensure it sells well.

More commendable for its use of unfamiliar illustrations is Jonathan Walford's *The Seductive Shoe, Four Centuries of Fashion Footwear*, Thames & Hudson 2007, 288 page hardback, ISBN-13: 978-0-500-51346-0, 429 colour illustrations, mostly printed on the comfortable white paper, but with his important summary history for each section in white on black – again an obstacle when searching for information in a hurry. Sadly the captions are brief and the Picture Credits give only a name (at

least one shoe does not appear at all): often it is useful to know country of origin, to evaluate the picture's relevance to other countries, for no two countries' history is the same. Could the high German boots on p.137 really be so late in the First World War?

After each 'black' section, salient features of the centuries concerned are taken in roughly chronological order. These rarely cover more than one or two pages, including large illustrations: 'Slap soles and shapes of toes' for the 17th and 18th centuries take one page, with one shoe and the heading occupying more than two thirds. The 19th century fares better, though care must be taken before photography if boots are fully laced, to ascertain the original method of lacing. At last exhibition work is published, clearly stating it does not resemble fashions of its date. There is a brief, but useful, final section on Shoemakers, Designers and Manufacturers. The Glossary is divided into four categories, though during four centuries words inevitably change meaning, and definitions have not been researched beyond recent knowledge. Chukka boots long pre-date 1949, and co-respondent (note spelling) styles were not restricted to male footwear. The Shoemaking Terms section should be checked against a shoemaker's dictionary. The Bibliography lists nine books, and three museums.

Stefania Ricci's *Creativita a colori Creativity in colour* 2006 I briefly mentioned in my last Reviews. Its 215 pages are a goldmine of scientific information on colours, which I have not seen in a costume publication before. The many illustrations for this are works of art in their own right. The second half of the book forms the catalogue of the Ferragamo Colour exhibition, obviously divided according to colour, and used to purpose (unlike the Riello & McNeil book above). Each shoe has the usual full description we expect from the Ferragamo Museum. Three-page Bibliography. A great joy to use and for pleasure in idle moments.

Some thirty papers given at the 2004 4th International Shoe Conference, Czech Republic were published on CD by the Muzeum Jihovychodní Moravy, Zlín, 2006. As well as a number on the Bata Shoe and other companies in Moravia, there is a good selection on footwear. They include: assessing reproduction 10,000 year old sandals from Oregon, and

Byzantine sandals on icons (both by Petr Hlavacek); Romanian prehistory; shoes from 17th–18th century tombs; boots and shoes from the English ship, De Braak (sunk 1798, invaluable for showing the range then available, by D.A. Saguto); late 15th–early 16th French (by Véronique Montembault), from Prague (by M.S. Wallisova et al); Walking before Shoe Heels (by June Swann); 1930–present from Izegem, Belgium (by L. Vandenbussche). 2 papers on ecclesiastic footwear. Ethnic includes Slovakia, Serbia, Jewish from synagogues, and the inevitable Chinese ‘lotus’ (by Sonja Bata). Other papers describe collections at the Dutch Shoe Museum (by Wim Blok and I. Specht-den Boer); Hauenstein, Germany (E. Tillmann) and the National Museum in Krakow, Poland (J.R. Kowalska).

Although several colour photographs appear in most articles, inevitably this is much less convenient to use than the books from the previous three meetings, though we are grateful for publication in any form rather than none. There is serious mis-placing of most of the captions in at least one paper, with the worrying possibility of similar mistakes with less familiar material. All papers are in Czech and English, with a section for each.

Papers from another shoe conference have taken longer to see publication, for it took place at Marmara University, Istanbul, 1998: *Ayakkabi Kitabi* edited by Emine Gürsoy Naskali, published by Kitabevi, Istanbul 2003, 356 page paperback, ISBN 975-6403-03-9, 31 pages of b&w illustrations, plus 16 pages to accompany the late (and much missed) Renate Wente-Lukas’ article on The German Shoe Museum, in English. Two other papers are in English: Venetian shoes ‘alla Turchesca’ by Anna Vanzan, tantalisingly brief, and even shorter, Late Ottoman Shoehorns by Jürgen Wasim Frembgen, München. At least the latter is convincing that the ancient-looking brass shoe-lifts are 19th century brazier-made, if not later. The rest is all in Turkish, under the headings Footwear and Language, Footwear and Literature, Footwear and History, Footwear and Ethnography. Chapter titles suggest that learning more Turkish could be a priority, for they cover not only present-day Turkey, but the roots in Central Asia, Russia etc. (some of the 5th century BC Pazirik intricate footwear is illustrated, more than I have hitherto found). The sheer scale of the subject-matter may

provide an excuse to concentrate on more familiar problems, though it is still salutary to see exquisite work long before recent centuries.

