



## ICOM Costume News 2009: 2

12 December, 2009

### INTERNATIONAL COSTUME COMMITTEE COMITÉ INTERNATIONAL DU COSTUME

#### Letter from the Chair

Lyon in early October was like an extra week of summer! It was a fine opportunity for Costume Committee members to meet and see first hand all the exciting costume activities and collections in and around this beautiful silk city. As usual, it was wonderful to meet both new colleagues and old friends, and our hosts Bernard Berthod and Maria-Ann Privat-Savigny had arranged an intense program. As you will see from the reports in this Newsletter, the range of activities and papers was impressive. Make sure to look for photos from the meeting on the members' section of our website: [www.costume-committee.org](http://www.costume-committee.org).

For the first time, the Director General of ICOM, Julien Anfruns, visited the Costume Committee. We were proud to show off our fine meeting and pleased to hear his views on the future of a more dynamic ICOM – ambitions that mesh well with our own efforts towards more involvement for our members and more exposure of the skills, experience and scholarship that our members possess.

There were also good reports and memories of last year's meeting in Santiago, as Isabel Alvarado distributed a handsome *Proceedings* from last October's meeting. It will be sent to all members of the Committee by mail. Isabel was also able to report on the financial success of the first *Service Project*, which was a pioneer volunteer effort from members of the Committee to raise money for a costume project in Chile. The organizing group has now decided to use the funds as travel grants to support the participation of Chilean colleagues at upcoming costume meetings and conferences – an effort we thoroughly applaud!

This issue of the *Costume News* contains a wealth of information. Not only is there the preliminary information about the 2010 Triennial meeting in Shanghai, but also news announcing an extra *working* meeting about costume exhibition in Munich in September, minutes from the annual business meeting, and news of exhibitions reflecting just some of the exciting work going on in our field. Please send your opinions and reactions to the Board, so we can continue to work towards the goals that interest us all!

Katia Johansen, Chair

## **Proposed nomination and election procedure for the Board of the ICOM Costume Committee**

A new Board is elected at the meeting of the Costume Committee held during the Triennial meeting of ICOM.

1. After one year in office the Board of the Costume Committee appoints the Chair of the Nominating Committee, who will confirm that she/he is not interested in standing for election to the Board of the Costume Committee in the present cycle. The Chair of the Nominating Committee shall select the other members of the Nominating Committee, including one member from the previous Nominating Committee. The Committee should consist in all of 3 members (the number should move to 5 members if the membership of the Costume Committee grows to 400 members). The candidates for the Nominating Committee must indicate that they are not interested in standing for election on the Board of the Costume Committee in the present cycle. The Chair of the Nominating Committee shall also contact at least one committee reserve and keep him/her informed of the proceeding of the committee so that they can step in if a regular member must step down.

2. The Nominating Committee will be presented for approval to the members of the Costume Committee at the annual meeting one year before the election of the Board members to the Costume Committee.

3. Directly after the installation of the Nominating Committee, it will send out to all Costume Committee members a list of job descriptions for all positions to be filled, with a call for names of candidates willing to stand for these positions. Names of candidates will be submitted on a form which will accompany the call for names of candidates. The completed forms should be submitted to the Chair of the Nominating Committee by the **31 January 2010** of the year prior to the Triennial meeting of ICOM.

During the months of January and February the Nominating Committee will :-

- Confirm that all candidates are active members of the Costume Committee.
- Confirm that all candidates can offer a reasonable commitment and will be allowed by their institution to work for the Committee and to attend upcoming annual meetings. For instance the candidate must acknowledge that he/she will be responsible for all expenses related to the position if elected.
- During this period the Nominating Committee will prepare a ballot paper listing the eligible candidates proposed for each post

4. In March the Nominating Committee will circulate the ballot paper to each member of the Costume Committee allowing the members six weeks to return their votes to the Chair of the Nominating Committee.

5. Two months prior to the Triennial meeting the Chair of the Nominating Committee or other designated member of the Nominating Committee will report the results of the ballot to the Costume Committee Board and prepare a report for ratification by the Costume Committee members at the Triennial meeting.

November 2009

## **The nominations for the Executive Board of the Costume Committee for the period 2010-2013.**

In anticipation of the triennial meeting of ICOM to be held in Shanghai, China in November 2010, the Costume Committee has to hold a postal/e-mail election of officers for its Executive Board. The posts to be filled are as follows

Post	Job description	Desirable qualifications
Chair	<p>Coordinate the activities of the executive board of the Costume Committee.</p> <p>Attend meetings each year with ICOM Executive Council. Vote, actively represent and promote the interests of the Costume Committee within ICOM. Cultivate contacts with other International and National Committees of ICOM</p> <p>Circulate and coordinate responses to documents, information requests received from ICOM. Keeping membership informed of ICOM business.</p> <p>Prepare and submit grant applications to support Costume Committee activities</p> <p>Chair annual general meeting of the Costume Committee.</p> <p>Prepare the annual business meeting of the committee with the Secretary and Treasurer.</p> <p>Support the coordinator of the annual meeting.</p> <p>Should be a museum professional working within a museum</p>	<p>Knowledge of one or more of ICOM's working languages</p> <p>Availability to attend the meeting of the Costume Committee and the ICOM Executive Council.</p>
Vice Chair	<p>To assist the chair in all the activities listed in the job description for the Chair.</p> <p>The drafting of proposals for committee initiatives, brochures, procedures.</p> <p>Promote the Costume Committee and encourage membership participation</p>	<p>Knowledge of one or more of ICOM's working languages</p>
Secretary	<p>To prepare the agenda and minutes for the committee meetings, and for the Annual general Meeting.</p> <p>To answer correspondence, maintain contact and answer correspondence with ICOM's Secretariat, and send out welcome messages</p>	<p>Knowledge of one or more of ICOM's working languages</p> <p>Availability to attend annual meetings of the Costume Committee ICOM's Executive Council when required</p>

	to new members.  Assist the Chair and the annual conference coordinator when required.	
Treasurer	Responsible for the maintaining the accounts of the Costume Committee, monitoring the income and expenditure in discussion with the Chair. Preparing financial reports for the annual meeting and for ICOM Providing the coordinator of the annual meeting with financial advice	Availability to attend annual meetings of the Costume Committee As ICOM pays subventions and grants in Euro, it is recommended that the treasurer comes from a Euro-country.
Editor	Responsible for the newsletter Costume News and the web site <a href="http://www.costume-committee.org">www.costume-committee.org</a> The newsletter is published twice a year, and the editor solicits, edits and collates the material and oversees the distribution to the members of the Costume Committee  Serves as the webmaster and updates the web content with information provided by the members.  Responsible for the members access to the website and for the Board's forum.	Knowledge of one or more of ICOM's working languages  Availability to attend annual meetings of the Costume Committee
Executive board member	The members of the executive committee support the officers of the committee in their tasks as required. They provide advice, language skills and support on occasion to the coordinators of the annual meetings	Availability to attend annual meetings of the Costume Committee

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

The present members of the Executive Board of the Costume Committee are as follows. All have been in post for three years, but are eligible for re-election for an additional term of three years 2010 – 2013. All the members of the present Executive Board of the Costume Committee have indicated that they are content for their names to go forward for re-election for this additional term.

Chair	Katia Johansen
Vice-chair	Bianca du Mortier
Secretary	Vicki Berger
Treasurer	Brigitte Herrbach-Schmidt
Editor	Pernilla Rasmussen
Member	Alexandra Kim
Member	Bernard Berthold

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

The forms should be returned by **31 January 2010** to:

Dr Joanna Marschner  
Senior Curator  
State Apartments and Royal Ceremonial Dress Collection  
Kensington Palace  
London W8 4PX  
Joanna.marschner@hrp.org.uk

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

Name of post	
Name of candidate	
Address and e-mail of candidate	
Name, address and e-mail of first proposer	
Name, address and e-mail of second proposer	

## Travel grants

Dear ICOM members,

We are pleased to inform you that the application for travel grants is now open to members from developing countries who wish to participate in the 22nd ICOM General Conference, held from November 7 to 12, 2010 in Shanghai, China.

The selection criteria as well as the application form are available on ICOM's website at:

<http://icom.museum/general-conference2010.html>

Please send your application by December 31st, 2009 at the latest to [grants@icom.museum](mailto:grants@icom.museum)

Sincerely,  
General Secretariat of ICOM

## Minutes Annual General Meeting ICOM Costume Committee 9 October 2009 Lyon, France

### 1. Call to Order: Katia Johansen, Chair

The Chair called the Annual General Meeting to order at 11:14 AM. A quorum was declared. Johansen relayed regrets from the following colleagues: Nina Gockerell, Rainer Y, Jan Loverin, Sandra Rosenbaum, Pernilla Rasmussen, Jutta von Bloh, Bianca du Mortier, Anna Moonen, and Xenia Politou. Committee members added: Anne Kjellberg, Inez Brooks-Myers, Claudia Kidwell, Karen Finch, Barbara Baziulich, and Elisabeth Hackspiel-Mikosch.

### 2. Approval of Minutes of 22 August, 2007, and 9 October, 2008: Katia Johansen, Chair

Johansen explained that we did not have a quorum present last year in Santiago, Chile. Therefore, we have two sets of minutes to approve, 2007 and 2008. As the minutes have been published in the newsletter and distributed earlier this week, she proposed that both sets of minutes be adopted without reading the entire documents. Jean Druessedow moved to accept both minutes. Elizabeth Ann Coleman requested that the Secretary always use surnames and official names (not nicknames) when preparing the minutes. Johansen announced the adoption by the Committee of both sets of minutes.

### 3. Chair's Report: Katia Johansen

Since our meeting last year in Santiago, we the Board have been busy keeping in touch about Committee matters: grant applications to ICOM in Paris, tracking the progress of future meetings, discussing new initiatives and fielding questions from members and non-members alike.

ICOM Paris requires comprehensive activity and financial reports from each international committee in January. Our reports were submitted and are accessible on ICOM's website, as indicated in our Costume News. These reports are now the basis for awarding each committee a "performance" subvention. For us this is now larger than the annual subvention per member (which is shrinking), which previously had been our only income. This is part of the overall plan of ICOM to encourage greater activity in the international committees to fulfill ICOM's global objectives. Fortunately, our objectives coincide elegantly with ICOM's, so we are working towards the same goals: more transparency, more outreach, more members, more quality; in short, more "kapow". We have crystallized these objectives into making information about the Committee more accessible, by way of our website <http://costume-committee.org>, which was introduced live last year in Santiago. On this website, which was funded in part by ICOM, we designed a secure members' section, with the complete membership list as kept by ICOM Paris. Since the French data-protection act was

passed in 2001, we have not legally been able to provide you with printed membership lists. Since the membership section of the website is secure – requiring a password provided on request from Pernilla Rasmussen, who checks that the person in question is actually a member – you are now, finally, able to access information about all our members again. We realize this is a little more complicated than just being sent a list, but we are bound to follow the French laws about protecting private information.

Since our most prominent activity is our annual meeting, a lot of planning and plain hard work goes into its preparation. That we are here today in Lyon, having enjoyed a spectacular week of lectures, museums, and discussions, is proof that we take this very seriously. If you haven't had the pleasure of arranging a Costume meeting, you probably don't appreciate just how many details unrelated to costume history have to be attended to. We thank you, Bernard [Berthod], Manuelle-Anne [Renault] and Marie-Anne [Privat-Savigny] for your efforts on our behalf!

Applications to ICOM Paris: a young member travel grant was awarded this year to Paola di Trocchio from Australia. We thank everyone who applied. We are interested to hear any suggestions as to whether the Committee itself should offer travel grants to members – and not just young members – or should prioritize other activities. Committee funds must be used to further the interests and activities of the Committee, and we would like to hear your ideas about the best use of our money.

At the General Assembly in Paris this year I had a first-rate opportunity to learn more about how other committees work. We are not alone with the challenges we face in trying to get more members. Some committees are very large, with their own large budgets and staff, while others are very small and run on nothing or are supported by museums. We are a medium-sized committee with a good record of activities: our regular meetings, travel grants to young members, many publications, our own website and resources such as Terminology on the net.

The vote for the following Triennial 2013 was done electronically, after presentations from Moscow, Milano and Rio. Rio won hands down on the first vote.

Two keynote talks on the impact of the economic crisis on museums were unsettling. James Chung spoke on “Looking Forward: Economic Change and the future of American Museums”. The change in demographics means that the interests of young people now have more significance, the loss of donors and benefactors is painful, as well as the idea that access to cultural property should be free even as budget cuts from governments increase. However, there are important undercurrents which seem to be in our favor: museums hold the key to *genuine* artifacts and living aspects of history. The unique personal impact of “real” history is a marketable commodity. While tourism in the US is down, local visits to museums are up. Young women earn more than young men because of increased education. This generation of women will be key economic drivers reshaping consumer markets in the future. The percentage of adults over 65 will be increasing greatly, and the pursuit of luxury will be replaced by the pursuit of meaning. And museum guests vote three times more than non-museum guests, so political pressure can pay off. If these indicators are put to use, museums do not need to be looking at bleak futures. See the entire presentation on the ICOM website, under “documents from the June 2009 meeting”. Though the topic of the recession's impact on museums is sobering, I noted to my satisfaction that costume collections have the potential of success nonetheless – since women will be “key economic drivers” in future, and adults over 65 will more than before be part of those visiting, in particular, local collections. We know that mature women constitute the backbone of museum guests – and they are easily attracted to costume exhibits. “Real” history is marketable, and costume is for most guests one of the most real categories in museum collections. However, we do have to work with the fact that costume departments are often considered “women's” interest, and may thus be the first to be hit when staffs are cut back. We need to design exhibitions to

show that even in slow times costume exhibits can create interest and draw visitors.

As there will be elections to the Executive Council in 2010, it was decided to extend the deadline for developing candidacies to the end of December 2009. It would be tremendous if anyone in the Costume Committee would like to stand for election. Check the ICOM website for details.

Future Committee activities: I would like to suggest we look into having a joint meeting with other committees: for example, in Belgrade, it might be exciting to combine our meeting with the Ethnographic Committee, ICME. I've discussed the possibility with Annette Fromm, Chair of ICME, and she is quite interested. They have not yet made any plans for their 2011 meeting. Another possibility is a project or a meeting with the Committee on City Museums, called CAMOC. Since its members are almost all directors of museums, they seem to have good economic resources. I picture us participating in a project called "Costume in city museums" in which we could suggest ways of collecting, exhibiting and promoting costume within these specific museums. Costume is usually a small part of their collections, and there often isn't specialist staff or facilities to work with costume, but I think we could suggest innovative ways to use what they have. The Chair of CAMOC, Ian Jones, is very interested in collaborating with us, whether it be, say, a 3-day workshop outside our regularly scheduled meetings, a publication, hands-on training or something entirely different. Both ICME and CAMOC have very good contact to museums in countries where we do not yet have any or many members: Eastern Europe, the Middle East, Africa, and South East Asia. These are both the kinds of projects that could well be supported by ICOM Paris.

As you have seen, we have repeated the Open Forum from last year, as this seems to be a good platform for more discussion. We are constantly working to keep up the high standard of our annual meetings, and your comments and suggestions are very welcome. They are added to an informal white book called "How to plan a Costume Committee meeting" which is provided to each future host.

Last year's application to ICOM for translating our website to French and Spanish has been deferred to next year, in part because of work on ICOM's own website. However, I'm confident that we will get the money we need to hire the specialists we need to do this. When ICOM's website is renovated, there will be a dedicated space for Costume, where our own website can appear. So the work will have to be done anyway, and we are eager to add French and Spanish for our members, not least of all to maintain the momentum we gained from our meeting last year in Chile.

Our next big project will be a membership survey – that is, not only of our own members: how they view the committee, what they would like, etc. – but also of ICOM members who are not yet members of a committee, and of colleagues who are not members of ICOM. We will apply for a grant from ICOM to help finance this, and we hope that everyone will contribute ideas. If you know about surveys, please share your experience with us. The deadline is November 15.

2010 is our next election. However, in case not everyone will be able to attend the meeting in Shanghai, the election will be held by mail and/or e-mail and the result announced at the AGM. Joanna Marschner has kindly accepted to head up the Nominating Committee, which will oversee the upcoming election, following the election procedures adopted in 2006.

#### 4. Secretary's Report: Vicki Berger

As of 18 September 2009, the Costume Committee had 248 members from 33 countries listed on the official roster received from the ICOM Secretariat. In 2007 the Committee numbered 249; in 2008, 254. The largest contingents are: France, 37 members; Germany, 28 members; USA, 26 members; Denmark, 19 members; and the Netherlands, 15 members. Nine countries on the roster have one member each. The roster is available today for anyone to check his/her listing. Please send contact information changes to [secretariat@icom.museum](mailto:secretariat@icom.museum)

Annual secretarial duties included: writing thank-you notes for the meeting in Santiago, Chile; preparing minutes of the Annual

General Meeting for publication in the newsletter; answering miscellaneous correspondence regarding the Lyon, France meeting; and helping Chair Johansen as requested (for example, collecting information on internet survey businesses such as Zoomerang and Survey Monkey).

#### 5. **Treasurer's Report: Brigitte Herrbach-Schmidt**

Herrbach-Schmidt introduced the financial report which was distributed earlier in the week. Banking reports are available today if anyone would like to examine them. She asked for questions. None being heard, the meeting continued. The Treasurer's Report is printed separately in this volume of Costume News.

#### 6. **Editor/Webmaster's Report: Pernilla Rasmussen (in absentia)**

With thanks to Pernilla Rasmussen, Katia Johansen read the Editor/Webmaster's Report as submitted:

Since October 2008 the Costume Committee has two main ways of communication with its members – the newsletter *Costume News* and the website [www.costume-committee.org](http://www.costume-committee.org). At present these supplement each other. In addition there have been a number of mass mailings, e-mail and postal, with extra information.

Since the meeting in Santiago the *Costume News* has been published twice – 2008:2 in February and 2009:1 in May. I wish to thank all of you who have contributed to the newsletter during the year. If you enjoyed reading about new exhibitions and other interesting activities in our field, please remember to contribute your own information to the editor at: [pernilla.rasmussen@konstvet.uu.se](mailto:pernilla.rasmussen@konstvet.uu.se). Tell us if you have published a book, opened a new exhibition, are planning a conference or doing interesting research. It is impossible for the editor alone to keep the members informed. I repeat my suggestion to put the *Costume News* editor's address on your museum's press list.

Some of you have already done that - thank you.

I hope all members have received the newsletter by e-mail or regular mail. To members with an e-mail address the newsletter has been sent as an attached PDF-file. I hope this has worked out well. I thank Britta Hammar for sending the newsletter to all members with an e-mail address and to Ann Resare for sending it out by regular mail. Do not forget to report all changes in addresses directly to ICOM Paris at: [secretariat@icom.museum](mailto:secretariat@icom.museum). This will make Britta's and Ann's work much easier and ensure you always get the latest news from the committee. I also thank Britta and Ann for being able to send out extra information at very short notice. It is a considerable inconvenience and should remain an exception.

The deadline of the next *Costume News*, 2009: 2, will be November 1. I ask you all kindly to remember the deadline and send in your material on time. This is the only way the newsletter can appear regularly and without too much delay.

Since October we also have our web site: [www.costume-committee.org](http://www.costume-committee.org). If you haven't done so already, I hope you will all visit the site now and log in to the members' section, where the membership directory is. This makes it easy to check if your own membership details are correct; if not, contact ICOM Paris, who holds the membership list. We can not correct your information! The latest issue of the *Costume News* is put on line as soon as it is available. The members' section also contains past issues, the minutes of annual meetings and financial reports.

At present 84 members have passwords which give access to the members' part of the site. I get requests every day for access to the members' section, and I understand there have been some problems understanding the process. Here is how it works: You choose a log-in name and a password. In order to maintain the high level of security which is required, I must check that your name appears on the current membership list before I allow access. If so, I send you an e-mail that the

password now is enabled, and then you can log in. I do not ever see your password – it is up to you to remember both your user name and password. If you forget them, you will have to open a new account.

Just as for the newsletter I would like to receive information for the website – not least of all more pictures for our gallery! (Recommended size for pictures in the gallery is ca 800 x 600 px.) This is an opportunity to reach not only committee members but also anyone with an interest in costume visiting the site. The site is still under development and can be adapted to the membership's wants and needs. For example, I have also supplied downloadable tables of contents and illustrations from our Proceedings since 1990 (see "Resources - books"), making it easier to find articles and authors of specific articles from our past meetings.

While it is tantalizing to make everything but the membership directory open to the public, we need to consider that the site's main objective now is to serve the members' interests. If, in time, we want to become a global source of information about costume in museums, it will require more resources for establishing and maintenance.

June Swann requested that the Committee send a thank you to Rasmussen for her work on the Newsletter and Website. Johansen concurred.

## 7. Sub-committees: Katia Johansen

- a. **Guidelines, Bibliography, and Terminology Committees.** Johansen explained that these committees have completed their work and suggested that they be disbanded. Elizabeth Ann Coleman moved to disband the committees. Naomi Tarrant seconded the motion. Motion passed.
- b. **Nominating and Elections Committee.** Joanna Marschner, newly appointed chair of this committee, reviewed the following material which was distributed with the AGM agenda:

### Proposed nomination and election procedure for the Board of the ICOM Costume Committee

A new Board is elected at each Triennial meeting of the Costume Committee.

1. After one year in office the Board of the Costume Committee appoints the Chair of the Nominating Committee, who will confirm that she/he is not interested in standing for election of the Board of the Costume Committee at present. The Chair of the Nominating Committee shall select the other members of the Nominating Committee, including one member from the previous Nominating Committee. The Committee should consist in all of 3 or 5 members. The candidates for the Nominating Committee should also indicate that they are not interested in standing for election on the Board of the Costume [Committee] at present. The Chair of the Nominating Committee shall also contact at least one committee alternate who can step in, in case a regular member must step down. The list of the Nominating Committee Members should be supplied to the Costume Committee Board at least one month prior to the last annual meeting before the Triennial.

2. The Nominating Committee will be approved at the annual meeting one year before the election of the Board members to the Costume Committee.

3. Directly after the installation of the Nominating Committee, it will send out to all Costume Committee members a list with job descriptions of all positions to be filled, a poll on whether one would like to stand for any of the posts on the Board and a standardized form to submit a candidacy. The candidacies can be submitted until the 31<sup>st</sup> of December of the year prior to the Triennial meeting of the Costume Committee. Shortly after the closing date, the Chair of the Nominating Committee will inform the Board of the Costume Committee of the number of candidacies received. During the months of January and February the Nominating Committee will perform a 'validity check' of the candidates:

- Confirm that all Costume Committee Board member candidacies are active members of the Costume Committee.
- Confirm that all Costume Committee Board member candidacies can offer a reasonable commitment and be allowed by their institution to work for the Committee and attend upcoming annual meetings, i.e., the candidate must acknowledge that he/she will be responsible for all expenses related to his/her position if elected. During this period the Nominating Committee will either prepare a slate (single candidate for each position) or ballot (multiple candidates for one or more positions)

4. In March the Nominating Committee will present its slate/ballot to each member of the Costume Committee allowing the members six weeks to return their votes to the Nominating Committee.