The designs in *Cowboy Boots, The Art & Sole* by Jennifer June seem crude in comparison, though the machine stitching may be clever; Universe Publishing, New York, undated like most of the colour photographs, apart from a few ‘old’ 1940s; looks recent, 336 page small hardback, ISBN-13 978-0-7893-1537-3 on dust-jacket. It includes A Brief History, Vintage cowboy boots, 5 page glossary, one of Suggested Reading. Perhaps a useful record, though without documentation other than makers, very limited.

More amusing, in distressed dust-jacket, is Adam Edwards *A Short History of the Wellington Boot* Hodder & Stoughton, London 2006, 167 page small hardback, 10 b&w pictures in text, 15 photographs, including colour, ISBN 978 0 340 92138 8. There is fresh information, offered as facts, though the author does not describe the boots worn by the Duke of Wellington, who had his bootmaker Hoby (the Great) make the first just before the Battle of Waterloo in 1815. A number survive at the Duke’s home, Stratfield Saye, and the prototype has descended to John Lobb’s in London. Much of the book is concerned with the rubber wellington, which began in the 1880s, even though rubber overshoes were available in England by the 1830s – Stratfield Saye has a pair of the Duke’s, with leather sole. What we have is an amusing book with creative writing: the ‘Wellington Boot 1815’ in the ‘family tree’ comes from the 1827 Paul Pry print, showing the Duke’s head emerging from a straight-topped knee boot; and I have yet to see a ‘c1500 Amazonian rubber boot’ (a 19th c. galosh). Too many captions lack dates, but enjoy the writing. There is an Index.

Of similar size is Paola Jacobbi *I want those shoes*, Bloomsbury, London, translated from 2004 Italian 2006, 164 page hardback, a few light sketches (including ‘10 rules for happy feet’), ISBN 0 7475 8246 7. The author writes as understanding the modern woman prepared to wear any shoe that takes her fancy, regardless of the harm it does. She includes ‘Health and Shoes’ and the 10 rules contain good advice. It is good to have a well-written Italian perspective, instead of the mindless adoration of torture that pervades so much journalism on women’s

footwear. There is a novel Glossary, including Kruschev and Imelda.

Two papers on early footwear are worthy of note: Sabine Schrenk *Textilien des Mittelmeerraumes aus spätantiker bis frühislamischer Zeit*, Abegg-Stiftung, Riggisberg, Switzerland 2004 ISBN 3-905014-24-6 catalogue no. 209 p.430-1: pair of Egyptian slip-on shoes, gold-tooled, thonged sole, carbon 14 dated to 527-640, 2 b&w photographs. The second by Regula Schorta, *Textil- und Lederreliquien aus der Kirche Saint-Marcel in Delsberg*, p.155-160 in *Pro Deo*, Delsberg 2006. Here the shoes and stockings, reputed relics of the 7th century martyrs St. Desiderius and Germanus, are analysed and compared with similar footwear and hose. The single sandalium-type shoe ascribed to Desiderius she dates as 12th century (as his stockings), while the less familiar pair of Germanus have a triangular tab extending onto the instep and crossed straps to lace through a pair of latches nearer the ankle. The front and cross are delicately embroidered. The tab at throat has 6 petals. The date given is early 9th century. Fragments of sleeve, glove and girdle are also described and illustrated.

Vivi Lena Andersen *Sko fra 1700-talslossepladsen på Esplanaden, Copenhagen*, Master's thesis for Copenhagen University 2007, 2 volumes, 182 pages and appendices, glossary and nine page bibliography; 2 CDs of photographs of the leather, wood and metal. Patterns for some of the shoes, many illustrations including photographs and scans. The footwear includes men's, women's and children's from late 17th century styles to early nineteenth. Brief Abstract in Danish, English and German, and five-page Summary in Danish and English.