5. Two months prior to the Triennial meeting the Chair of the Nominating Committee will report the results to the Costume Committee Board and prepare a report for ratification by the Costume Committee membership at the Triennial meeting.

After summarizing the above points, Marschner asked the group for input. Elizabeth Ann Coleman and Naomi Tarrant offered to submit suggestions. Marschner asked that members send written comments to her by the end of October. June Swann asked about the status of voting and non-voting members. Johansen responded that we no longer have "non-voting" members. All members are voting members and one designated staff member from a member institution can vote.

Marschner announced that the Nominating and Elections Committee members will be Sandra Rosenbaum, Ann Resare, and Isabel Alvarado (reserve member). Present board members will submit job descriptions and will be asked if they are available to serve another term. All members may send nominations to Marschner. A slate or ballot will be prepared by March 2010. Members will have six weeks to vote. Results will be circulated to the Board. Voting

will be by post mail and/or e-mail. The results will be ratified in Shanghai, China.

Johansen thanked Marschner for accepting this important assignment. She then asked for suggestions for the creation of any other sub-committees. June Swann asked about the status of the Bibliography. Johansen responded that Pamela Inder-Boylan has copies (CDs). The Bibliography will be posted on the website at a later time. Copies are available from Inder-Boylan as requested.

c. **Costume Service Project. Chair**

Johansen called on Isabel Alvarado to present a report on the Costume Service Project held in Chile:

During the Costume Service Project, the amount of \$763.375 Chilean pesos was raised (equivalent today: 960 Euros). Currently this money is in a certificate of deposit in the bank, and has gained interest.

The Chilean National Textile Conservation Committee is responsible for the administration of the money raised, but this year has been unable to find a good use for it. In a meeting with the board of the Committee we discussed different possibilities for spending the funds and finally decided on the following alternative.

In alternate years, the Committee organizes either a course or seminar during its Annual Meeting. A course on the history of textiles and their conservation is planned for next year; therefore, we have decided that with the money raised by the Costume Service Project, we can offer 3 or 4 grants to non-Committee members working in small museums in the region or regions nearby where the course will take place. The grants, in addition to covering the inscription fee, will also pay for transportation to and from the event and hotel expenses.

We think this training will benefit people that could not commonly access this kind of specialization.

Johansen thanked Alvarado for this report on the results and future plans resulting from the

Costume Service Project held last year in Chile.

## 8. New Business: Katia Johansen

Upcoming meetings

2010, ICOM Triennial in Shanghai, China: Johansen announced that Yuan Jie, the official 2010 liaison to the Costume Committee, was not able to come to Lyon despite great efforts from all sides. Recent suggestions for the program include exhibitions of Olympic uniforms, students' contemporary designs, ethnic designs; a visit to the National Silk Museum; and exploring crafts such as embroidery and printing. Twelve attendees indicated they planned to go to Shanghai. Johansen asked for input. Naomi Tarrant requested both contemporary and ancient topics as well as a post-conference tour designed for the Costume Committee. Guest Julien Anfruns, ICOM Director General, announced a partnership with Star Alliance for reduced airfares and \$70,000 USD available to assist members in "low-income countries." He hopes to raise more funds for this effort. Johansen added that we will have 2 ½ days for our meeting plus one excursion day. Please watch the ICOM website for updates. Also, please send leads for programming and tours to Johansen.

2011, Belgrade, Serbia: Mirjana Menkovic extended the official invitation to Belgrade, Serbia, with a stimulating power point presentation. 9-14 October 2011 is the target week. Proposed themes are:

- European Fashion between East and West
- Traditional as Inspiration for High Fashion (subtheme)
- Fashion as *perpetuum mobile* and its Democratization (subtheme)

The Ethnographic Museum in Belgrade will be the lead organizer. Other co-organizers are the Gallery of Frescoes of the National Museum, the Historical Museum, the Museum of Applied Arts, the Museum of the City of Novi Sad, the Petrovardian Fortress, and the Faculty of Applied Arts of the University of Arts. A post-conference tour will be planned. Belgrade will be pleasantly warm in October.

Johansen thanked Menkovic and accepted the invitation on behalf of the Costume Committee.

2012: Johansen asked for suggestions for 2012 meeting locations. Members proposed Spain, Italy, Algeria, Morocco, Belgium and Calais, and Turkey. Johansen mentioned that 2012 is the 50<sup>th</sup> birthday of the Costume Committee.

2013, ICOM Triennial in Rio de Janeiro, Brazil

## 9. Adjournment: Katia Johansen

Johansen asked for any further comments. None were made. Johansen thanked Bernard Berthod and the host committee for the excellent meeting in Lyon. The meeting adjourned at 12:25 pm.

Submitted by Vicki Berger, Secretary

**Costume Committee  
Financial report**

Funds available 31.7.2008: **10.017,50 Euro**

*Income 1.8.2008 to 31.7.2009*

Subventions from ICOM 5 200,00 Euro

1.200 regular subventions  
4.000 ICOM grant for website

Bank interests (charges paid) 29,86 Euro

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5 229,86Euro

*Expenses 1.8.2008 to 31.7.2009*

Website (second rate) 3 771,09 Euro

(1. rate in 2007/2008: 3.770,61)

Travel grant - Chile 1 674,39 Euro

Newsletter 290.-  
256.-

546,00 Euro

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5 991,48 Euro

Funds available 31.7.2009: **9 255,88 Euro**

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Brigitte Herrbach-Schmidt, treasurer  
9 October 2009

## News from the Costume Committee meeting, Lyon, 2009

### Open Forum

moderated by Anthea Bickley:

Open Forum is a platform for smaller topics, for novelties or experiences from the exhibition rooms and storages, for questions regarding objects and projects as well as ICOM matters: in short, a place where one can ask, learn and answer.

*Paola di Trocchio*: mannequins for men's wear?

*Gundula Wolter*: new German network for costume

*Madeleine Ginsburg*: "Vintage" clothing, its use and misuse; looking for corset by *Werly*

*Karin Thönnissen*: seeking information on large, unusual embroidery

*Naomi Tarrant*: an historical explanation of why we are called a "Committee"

*June Swann*: does not find the needle and thread logo for the Costume Committee appropriate

*Ann Marie Dahlberg*: mentioned Lena Rangström's upcoming book on royal weddings and talked about her own planned exhibition of colorful royal gowns

*Joanna Marschner*: Described an upcoming exhibition and activities, "The Palace Enchanted" which will enable Kensington to remain open during extensive rebuilding

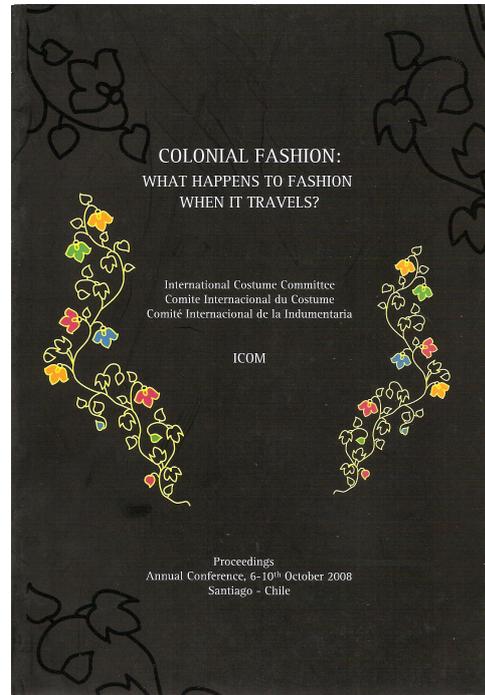
*Margot Schindler*: described a collection of unusual intarsia (patchwork) quilts

*Elizabeta Jachimowicz*: conveyed greetings from Barbara Bazieli in Poland and mentioned two books she has recently published (details elsewhere in Newsletter)

*Jean Druessedon*: described her institution's acquisition of Katharine Hepburn's wardrobe and the possibility of a travelling exhibition

*Katia Johansen*: possibility of Costume Committee involvement in the Shanghai Expo (May-October 2010); short deadline, more in *Costume News*. Distribution of proposed revision of Nominating/election procedures.

## Proceedings



The latest Costume Committee *Proceedings* was proudly presented in Lyon. Isabel Alvarado has done a praiseworthy job of collecting the papers presented at our meeting in Santiago 6-10 October 2008, under the theme "Colonial Fashion: What happens to fashion when it travels?". Participants at the Lyon meeting received copies, while those who were unable to attend will receive their copy by mail. A presentation of the proceedings and the table of contents can be found on the Costume Committee website.

## Members' reports from The Costume Committee meeting, Lyon, 2009



*From the left: Director Maria-Ann Privat-Savigny, Musée de Tissus, Director General Julien Anfruns, Chairperson Katia Johansen and Dr. Bernard Berthod*

### Report from Pamela M Inder Boylan

Lyon did not disappoint us. The sun shone and the weather was unseasonably warm as forty-four delegates, of twenty different nationalities, assembled for the annual meeting of the ICOM Costume Committee.

Bernard and his team had put together a wonderful programme for us – starting with a cocktail party and punctuated at intervals by receptions and dinners at which we could sample Lyon's famous cuisine. There was an eclectic mix of lectures on topics as diverse as fashionable milliners in Boston and unfashionable milliners in small town England, the marketing of JP Coats' needlework scheme and the production of embroidery in St Gall, the creation of woven labels and the meaning of

concealed shoes, through studies of the clothes of women in mid 20<sup>th</sup> century Setesdal and of 19<sup>th</sup> century Jewish ladies in Algeria and of the production of fashionable men's hats, to the creation of a single opera costume from materials sourced from suppliers worldwide and the production of Pierre Cardin designs in Melbourne, Australia. Especial praise must go to Ann Coleman for her ability to talk about a feathered textile without recourse to illustrations when technology failed her!

We were also able to explore the stores and conservation workshops of the Musée des Tissus. Many of us had visited the museum before but we all found something new to admire – even if most of it was at the top of four flights of stairs! Tuesday was spent at Fourvière, high above Lyon, exploring the bizarre cathedral built in 1870 and the Musée d'Art Religieux where Bernard works. This was followed by a visit to the Cathedral of St Jean in the heart of the old town, a guided tour of the cathedral, the stained glass, the astrological clock – and, of course, the vestments in the treasury.

Ecclesiastical textiles also featured largely when we visited Moulins on our excursion day. After a visit to the huge and impressive Centre National du Costume de Scène, situated in an enormous late 18<sup>th</sup> century military barracks, where we ooh-ed and ah-ed over the Nureyev exhibition and prowled enviously round the spacious store rooms, we went to the Musée de la Visitation. There, in a spectacularly rickety building, formerly a religious foundation, we saw the exhibition 'de fil en aiguille' – a celebration of ecclesiastical embroidery. There were delightful specimens – like the one with two embroidered birds perched amongst embroidered fruits and berries, one sitting obediently still, the other unable to resist temptation and helping himself to a beak full of silken strawberry – but for many of us the exhibition was quite literally dazzling. So much gold, so much colour, such busy designs – it was overwhelming, too much to digest in a single visit.