With the sub-title, *An Evaluation of Post-Medieval Archaeology*, the whole work is a potent argument for studying, in depth, excavated footwear, which gives a different picture of what was actually worn, repaired and discarded than the more presentable shoes usually kept and shown in museums. I am encouraging her to look more closely at the usually worn-out shoes concealed in buildings, some of which are in museums, which are more comparable with her finds. Certainly shoes, inevitably in pieces when thread has rotted, reveal more detail of construction, interlinings,

reinforcements and mid-soles than when intact. This is counterbalanced by the loss of most of the associated textile, for uppers and lining. As with all discarded rubbish, there is a range of qualities, with shoes, originally expensive, probably passed to other wearers who wore them to destruction.

With some information on the background history of shoemaking in the city, there is obviously scope for more research: the numbers of shoemakers quoted seem much too small for an 18th century European capital. The City Museum responsible for the excavation is planning a major permanent display, and the author hopes that more research will indeed be possible. There are still many unanswered questions. In the meantime, the report is essential reading for all concerned with 18th century shoes.

A valuable reference for its subject is the doctoral thesis of Linda Ann Hutjens, *The Renaissance Cobbler: The Significance of the Shoemaker and Cobbler Characters in Elizabethan Drama*, Department of English, University of Toronto 2003, 324 pages, 8 illustrations, none of shoemakers/cobblers, 46 pages of Works Consulted. It is an invaluable reference for original texts of the period, and the sources from Classical Greece and Rome (Plato to Pliny and Lucian), Erasmus and 2 other 16th century authors. The shoemakers are analysed in seven Elizabethan plays, together with Thomas Dekker's 1597 *The Gentle Craft*, with a further 17 plays up to 1676. The figures for Cobblers are eight and eleven, to 1716.

Unfortunately the author uses 'cobbler' as the general term, whereas it is obvious that contemporary writers treated cobblers as distinctly inferior, dim, unskilled, tending to dishonesty and cowardice. The evidence I have found for the late Elizabethan-1640s period is that this is (almost) the only time that shoemakers were able to become wealthy. This is reflected in the plays, where the Gentle Craft is shown to be the best occupation a man might choose. Many of her quotations support this, and the sheer pleasure and pride in the work of the men then makes this a particularly happy subject. A book to re-read, enjoy the quotations, not just for reference.

Well-Heeled, the remarkable story of The Public Benefit Boot Company by Brian Seddon & David L.Bean, Phillimore, Chichester

2004, 118 page hardback, 238 b&w photographs mostly of shops and advertisements, ISBN 1 86077 313 3, is another success story. From William Franklin's 1875 boot shop in Hull there grew an empire of stores in hundreds of English towns, often in grand buildings they built, but selling at medium to low prices for all to afford (Wakefield's 1898 branch stated it was capable of stocking half a million pairs). In 1895 they had claimed to be the largest boot manufacturer in GB, though later concentrated on repair factories and especially retailing. Their relationships and alliances with other well-known companies in the same price range makes it difficult to separate one from another: Lennards, Freeman, Hardy & Willis, until the 1950s-60s trade problems linked them with Lilley & Skinner and Saxone. They were to fall to the dreaded Clore's British Shoe Co., whose policy of buying the cheapest, from abroad if necessary, eventually destroyed most of British shoe manufacturing. It is useful to have the 1959-62 list of BSC absorbed firms, and the date it all collapsed in 1997.

A cheap 28 page paperback *The Story of Clarks* (2007, headquarters at Street, Somerset) is a poor substitute for their previous publications on the history of the company, sadly now out of print. But with many b&w and colour pictures, it is a useful souvenir.

Tim Skyrme, *Bespoke Shoemaking, A comprehensive guide to handmade footwear*, Artzend Publications, Agnes Water, Queensland 2006, 301 page paperback ISBN 0-9802937-0-7, is in fact a textbook on how to make handmade shoes with a number of machines, some, like the kit, borrowed from other trades, somewhat do-it-yourself. The many drawings of kit and each

operation described may be useful, though all are not as clear as needed. The cover detached itself while I was reading it. So my vision of beginners with the book in one hand, trying to keep the place while they follow instructions, could be short-lived. Those with more practical knowledge might pick up improvisation tips, though more are unlikely to persist. Terminology is buried in the text, and the confusing Index, with many sub-headings, is little help.

June Swann, 8'2007.

Next ICOM Costume News, spring 2008

The deadline of the next Costume news 2008:1 will be March 15. This edition will contain more information about the annual meeting 2008 in Santiago, Chile. Members of the Costume Committee are kindly requested to send contributions to the newsletter. The editor will be very pleased to receive book reviews, information on exhibitions, conferences and other costume related events of interest to the members of the Committee.

The editor can be contacted by mail or e-mail. Please notice the new e-mail address!:

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