Friday saw us at the AGM, listening to an upbeat speech by the new Director General who had come down from Paris to see what we were up to. We members, it appears, are ICOM's 'lifblood'. The meeting passed off smoothly. We speculated about what might happen in

Shanghai, regretted that our Chinese contact had been unable to join us and discussed the mechanics of the forthcoming elections. Several people contributed to the open forum, considering, among other topics, the relevance of our logo to footwear production, how best to find mannequins for a large display of menswear and how to deal with the problems of people wearing 'vintage' clothing. In the afternoon we set off to visit more museums – the Musée de la Soierie at Charlieu and the Musée du Chapeau at Chazelles. I cannot speak for the silk museum – but the hat museum was fascinating. They have a resident hatter who makes hats that are sold in the museum shop – there was much merriment as we tried on various creations. We were then taken through the process of making – from handfuls of rabbit fur to a huge soft felt cone that was gradually soaked and heated and pummelled until it was reduced to a fifth of its original size. The most exciting part of the process, however, was the transformation of the felted cone by steaming it, stretching it over a wooden block and finally brushing it to create a sheen. Within two or three minutes something that had resembled a tea cosy turned into a stylish hat. The day finished with a river cruise, an extremely good dinner – and extensive fond farewells. Roll on Shanghai ---

Pamela M Inder Boylan

### **Report from Paola Di Trocchio**

From 4-7 October, 22 delegates from 17 countries gathered to attend the annual ICOM costume committee meeting, generously hosted by Bernard Berthod and his colleagues at the Musée des Tissus in Lyon including director Maria-Anne Privat-Savigny and of course our esteemed leader, Katia Johansen. The five days were filled with extensive discussion, principally around the papers which were presented on costume and trade, along with conversation focussed on our own interests, projects occurring in the institutions in which we worked or individually driven.

Along with the delegates, the papers traced the globe, from the major multinational thread company, *Coats*, to the local world of female milliners in Boston in the 1750s. The dress of Jewish women in Algeria was highlighted, as well

as the traditional folk dress in Norway and a long history of leather shoes hidden in buildings or wells. The paper that was most global in its presentation of costume trade was a conference paper presented by Dorothea Nicolai from the costume workshop of the Zurich Opera House. Her paper traced the individual locations of each component of a theatrical costume, including wigs, buttons, shoes, eyelets, ribbons, stables, fur and textiles, which were sourced from artisans from 16 suppliers across Europe.

Our afternoons were filled with insightful outings. We visited local Lyon designers who explained the influences and philosophies of their collections to us, we saw Bernard Berthod's precious Fouvière, its collections, exhibitions, cathedral and church, and we were privileged with a behind the scenes tour of the newly opened Centre National du Costume de Scene, in Moulins, which featured an outstanding exhibition on the costumes of Rudolph Nureyev. A tour into the archives of the Musée des Tissus was a highlight, with treasures tucked away in storage, such as an eighteenth century men's frockcoat and vest transformed into a women's bodice at a later date, or a coffee-coloured embroidered frock coat from 1720-40, with blue and pink embroidery discreetly embellishing the inside of the oversized cuff. For our last day several excursions were organised, including a trip to the Museum of hats in Chazelles, where we were guided through the production of a felt hat, alongside the original machines, until a hat was blocked and trimmed before our very eyes. The Museum also included a survey of historical headwear.

The Annual General Meeting was attended not only by the delegates, but also by the Director General of ICOM, Julien Anfruns. There was discussion of the forthcoming elections, the scope for the newsletter and website, the forthcoming triennial in Shanghai in 2010 and a presentation which introduced us to Serbia, the location for the meeting venue in 2011.

The conference and meeting was an outstanding opportunity to meet with colleagues and friends from around the world, and to discuss our specialisations and interests in costume. I'd like to thank ICOM for giving me the opportunity to attend as a recipient of the travel grant which supports the participation of Young ICOM

members in International Committee/Regional Alliance meetings.

Paola Di Trocchio  
Assistant Curator, International Fashion and Textiles, National Gallery of Victoria, Australia

### Report from Efrat Assaf-Shapira



Katia Johansen, Chair, presents thank-you gifts to the director of the Silk Museum, Charlieu.

The annual costume committee in Lyon was the first one I have ever attended, and I do hope that this marvelous experience is one which will repeat over and over again. My arrival to Lyon was accompanied with lots of curiosity and hope. Since this was my first meeting I was looking forward to see how will the enthusiastic stories I have heard about these committees will come to life... I also was a bit anxious how would I feel among people who have known each other for years and what comments will my paper receive.

Already during the arrival reception in the 'Musee de Tissus' I felt that everybody was extremely friendly and helpful, the atmosphere was lovely and the organizers did their best to make sure everything was right. The rest of the

week continued in this good and creative spirit, the varied papers, the different visits to museums, store rooms, churches and studios together with the chance to talk to different people from around the world, all experts interested in costumes and textiles, were a unique opportunity to learn so much about the subject in such a short time. Of special interest for me were the walks around the museums and storerooms of the 'Musee de Tissus', the 'Musee Fourviere', and of course the museums in Moulins, where the fascinating 'Centre National du Costume du Scene' was a great opening to the later ecclesiastical collections. The group visits which were always conducted by the curators, directors or conservators enabled me to learn a lot about different attitudes towards exhibiting costumes, types of mannequins and ideas related to the preservation of local disappearing crafts.

The chosen topic of the meeting 'Costume and the Textile trade' is highly related to subjects I am currently working on and I feel that giving my talk on the costume of the Algerian Jewish women in this context and receiving comments has, first of all, enabled me to make a progress in my research, in various directions. I sincerely believe that the special relationships between the participants and the ability to exchange professional ideas are of a major importance to our research and curatorial work. The meeting and its following post conference tour, were wonderful experiences, both on the professional and personal aspects. The combination between textiles, costumes and Christian religious art is of a high interest for me, as many times through my work I find myself researching iconographical issues related to Jewish, Christian and Islamic art.

I would like to thank heartedly and personally all the organizers and participants in this meeting and my colleagues at the Israel museum for giving me this marvelous opportunity. I am really looking forward to meeting everybody in future meetings.

Efrat Assaf-Shapira  
Associate Curator, Jewish art and Ethnography wing, The Israel Museum, Jerusalem

**Report from Jean L. Druessedow**



Dr. Bernard Berthod

There is nothing more expected or rewarding at the opening reception of a Costume Committee meeting than the delight at seeing colleagues once again and meeting new committee members. This reception had the added pleasure of a visit to the galleries of the

Museum of Textiles, an extraordinary recital on an eighteenth century harpsichord, and, of course, delicious refreshments. In Lyon with good food and friends, what better way to begin the exchange of information that typifies our committee!

Monday, after an official welcome to Lyon, the presentations began. The afternoon was spent visiting the Museum of Textiles galleries, the reserves and the conservation workshop. The “Evening Lyonnese,” of course, was focused on Les 3 Cochons restaurant. Tuesday, via Metro and Funicular rides, we found ourselves overlooking the city at the Museum of Religious Art of Fourviere where, after presentations, we visited the special exhibition, the reserves and the basilica. Fourviere is one of the most visited religious sanctuaries in France. After riding the Funicular down, we visited St. John Cathedral and its treasury. A most welcome cocktail reception at the Department Palace concluded the day’s events. Wednesday found us back at the Museum of Textiles for morning presentations and an afternoon of visits to contemporary fashion boutiques. Early on Thursday morning we went by bus to Moulin where we saw three extraordinary museums. The first visit was to the National Center of Stage Costume where we were most fortunate to

see an exhibition of Rudolph Nureyev’s costumes as well as the storage, and the exhibition preparation workshop. The museum is housed in a completely renovated eighteenth century barracks and stable with purpose built storage and exhibition areas. The next visits were to a special exhibition of embroidered vestments made by the Sisters of the Visitation and brought to Moulin from many of the order’s convents, and to the Museum of the Visitation. This museum was created to honor the founder of the order. The skilled embroideries and luxurious use of silk and metal threads were a feast for the eye. Friday at the annual meeting we were honored by a visit from Julien Anfruns, the Director General of ICOM. At the meeting we received the invitation to hold a conference in Belgrade, October 9 – 14, 2011. Details about the Triennial meeting in Shanghai in November, 2010, are still being determined. Friday afternoon we were divided into three groups for visits to three different museums: the Museum of the Hat in Chazelles, the Silk Museum in Charlieu and the Museum of Fine Arts in Lyon. I chose to visit the Museum of the Hat and found the hat making demonstrations fascinating. The farewell Friday evening took place at a dinner cruise on the Soane.

The post conference study tour through the Haute Loire began on Saturday morning and focused on the rich legacy of textile and lace production that had been the strength of the local economy. We visited a nineteenth century silk thread spinning mill; the Museum of the Manufacture of Lace in Retournac where we visited the galleries and saw nineteenth century lace-making machinery demonstrated. On Sunday we visited a museum devoted to early mechanized spinning equipment as well as newer technologies for plastics, and then went on to Le Puy-en-Velay. There we visited a school of lace-making and the associated exhibition, and the cathedral where we had the opportunity to see the wardrobe made for the statue of the Virgin. On Monday we were privileged to meet with the Archbishop and examine a Carolingian Bible. This was followed by the rare opportunity to view a private collection of religious textiles that had just been given to the cathedral. The donors themselves presented the pieces. On Tuesday we visited the Chateau de Chavaniac-Lafayette on our way to La Chaise-Dieu where we visited

the extraordinary tapestries at the Abby. There was also a visit to a wool spinning mill/museum and a late day visit to a church where there were two silks brought back from the Crusades. Our final visit on Tuesday afternoon was to the Museum of Art and Industry in Saint-Etienne.

Ms Jean L. Druesedow  
Director, Kent State University Museum

## Shanghai 2010 - ICOM General Conference 7-13 November 2010



The Organizing Committee of the Shanghai 2010 Triennial General Conference has appointed Dr. Yuan Jie from the Chinese Academy of Arts in Beijing as the coordinator for the Costume Committee meeting. The Board has been in contact with Dr. Yuan Jie to ensure the best possible program for Committee members.

Though there is too much to see in the short time of a General Conference, we are hoping to visit collections of fashion, ethnic dress, ancient costume, and clothing crafts. One session may be held at the Metersbonwe fashion museum. There is also a museum with Olympic clothing, designers' and industrial fashion shows, minorities' costume at the Shanghai Meites museum, the costume collection at the National Silk Museum in Hangzhou, and embroidery in Suzhou. It may be possible to arrange a separate excursion for the Costume Committee on Friday November 12, as we have done before.



There is plenty of elastic in the General Conference theme: "Museums for Social Harmony". We have requested that our Chinese colleagues first introduce us to the history of costume and costume collecting in China. Contributions from members of the Costume Committee might be short (5 min) presentations of any Chinese garments and accessories in our collections, if possible tracing their way from China. This will give our hosts an unprecedented look into many objects they would not otherwise know about, and equally give each of us the opportunity to learn more about the origin of these objects.

Any members with experience and/or contacts in Shanghai are welcome to contact the Board with suggestions. Note there is a possibility of applying for a travel bursary (see the ICOM site), and Director General Julien Anfruns announced when he visited in Lyon that favorable airfares would also be available.

Early bird registration closes March 30. The official ICOM website for the conference - including registration - is:  
<http://2010.icom.museum/icomwbs/index.jsp>  
Updates to the Costume Committee program will be on our own website as they develop:  
<http://www.costume-committee.org>

## Costume exhibitions

### ICOM participation in the Shanghai World Expo:

Participate in the World Expo through your photos and videos.

Since the call for contribution to ICOM's Shanghai World Expo participation in ICOM network, some National and International Committees are participating actively by submitting interesting photos of their museums' activities and by proposing valuable ideas for on-site animations. All members interested in this project and eager to participate are welcome to join in! Last call for contribution! Please contact: [worldexpo2010@icom.museum](mailto:worldexpo2010@icom.museum)

The Expo takes place from May to October 2010. 70 million visitors are expected!

### Preliminary announcement, Working meeting

Working meeting, September 2010 - Proposed topic: "Clothes tell stories"

Costume can illustrate any story that needs to be told! Committee members have worked with many different ways of presenting costume, and we would like to collect some of these ideas of how to exhibit costume. The meeting will consist of discussions and presentations of innovations. It is proposed that the results be published as a *Costume Workbook*, perhaps as one of the ICOM Study Series, distributed to ICOM's 23,000 members and/or published as a separate CD or DVD.

Time and place: Early fall 2010, 3 1/2 days at the Bavarian National Museum, Munich.

Ideas and suggestions are welcome - please contact the Board. Look for updates on the website (upcoming meetings) as plans progress!

### Belgium:

#### From new look to Expo 58.

#### The fashion of the 50s

20 March 2008 – 29 December 2009

Le Musée du Costume et de la Dentelle, Brussels

<http://www.bruxelles.be/artdet.cfm/4209>

The exhibition 'From new look to Expo 58' presents, on the occasion of the 50th anniversary of Expo 58, an outline of the fashion of the 1950s. Fascinating evening dresses, wedding dresses, suits, coats and accessories illustrate this particularly luxurious period of feminine fashion, characterized by a rarely equalled elegance.

#### Delvaux 1829-2009. 180 years of Belgian luxury

17 September 2009-21 February 2010

Modemuseum, MoMu, Antwerpen

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

This exhibition follows Delvaux from the manufacture of travel goods for the local nobility in the 19th century, through the rise of the modern handbag in the 20th century, to the company's vision of a new kind of elegance under its artistic director Veronique Branquinho.

### France:

#### Madeleine Vionnet, Puriste de la mode

18 June 2009 - 24 January 2010

Les arts decoratifs, Musée de la mode, Paris

<http://www.lesartsdecoratifs.fr>



Les Arts Décoratifs is devoting a major exhibition to Madeleine Vionnet. In 1952, the couturière donated 22 dresses, 750 dress patterns and 75 photo albums to Les Arts Décoratifs. Selected from her major works between 1912 and 1939 and now restored with the aid of Natixis, this exceptional collection of avant-garde designs can at last be shown to the public.

**Fraises - Cols extravagants**

17 July – 30 December 2009

Musée des manufactures de dentelles, Retournac

<http://www.ville-retournac.fr/musee/anglais/activities/exhibition/ruff.html>



The Pastoral scene, by Dick Hals, 1627, Rijksmuseum, detail.

This fashion accessory is typical of the second half of the 16th century and of the 17th century. Worn as much by women as men, it has been the object of different techniques, developed into diverse shapes and in a number of countries. This item of dress was part of the fashion extravaganza of the time as depicted in the caricature of the period.

This exhibition, held in partnership with Youlie Spantidaki, antique lace specialist (Research and restoration centre for Archeological Textiles in Athens) will bring new partnerships for the museum : The National Centre for Stage Costume in Moulins, the Comédie Française, dressmaking schools for stage costumes, contemporary artist. The exhibition will approach the stylistic and technical aspects of ruffs but also the social aspect tied to this fashion and the mockery that it provoked. It will also show some of the contemporary outlook on this object.

**Russians operas, at the dawn of the Ballets Russes**

12 December 2009 - 16 May 2010

Centre National du Costume de Scène, Moulins-sur-Allier

*More information on the costume committee website :*  
[www.costume-committee.org](http://www.costume-committee.org) or [www.cncs.fr](http://www.cncs.fr)

**Germany:**

**Dessous - 150 Jahre Kulturgeschichte der Unterwäsche**

26 September 2009 – 20 June 2010

LVR-Industriemuseum, Euskirchen-Kuchenheim

<http://www.industriemuseum.lvr.de/>

The exhibition shows more than 500 objects from the collection of the LVR-Industriemuseum.

**Kleider und Körper seit 1850**

31 Oktober 2009 - 30 Juli 2010

LVR-Industriemuseum, Ratingen



<http://www.industriemuseum.lvr.de>

An exhibition about the relation of clothes to the naked body. Which parts of the body could and can be shown – and not? What is respectable and not? The exhibition contains costumes from 150 years; evening wear, sports and beach wear, etc.

**Prince Elector Moritz's Parade Garment**

5 September 2009 – 15 March 2010

Rüstkammer (Armory), Staatliche Kunstsammlungen Dresden

Dresden Palace

[besucherservice@skd.museum](mailto:besucherservice@skd.museum) /  
[www.skd.museum](http://www.skd.museum)



The Dresden Armory's electoral parade garments belong to Europe's most important cultural heritage. In preparation for their forthcoming new permanent presentation in Dresden's Palace, the textiles - stored in inaccessible depots since World War II - require extensive conservation treatment. We owe

thanks to the Abegg-Stiftung in Riggisberg, Switzerland, for their generous support in this ambitious endeavor. Starting in 2002, they volunteered to conserve Prince Elector Moritz's Parade Gown, the oldest garment in our collection, dating to the mid-16<sup>th</sup> century. The treatment was undertaken at the Abegg-Stiftung's internationally renowned conservation facilities. Reportedly, the majestic yellow-and-black ensemble originally consisted of coat, doublet, breeches and nether hose. It represents an era of fashion painted in the grandest splendor by such masters as Titian, Holbein the Younger and the Cranachs. Dresden is the only place where original examples of princely fashion of that time, influenced by Spanish and Italian taste, have survived.

In 2009 the Armory received the comprehensively conserved Parade Garment from the hands of conservators Bettina Niekamp and Agnieszka Woś Jucker. The nearly forensic archival research and the consequent diligent preservation restored the status of the gown as an historically authentic costume. It also regained its aura as a souvenir of one of the most important Wettin princes. Both metaphorically and concretely speaking, the suit demonstrates the greatness of Elector Moritz (1521-1553): Thanks to him Dresden became the capital of Saxony and an art metropolis. As a token of our gratitude to the Abegg-Stiftung and to commemorate the unprecedented success of its conservation, we display this unique Renaissance ensemble here in combination with additional examples of contemporary fashion.



Parade Garment of Prince Elector Moritz of Saxony (1521-1553), Ca. 1545-1550. Silk fabrics: Italian. Parts: Coat, doublet, breeches and stockings. Yellow silk damask, black silk velvet; silver metal cords, decorative knot: braided gold thread and brown silk; yellow silk satin, yellow silk velvet; yellow suede leather.

Staatliche Kunstsammlungen Dresden, Rüstkammer, Inv.-Nr. i 1. Photograph: Abegg-Stiftung Riggisberg (Christoph von Virág), 2008

#### **Exhibition Catalogue:**

Bettina Niekamp und Agnieszka Woś Jucker: Das Prunkkleid des Kurfürsten Moritz von Sachsen (1521–1553) in der Dresdner Rüstkammer. Dokumentation – Restaurierung – Konservierung (Riggisberger Berichte 16). Mit Beiträgen von Jutta Charlotte von Bloh und Anna Jolly. 184 Seiten, 136 meist farbige Abb., 10 Tafeln, brosch., 23 x 31 cm, Riggisberg 2008, ISBN 978-3-905014-38-9

#### **Greece:**

##### **Endyesthai – To dress Towards a Costume Culture Museum**

4 March - 30 April 2010  
Benaki Museum, Athens

*More information on the costume committee website :  
[www.costume-committee.org](http://www.costume-committee.org)*

**The Netherlands:**

**Minä Perhonen – fashion and design**

24 October 2009 – 28 February 2010

Textielmuseum, Tilburg

<http://www.textielmuseum.nl/>

The label Minä Perhonen by the Japanese designer Akira Minagawa

**Voici Paris: Haute Couture**

20 February to 6 June 2010

Gemeentemuseum The Hague

[http://www.holland.com/hac/en/programme/young/hoofdprogramma/gemeentemuseum\\_voici-paris-haute-couture.jsp](http://www.holland.com/hac/en/programme/young/hoofdprogramma/gemeentemuseum_voici-paris-haute-couture.jsp)

From 20 February to 6 June 2010, the Gemeentemuseum The Hague will present an exclusive peek into the rich history of the fascinating world of champagne, charm and Chanel.

This major exhibit juxtaposes the history of haute couture with creations by today's top couturiers. Renowned fashion houses, such as Dior, Chanel, Christian Lacroix and Jean Paul Gaultier, have loaned exclusive couture creations from their most recent collections, fresh from the runway and not on view in Holland before. All details that make couture so special can be admired from up close. The fabulous fabrics, the exquisite embroidery and the cut illustrate the excellence of Paris couture.



Hubert de Givenchy. Cocktail dress worn by Audrey Hepburn in *Breakfast at Tiffany's* 1961.

**At the Russian Court**

**Palace and protocol in the 19th century**

20 June 2009 - 31 January 2010

Hermitage Amsterdam, Amsterdam

[http://www.hermitage.nl/en/tentoonstellingen/russische\\_hof/](http://www.hermitage.nl/en/tentoonstellingen/russische_hof/)



The inaugural exhibition of Hermitage Amsterdam, *At the Russian Court: Palace and Protocol in the 19th Century*, promises to be one of the most lavish ever presented in Europe, and one of the largest. With more than 1,800 objects on loan from the State Hermitage Museum, St Petersburg, the exhibition will fill the Amstelhof—the historic, newly restored home of Hermitage Amsterdam, as it recreates life at the Russian court during the nineteenth century: a period that spanned the reigns of six tsars, from the little-known Paul I, son of Catherine the Great, to the tragic Nicholas II, the last tsar of Russia.

**Scandinavia:**

**The Fashion Galleries**

26 October 2008 – 31 December 2010

Nasjonalmuseet for Kunst, Arkitektur og Design, Oslo

The Fashion Galleries at The Museum of Decorative Arts and Design opened on the 3rd floor after having been closed for some time. Three galleries present different aspects of the museum's large Dress Collection: The Royal Dress Collection, Fashion 1600s till 2000 and Norwegian Fashion Designers

Exhibition on the web with some of the objects from the exhibition at the museum.

<http://www.nasjonalmuseet.no>

**Finland's queen of fashion – VUOKKO**

2 June – 31 January 2010  
Röhsska museet, Gothenburg  
[www.designmuseum.se](http://www.designmuseum.se)



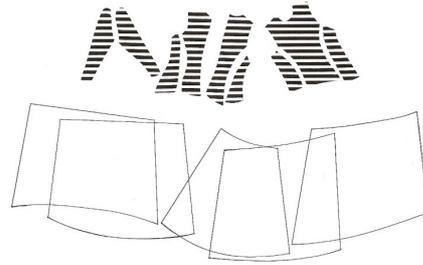
The Röhsska Museum pays tribute to Vuokko Eskolin-Nurmesniemi, one of the last great Nordic modernists. Vuokko is the fashion queen of modernism, and over the course of 2009 her work will be celebrated with exhibits reflecting

the period from her time with Marimekko, right up to the forthcoming collection for 2010. Her dresses have been worn by celebrities who range from Jacqueline Kennedy, wife of the US president in the 1960s, to the current president of Finland, Tarja Halonen.

**Royal Inspiration**

9 January – 14 March, 2010  
Royal Danish Collections, the Amalienborg Museum, Copenhagen  
[www.amalienborgmuseet.dk](http://www.amalienborgmuseet.dk)

Queen Margrethe II's wardrobe has been the inspiration for a new, knitted garments made by designers from the crafts group Netmaskerne. 24 of their pieces will be exhibited at the Amalienborg Museum in honor of the Queen's upcoming 70<sup>th</sup> birthday. The new garments, inspired by both spectacular evening gowns and everyday wear – including the traditional woman's garments in Greenland – are all created using both modern and traditional knitting techniques, and accompanied by photographs of the Queen wearing the clothes that inspired the knitters.



Queen Margrethe II of Denmark – exhibition celebrating the Queen's 70<sup>th</sup> birthday. Royal Danish Collections, Amalienborg Museum. 9 April – 1 October 2010.

[www.amalienborgmuseet.dk](http://www.amalienborgmuseet.dk)

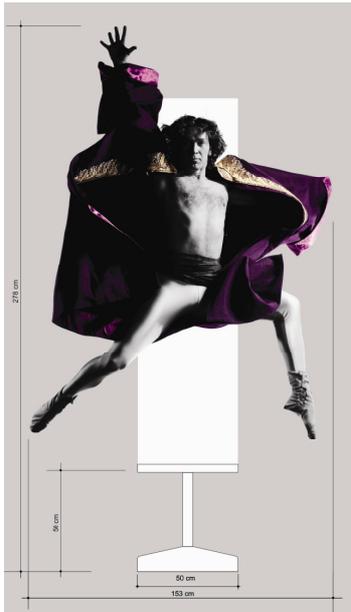
Left: Evening gown, designed for Queen Margrethe by Erik Mortensen for Balmain, 1987. See more on [www.kongedragter.dk](http://www.kongedragter.dk) (in Danish)

**Serbia:**

**ZUBUN chemise  
Belgrade's Ethnographic Museum's  
Nineteenth to Mid-Twentieth Century  
Collection**

Ethnographic Museum, Belgrade  
<http://www.etnografskimuzej.rs>

The name *zubun* is widely used for a garment that was part of the Serbian ethnic dress throughout the areas of the Balkans populated by Southern Slavs in the nineteenth century and the first half of the twentieth century. It refers to an upper-body garment of the *long vest* type that was most commonly sleeveless, open at the front, and of various lengths. It was made from homemade woolen cloth, usually of white color. Even though it is also part of the men's assortment of clothes, the *zubun* is predominantly a garment worn by women. In the nineteenth century and the first half of the twentieth century, it was made both by women



at home and by village and town artisans. The *zibun* is also one of the oldest garments in the parts of the Balkans populated by Southern Slavs and one of the *fundamental, most important and basic* garments of the Serbian ethnic dress, especially regarding the structure of the

women's clothing pattern. It was worn in both summer and winter and was indisputably practical, but one of its other features attracted the attention of researchers at the end of the nineteenth and in the twentieth century: by the visual and aesthetic impression it makes it is one of the *most exemplary garments of the Serbian ethnic dress*.

In museum collections, the *zibun* features as the most represented item. According to the data in the Ethnographic Museum's central database, this institution's collection contains 622 of them. In the course of the preparations for the exhibition and the making of the catalog, 574 items in the collections of ethnic dress from Slovenia, Croatia, Bosnia and Herzegovina, Serbia, Montenegro, and the Former Yugoslav Republic of Macedonia of the Ethnographic Museum in Belgrade were taken into consideration.

The goal of the exhibition is to display the *Collection*, which is truly special both by the number of items preserved and its formal, functional and stylistic features. It is also the best-preserved such collection from the nineteenth century containing items from the areas of the Balkans populated by Southern Slavs. This first display of such great proportions will provide visitors with an opportunity to learn new facts about both the cultural history of the Serbian people and the style of dress prevalent in the greater Balkan area. Another goal is to highlight the dynamic relations between the past

and the present and provide a new view of a recognizable part of the Serbian cultural identity. With this exhibition, the Ethnographic Museum in Belgrade also wishes to promote another approach to work, both within the institution itself and with the public. The purpose of the transformation of the display area and the multimedia presentations of exhibitions is to arouse interest and attract as wide a circle of visitors as possible and make the Museum's rich and inexhaustible fund accessible by displaying a selected number of original items.

### ***Skadar Džube Chemise*** **a tale of one item and three cultures**

Ethnographic Museum, Belgrade  
<http://www.etnografskimuzej.rs>

The six items of clothing kept in the Urban Dress Collection of the Ethnographic Museum in Belgrade and classified as Skadar *džube* chemises, or having their origins linked to the town of Skadar, were procured at the end of the nineteenth century by Dr Sima Trojanović, the Museum's first curator and director, who recorded that they belonged to the assortment of clothes of the town's Orthodox, Catholic and Muslim women populations. Research has shown that they represented the final stage in the use of this once widespread item of clothing, which had diverse purposes and social significance and functions. Compared to the highly-developed and widely spread design of the *džube* (a vest reaching below the knees, open at the front all the way, with a wavy back part and rich ornaments made of gold thread and ribbons), an item of clothing of Oriental origins, whose parallels can be found not only among the garments worn in the other regions of the European part of the Ottoman Empire, but in its Asian part as well, in the Middle East and North Africa, the Skadar *džube* has its own special features – at the end of the 19th century it was shorter than the common type and was predominantly made of dark red rolled woolen cloth with characteristic circular *kučijače* ornaments made of silk ribbons. Therefore it seems rather appealing to demonstrate on this item the process of acculturation, the meaning and reasons behind the process of appropriation of certain items of clothing, how it was changed and used at the level of different religious denominations, what its function was, and how

urban populations communicated at the level of this division.

In its highly-developed, luxurious variant, this item of clothing was a constituent part of the Serbian urban dress in Kosovo-Metohija towns, among which Prizren is always to stand out in respect to its importance and influence. This was also the second type of the Serbian urban dress that had been spontaneously formed since 1820s. While the Serbian urban dress in the principality and, later, kingdom of Serbia followed the process of building the national identity of the young Serbian state without colliding with the country's desired modernization (Europeanization), the exemplary urban dress of the Serbs in Prizren was a strong expression and indicator of the growing power of the Serbian urban populations. The goal of this exhibition is to draw the attention of the public to this neglected urban style of dress.

The fact that the *džube* was first part of men's dress and then, like some other items of clothing that were important in the economic and symbolic senses (e.g. the *binjiš*, a men's red cloak, which has its counterpart among women's street clothes), in a rather different design, achieved great popularity as part of women's dress – has served as the basis for the media campaign accompanying this exhibition. The campaign has been realized through the *Modernity on the Trail of Tradition, An Exhibition in my Street* project, an integral part of this exhibition presented in Knez Mihailova Street in May and June 2009.

## Spain:

### Despulla't – Undress!

#### A dialogue between our bodies and our clothes.

16 December 2008 - December 2011.

Textile Museum and Documentation Centre, Terrassa

<http://www.cdm.t.es/ENG/MUSEUENG/exposicions/exposicionsgeneral.htm>

The exhibition *Despulla't! – "Undress!"* – is a reflection on the dialogue established between our body and our clothes, and on how clothing can change our physical form – to the extent of moulding it to comply with specific concepts of beauty.



*Despulla't!* is structured in five parts, each with a theme of its own: the act of dressing (I am a body, therefore I am), the idea of dress as a prison for the body (The caged body) or as a means of expressing freedom (The body released?), the transformation of the naked body into an erotic object (The body and Eros) and the possibility of designing our own body (The designed body). The selection of pieces range from the highly spectacular, a sumptuous dress from eighteenth-century France, to the intimate and everyday a bride's set of underwear dating from 1937, made by the owner herself.

A catalogue of the exhibition will be published and presented in spring 2009.

### Dressing the body

Permanent exhibition

Museu Tèxtil i d'Indumentària, Barcelona.

[www.dhub-bcn.cat/ca/museus/museu-textil-i-indumentaria](http://www.dhub-bcn.cat/ca/museus/museu-textil-i-indumentaria)



Since ancient times, men and women have altered the form and appearance of their body through hairstyles, jewellery, tattoos and, above all, garments. Each period's way of dressing has to do with moral, social and aesthetic codes.

Fashion imposes ideals of beauty. Silhouettes and volumes are altered – nature gives way to artifice. The exhibition, "The Clothed Body", depicts the transformations the body has undergone, prompted by changes in clothing involving five different actions, which tend to either confine or liberate it.

- Enlarge: Creating volume through stiff, bulky structures or fabrics that separate the body from the garment – petticoats, crinolines and bustles.
- Reduce: Diminishing the body's natural forms, particularly the torso and waist – corsets, bras, girdles and bodices.
- Lengthen: Stretching one's image to make the body appear taller – high-heeled and platform shoes, hairstyles, hats and dresses with tails.
- Outline: Contouring body forms and etching one's silhouette – stockings, gloves and elastic-fabric or woollen corselettes.
- Reveal: Insinuating one's shape, baring flesh and arms and showing skin – see-through fabrics, short dresses, sleeveless or with a deep plunge.

Based on these five concepts, "The Clothed Body" proposes an unprecedented walk through the history of dress, against the backdrop of the Museu Tèxtil i d'Indumentària de Barcelona's collection of garments and accessories and a selection of graphic media – period photographs and prints – accompanied by explanatory **texts on the workings of fashion.**

#### Switzerland:

##### **Safer smarter faster – textiles in sport**

8 april – 31 december 2009  
Textilmuseum St. Gallen  
[www.textilmuseum.ch](http://www.textilmuseum.ch)



Visitors to this exhibition will encounter unforgettable sports icons from earlier times, as well as popular idols of the present day, or rather, their equipment: from the sports pullover of the first Swiss world skiing champion, Rösli Streiff, to the current racing suits of the Swiss national skiing team;

from a climbing boot of 1910 to the gold shoe of Micael Johnson, who held the world sprinting record for many years, to the famous "Usain Metallic Croc", signs by Usain Bolt. With their technical materials numerous Swiss enterprises have assumed the lead on the international

market for extremely demanding, functional textiles.

#### **Kleid im kontext, Tuchinform**

1 November 2009 - April 2010  
Gewerbemuseum Winterthur

<http://www.tuchinform.ch/de/ausstellungen/2009/kleidimkontextneu.php>

#### **United Kingdom:**

##### **Foale and Tuffin - Made in England**

23 October 2009 - 24 February 2010  
The Fashion and Textile Museum, London  
<http://www.ftmlondon.org>



The Fashion and Textile Museum is staging a retrospective exhibition of Foale and Tuffin - two influential designers who were at the heart of the cultural explosion in London in the sixties. The Foale and Tuffin label was what cool girls wore - colourful, pop-inspired mini-dresses and trend-setting trouser suits were just some of the key pieces that were ahead of their time in developing popular, desirable fashion. Foale and Tuffin - Made in England will present a vibrant and inspiring representation of two key British fashion designers of the 1960s and the part they played in creating the changing London scene. It will revisit the Sixties vibe by recreating their boutique, showroom and design studio and chart the very personal story of two women who set up on their own with just a lot of courage and £200 in their pockets!

**The last debutantes 1958. A Season of change**

continues until March 2010  
Kensington Palace, London  
<http://www.hrp.org.uk/KensingtonPalace/>

A temporary exhibition exploring the glamorous and alluring world of the debutante, fifty years on from the last court presentations.

**Future Fashion Now  
New Design from the Royal College of Art**

22 May 2009 - 31 January 2010  
Victoria & Albert Museum, London  
[www.vam.ac.uk](http://www.vam.ac.uk)

London's Royal College of Art started its fashion programme in 1948, the same year that Christian Dior launched his New Look in Paris. It welcomes aspiring designers with undergraduate degrees and prepares them for fashion careers through technical workshops, specialist lectures, project critiques and work experience.

Every year, approximately 3000 new designers enter the London fashion scene. Working against the odds, they join a competitive world where skills and ideas are essential to success.



The RCA's rigorous education has enabled graduates to work in fashion houses such as Galliano, Vivienne Westwood, Chloé, Dior and Burberry. Other graduates such as Ossie Clark, Boudicca, Julien Macdonald and, more recently, Erdem Moralioglu and Carolyn Massey have developed their own labels. This display shows work by the 2008 fashion graduates,

many of whom already work for well known fashion houses. It reveals aspects of the

students' design process: the research, the development and the technical skill.

**Maharaja: the Splendour of India's Royal Courts**

10 October 2009 - 17 January 2010  
Victoria & Albert Museum, London  
[www.vam.ac.uk](http://www.vam.ac.uk)



The heyday of the maharajas began in earnest after the collapse of the Mughal empire in the early 18th century. The exhibition will open with this period of chaos and adventure and will close at the end of British rule in 1947, when Indian princes acceded their territories into the modern states of India and Pakistan. The show will explore the extraordinary culture of princely India, showcasing rich and varied objects that reflect different aspects of royal life. The exhibits will include both Indian and Western works, featuring paintings, photography, textiles and dress, jewellery, jewelled objects, metalwork and furniture. These sensational works will be explored within a broader historical context of princely life and ideals, patronage, court culture and alliances.

### **Grace Kelly Style: Fashion for a Hollywood Princess**

17 April - 26 September 2010  
Victoria & Albert Museum, London  
[www.vam.ac.uk](http://www.vam.ac.uk)



The spectacular wardrobe of Grace Kelly will be on display at the V&A. Tracing the evolution of her style from her days as one of Hollywood's most popular actresses in the 1950s and as Princess Grace of Monaco, the display will present over 50

of Grace Kelly's outfits together with hats, jewellery and the original Hermès Kelly bag. Dresses from her films, including *High Society*, will be shown as well as the gown she wore to accept her Oscar award in 1955. These will be accompanied by film clips and posters, photographs and her Oscar statuette. The display will also include the lace ensemble worn by Grace Kelly for her civil marriage ceremony to Prince Rainier in 1956 and 35 haute couture gowns from the 1960s and 70s by her favourite couturiers.

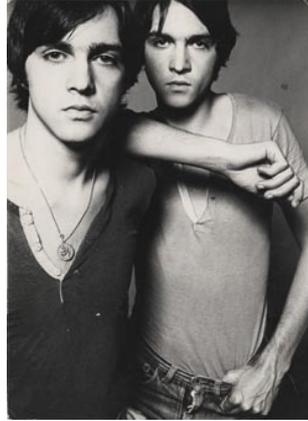
### **Vionnet at the Fashion Museum**

5 December 2009, continuing through 2010  
Fashion Museum, Bath  
[www.fashionmuseum.co.uk](http://www.fashionmuseum.co.uk)

The Fashion Museum, working in partnership with the Victoria and Albert Museum and the Bowes Museum, has saved a collection of rare 1930s evening dresses by Madeleine Vionnet, one of the greatest 20<sup>th</sup> century couturiers, for the nation. The two dresses acquired by the Fashion Museum, both of which are exquisite examples of Vionnet's skill in manipulating fabric, will be on display in the Fashion Museum galleries from 5 December 2009.

### **Photographing Fashion: British Style in the 1960s**

27 March 2010, and continuing through 2010  
Fashion Museum, Bath  
[www.fashionmuseum.co.uk](http://www.fashionmuseum.co.uk)



This display includes examples of British fashion from the 1960s, including pieces by Mary Quant and Jean Muir as well as original photographs from the Sunday Times Fashion Archive. The display coincides with the publication of a

book of the same title, which is available from October in the Fashion Museum shop.

### **An Image of Itself - Fashions inspired by the Past**

19 September 2009 - 28 August 2010  
Chertsey Museum, Chertsey  
<http://www.runnymede.gov.uk/portal/site/Chertseymuseum/menuitem.ab11ed460736e5c29b34227c9f8ca028/>

Featuring key pieces from the Olive Matthews Collection of Costume, this exhibition explores the way in which fashion is constantly influenced by the styles of the past. The display invites the visitor to draw fascinating and surprising comparisons through the careful juxtaposition of garments, sometimes centuries apart in date. Pieces representing iconic style statements range from the early 18th century to 2009. They include a 1930s Fortuny 'Delphos' gown on loan from Leicestershire Museums Service, a stunning 18th century sack back gown, an Issey Miyake 'Pleats Please' dress and a shocking pink Ossie Clark dress with Celia Birtwell print. Some pieces are new to the collection and have not previously been displayed.

**The Manchester Indian: Thomas Wardle and India**

15 August 2009 to summer 2010  
Whitworth Art Gallery, Manchester  
[www.whitworth.manchester.ac.uk](http://www.whitworth.manchester.ac.uk)



Detail of a phulkari. Amritsar, Punjab, c.1885, collected by Wardle on his travels

This exhibition celebrates the centenary of the death of Sir Thomas Wardle (1833-1909). Still perhaps best known for his collaboration with William Morris, the exhibition focuses on Wardle's efforts to reinvigorate the silk industry in India as well as the impact that India had on his work. Embroideries and woven silks brought back by Thomas Wardle from India in 1886 are featured together with fabrics printed and dyed by Wardle's company in Leek, Staffordshire, that demonstrate the influence of Indian design on British textiles of the Arts and Crafts Movement.

**Shirley Craven and Hull Traders  
Revolutionary Post-War Fabrics and Furniture**

3 October 2009 - 3 January 2010 (closed from 24 to 28 December and 1 January)  
Ferens Art Gallery, Hull  
<http://www.hulltraders.co.uk/>

Hull Traders was a visionary post-war textile company spearheaded by award-winning designer Shirley Craven. Her big bold abstracts in eye-popping colours capture all the exuberance of the swinging sixties. A groundbreaking touring exhibition organised by the Ferens Art Gallery in Hull - Craven's native city

- celebrates her remarkable creative partnership with Hull Traders. Running from 3 October 2009 onwards, the exhibition is curated by leading design historian Lesley Jackson, author of a major new book 'Shirley Craven and Hull Traders - Revolutionary Fabrics and Furniture 1957-1980'.

**North America:**

**The Heights of Fashion: Platform Shoes Then and Now**

25 April - 30 May 2010  
Phoenix Art Museum, Phoenix, AZ  
[www.phxart.org](http://www.phxart.org)

*The Heights of Fashion* highlights 60 examples of platform footwear from the 1930s - the present.

Fashionable platform shoes appeared in Europe and the United States in the 1930s and 1940s but the popularity of platforms in the 1970s reached far greater heights and lingered far longer. From the rebellious days of the 1970s through the style-conscious present day, platforms continue as fashion statements by both sexes. Unique and movable platforms created by top designers sometimes require caution, from the fashion runway to the streets.

Elevated shoes have appeared for centuries in cultures around the world. In Ancient Greece, actors wore thick-soled shoes to heighten their stature before their audience. In Europe, from about 1600-1750, some women in high society and the demimonde wore tall pedestal shoes called copines. Thick platform shoes were fashionable in the Manchu culture of Northeast China. Japan's platform sandals became part of the traditional dress of geishas.

**American Beauty: Aesthetics and Innovation in Fashion**

November 6, 2009 - April 10, 2010  
The Museum at FIT, New York  
<http://www.fitnyc.edu/museum>

The first exhibition to explore how the "philosophy of beauty" is allied to the craft of dressmaking. Each of the 75 looks on display was chosen to exemplify the relationship

between technical ingenuity and artistic excellence. American Beauty includes such dressmaking disciplines as draping, geometric forms, tailoring, and rigid construction from a broad spectrum of clothing styles, including daywear, suits, evening gowns, and active wear. The link between aesthetics and innovation will further be explored by illustrating the diversity of creative styles in the United States, from highly functional and economical ready-to-wear garments to elaborate couture creations and Hollywood costumes.

### **Night & Day**

December 3, 2009 - May 11, 2010  
The Museum at FIT, New York  
<http://www.fitnyc.edu/museum>



Rochas (Olivier Theyskens), evening dress, black chantilly lace, black and silver cellophane, Spring 2004, France, gift of Maison Rochas

The Museum at FIT presents *Night & Day*, a new exhibition examining how the rules that dictate appropriate dress for women have changed over the past 250 years.

Featured will be more than 100 day and evening garments, textiles, and accessories displayed in chronological order that illustrate the conventions for appropriate dress for a particular time of day, activity, or occasion and how these conventions continually change. *Night & Day* will reveal the evolution of the rules that govern fashion, including eras when strictly observed etiquette was the norm and other times

when more flexible guidelines prevailed. The exhibition will include work by designers such as Christian Dior, Charles James, Yves Saint Laurent, and Olivier Theyskens for Rochas.

### **The Art of Affluence: Haute Couture and Luxury Fashions 1947-2007**

Until 30 June 2010  
Mint Museum of Art, Charlotte  
<http://www.mintmuseum.org>



This exhibition presents selections from the Museum's holdings of haute couture and luxury garments complimented by beautiful fashion accessories that reflect the creativity of numerous fashion designers of the second half of the 20th century and first years of the 21st century.

### **Fashionably Wrapped: The Influence of Kashmir Shawls**

Nov 18, 2009 - May 31, 2010  
Textile Museum of Canada, <http://www.textilemuseum.ca/apps/index.cfm?page=exhibition.detail&exhId=307>



This exhibition traces the origins of the shawl from the noble courts of India, where finely woven pieces were made and worn for several centuries, to the high-fashion market in Europe, where shawls were desired for their unusual beauty and exquisite weaving. With 32 beautiful examples from the Textile Museum's permanent collection, the exhibition will examine how in

Europe the shawl became a symbol of femininity, integrating the romantic exoticism of the 18th century with the Victorian values of innocence and decency of the mid 19th century. With their warm colours and luxurious softness, the Kashmir shawl and its European imitations embody a cross cultural phenomenon with roots in India but identified with France and Great Britain.

### **Bound for Glory: Cutting-Edge Winter Sports Footwear**

Through March 21, 2010

The Bata Shoe Museum, Toronto

[http://www.batashoemuseum.ca/exhibitions/bound\\_for\\_glory/index.shtml](http://www.batashoemuseum.ca/exhibitions/bound_for_glory/index.shtml)

Focusing on the evolution of winter sports footwear since the Winter Games were first inaugurated in 1924, 'Bound for Glory' celebrates important milestones in the history of winter sports. Whether on ice, on snow or on track, frigid temperatures and challenging conditions continue to test the skills of winter sports athletes. Medals are won in split second finishes and dreams of glory can be helped or hindered by the specialized footwear these athletes wear and the technological advancements they represent. Visit 'Bound for Glory' and see footwear worn by some of the world's greatest winter athletes, experience their personal stories of triumph and "race" to the finish line in our interactive area.

### **"Too Good to Be Rags: Mended and Re-Used Textiles"**

Through June 11, 2010

Old Sturbridge Village, Sturbridge

[www.osv.org](http://www.osv.org)

Many garments in the Old Sturbridge Village collection show evidence of patching, darning or alterations. It was often easier and more economical to make an old garment last than create a new piece of clothing. (Note the darker color on this girl's gown where the hem was let out.)

Though they may be well-worn and well-loved, these textiles tell a story through their patches, darts and alterations. This exhibit is on display in the Firearms & Textiles building.

### **Australia:**

#### **Drape: Classical Mode to Contemporary Dress**

2 December 2009 – 27 June 2010

National Gallery of Victoria

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



**Madeleine Vionnet**

*Evening dress and underbodie c.1927*  
National Gallery of Victoria, Melbourne

This exhibition drawn predominantly from the NGV collection, will feature fashion, sculpture, painting, decorative arts and photography from antiquity to the present day to explore the practice of draping cloth on the body in two dominant modes, clinging drape and elevated drape. Clinging drape relies on a direct interaction between the body and the cloth, as in classical sculpture, while elevated drape shows drape theatrically animated away from the body as in the festooning of cloth over crinolines and bustles.

Within this historical framework, this exhibition will also explore the works of twentieth and twenty-first century designers such as Rei Kawakubo, Vivienne Westwood, Gianni Versace, Christian Dior, Balenciaga and Hussein Chalayan who have created works that reference the history of drape while extending the boundaries of fashion.

**The style of the Tsar. Italian and Russian art and fashions between the 14th and 18th century**

18 September 2009 – 10 January 2010

The Textile Museum, Prato

<http://www.museodeltessuto.it/exhibition/exhibitions/the-style-of-the-tsar>

[www.lostiledellozar.it](http://www.lostiledellozar.it)



The exhibition brings together more than 130 paintings, costumes and fabrics from the leading museums in Russia - the Hermitage and the Russian State Museum in St.

Petersburg, the

Kremlin Museum in Moscow - as well as numerous Italian institutions, such as the museums of the Polo Museale Fiorentino. The exhibition illustrates the origin and development of cultural, commercial and diplomatic relations between Italy and ancient Muscovy through the privileged channel of commerce of Italian textiles and luxury goods. The first part gives an overall view of Italian silk production from the late 14th century to early 16th century, displaying masterworks of



textiles and painting illustrating the importance of these fabrics in the social and cultural context of the times. The essential nucleus of the exhibition is devoted to the relations existing between Italy and Russia in the period between the 14th

century, moment of the earliest contacts between European merchants and the ports on the Black Sea, and the early 18th century when thanks to Peter the Great the Russian Empire opened up to western ways of life. Despite the Italy gradual decline in silk production during the first half of the 18th century, Italian art still remained popular and, thanks to collectors, many important masterpieces reached Russia. Many of these are now incorporated in the collections of Russia's leading museums.

## Conferences

### **“ENDYESTHAI (To Dress)” Historical, sociological and methodological approaches**

*April 9-11, 2010, Benaki Museum – Pireos Street  
Annexe*

#### **Call for papers**

The Hellenic Costume Society and the Peloponnesian Folklore Foundation invite you to the International Costume Conference entitled “ENDYESTHAI (To Dress): Historical, sociological and methodological approaches” to take place on April 9-11, 2010. The conference is organised concurrently to the exhibition “ENDYESTHAI (To Dress): Towards a Costume Culture Museum” (March 4-April 30, 2010, Benaki Museum – Pireos Street Annexe).

#### **The topic**

Costume is a means of expression that characterises and identifies people, places, social groups, thought patterns, historical periods, religions, cultures, even ethnic groups. The Conference **goal** is to investigate the rich diversity of costume in its historical and artistic as well as the psychological and social aspects.

The following thematic areas will be explored in the conference:

#### **1. History of Costume**

Specific references to the history of costume; sources for costume research.

#### **2. Sociology of Costume**

Fashion and ideology, costume and semiotics, attire and identity, clothing as evidence of age, origin and background, social class, religion, anthropometry and body art.

#### **3. New insights and approaches**

Theoretical and conceptual propositions regarding the study of costume, methodological approaches, teaching costume.

Those interested may submit a proposal for presenting a paper related to one of the above areas in a brief (250-word) summary in English

or Greek. Presentation duration will be 15 minutes. Prompt submissions for participation will help the conference Academic and Organising Committee to determine the final presentation schedule.

Proposal & summary submission deadline:  
**October 30, 2009.**

#### **Registration – Cost – Accommodation**

The conference registration fee is **50€** and includes entrance to the sessions, conference material, coffee & tea, three meals, entrance to the New Acropolis Museum and a guided tour. Conference attendance is free of charge for students. More information on accommodation, registration and fee payment to be announced in October 2009 on the Hellenic Costume Society web site (<http://www.costume.gr>)<sup>i</sup>

#### **Contact**

For anything related to the conference organisation and submission of participations, with or without a presentation, please contact

**Dr. Marlen Mouliou.**

T +30 2108258675, M +30 6947804192, F +30 2107650951, E-mail: [mmouliou@gmail.com](mailto:mmouliou@gmail.com)

### **International Symposium “Camouflage takes center stage” 25-28 October 2010, Brussels**

Dear Madam or Sir,

On October 26 to 28, 2010 and in cooperation with the International Council of Museums (ICOM), the Royal Museum of the Armed Forces and of Military History in Brussels will organise and host a symposium about **camouflage** (dates to be confirmed).

All those who feel they can contribute a paper from a social-cultural, military, art-historical and ethnographical perspective are more than welcome to do so.

Subjects likely to be covered:

- Military approach: military camouflage techniques and kit requirements for the military, past and present; the interaction between weapons and the soldier's outfit
- Historical perspective: the origin of camouflage; present-day and future

- camouflage equipments; the history of a particular or special camouflage uniform
- Art-historical and social-cultural perspective: military camouflage fashion versus civilian camouflage fashion, mutual influences; the significance of camouflage prints, patterns on the uniform
  - Ethnographic perspective: comparative studies of costumes with a link to camouflage

If you would like to be kept up to date, please let us know by sending an e-mail to [ilse.bogaerts@klm-mra.be](mailto:ilse.bogaerts@klm-mra.be) or [camouflage@klm-mra.be](mailto:camouflage@klm-mra.be)

You are most welcome!  
Dominique Hanson  
General Manager

Ilse Bogaerts  
Head of Textile, Uniforms and Equipment

Royal Museum of the Armed Forces and of Military History

**Costume Colloquium II: Dress for Dance,  
4-7 November 2010, Florence  
Call for papers**

Following the great success of the first Costume Colloquium: A Tribute to Janet Arnold, dedicated to dress studies, history, conservation and creation (held in Florence, Italy, 6-9 November, 2008 attended by over 315 participants from 26 countries with 39 presentations on 8 themes), there will be a second symposium, again in Florence from the 4<sup>th</sup> to the 7<sup>th</sup> of November, 2010 dedicated to the subject of Dress for Dance.

Given that the subject of this upcoming event could be of interest to you and/or your affiliation, we kindly ask that you spread the word of this event via your web site by posting our attached notice.

Call for papers: Please note that for this event we are seeking papers on unpublished research, new creations and/or practical experience, relating to the themes listed in the attachment or on the website [www.costume-textiles.com](http://www.costume-textiles.com). Proposals from costume and dance historians,

costume designers, costume makers, museum curators, archivists, textile conservators, dancers and dance re-enactors, etc. worldwide are welcome.

We hope this new initiative will be of interest to you. For any further information do not hesitate to contact us.

Best regards  
Organizing Secretariat  
**Promo Florence Events**  
**Soc. Fly Events Srl**  
**Via del Giglio 10 Firenze 50123**  
**Tel +39 055 285588 Fax +39 055 283260**  
[dressfordance@costume-textiles.com](mailto:dressfordance@costume-textiles.com)  
[www.costume-textiles.com](http://www.costume-textiles.com)

**Centre National du Costume de Scène,  
Moulins-sur-Allier**

The Centre National du Costume de Scène et de la Scénographie (National Centre for Stage Costumes), first worldwide institution to be entirely dedicated to theatre's material patrimonial heritage, was founded by the State (Ministry of the Arts and Communication), in partnership with Moulins' town council (Ville de Moulins), the Allier department council (Conseil Général de l'Allier) and the Auvergne region council (Conseil Régional d'Auvergne).

The CNCS gathers a prestigious collection of 10 000 stage costumes, issued from the three partnering component institutions, the Bibliothèque Nationale de France (French National Library), the Opéra National de Paris (Paris National Opera House) and the Comédie-Française, as well as from private theatrical companies.

The Cncs is now a public cultural cooperation establishment, and has opened on 1st July 2006. The president is Mr Thierry Le Roy, Counsellor of the State and the honorary president is Mr Christian Lacroix.

The documentation centre is dedicated to the general history of the performing arts and theatrical professions. It is more specifically specialised in costumes and fashion. In May 2008, the documentation centre has opened its doors to amateurs and professionals alike,

offering the possibility to consult, on site, textbooks and reference works, illustrated books, research files, multimedia documentation.

After your visit in our museum, I'd like to remind you that the CNCS is able to exchange nine exhibition catalogues:

Costumes de l'Opéra de Paris – Paris National Opera House costumes (in Japanese)  
Bêtes de scène (French, 30 €)  
Théodore de Banville et le théâtre (French, 20 €)  
J'aime les militaires ! (French, 30 €)  
Christian Lacroix costumier (French, 35 €)  
Jean-Paul Gaultier / Régine Chopinot : le défilé (French, 39 €)  
Costumes des 1001 nuits – 1001 nights costumes (French, 26 €)  
Au fil des fleurs, scènes de jardins – As flowers go by... (French, 15 €)  
Rudolf Nureyev, 1938-1993 (French-English , 35 €)

The next exhibition will be dedicated to the "**Russians operas, at the dawn of the Ballets Russes**" from 12<sup>th</sup> December 2009 until 16<sup>th</sup> May 2010

Sincerely yours,  
**Vanessa Portut**  
Responsable du centre de documentation /  
Head Librarian / Bibliotecaria

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## New Books

Loschek, Ingrid: *When Clothes Become Fashion. Design and Innovation Systems*. Oxford / New York (Berg Publishers) 2009. 224 S., 23 s/w Abb. ISBN-10: 1847883664 und ISBN-13: 9781847883667. (dt. Ausgabe: Wann ist Mode? Strukturen, Strategien und Innovationen. Berlin 2007. ISBN 978-3-496-01374-7.)

Does fashion need a theory? Ingrid Loschek, a leading German fashion historian, begins her latest publication with this provocative question. She investigates fashion as a self-reflective form of cultural practice. Fashion does not explain itself. It demands interpretation. Loschek sees the main task of modern fashion-sciences in an analysis of fashion structures and strategies which enable us to perceive and understand this very complex cultural network. Loschek interprets fashion neither as a phenomenon, nor as paradoxical, as it is often assumed to be. It is a social construct that is perceived in the form of clothing (206).

Based on the theory of Nikolas Luhman's *Social Systems* Loschek introduces her work by discussing fashion as a system. She maintains that Luhman's theory can illuminate the structure as well as the strategies of fashion most clearly. The main sections of her book deal with invention, creativity, ingenuity, and innovative strategies of fashion. When do innovations happen? How do innovations enter fashion? When do we speak of copies? Her chapters include numerous subdivisions, examples and references. They are followed by sections dedicated to „When is fashion?“, „Fashion and Art“, „Fashion and Design“, all of them supplemented by complex subdivisions. The book's intricate partitioning may appear tedious. But in fact, the thorough and consequent arrangement of the book enables the reader to pick up and choose various sections independently at a great profit.

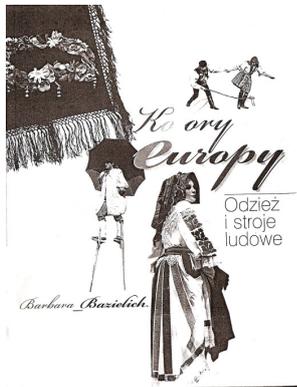
This is true, for example, for the author's excellent analysis of provocation and deviation which she sees as contemporary fashion's major intervention design strategies. It is also true for the author's revealing discussion of the interface of fashion and art. Why does this crossover take place? Loschek explains: „It is possible for clothing to become a vestimentary work of art

only in *art*, but not in design” (205). Her numerous examples may well provoke a discussion of this thesis. Her subchapters dealing with fashion and space are similarly instructive and inspiring. Loschek concludes that fashion only functions within a specific environment closely depending on social expectations concerning dress, space and action (178). Inappropriate dress is provocative – a fact often used as an eye catcher for advertisement.

Rich with facts and ideas, Loschek’s publication offers an excellent, well structured and vivid introduction to the theory of fashion. This must be the reason why this book, originally published in Germany, has now been translated into English. The English translation makes this important book accessible to a wide audience. Indeed, *When Clothes Become Fashion* should become obligatory reading for aspiring fashion designers, fashion journalists, and students of cultural studies. Fashion discussion could benefit considerably from this publication.

Gundula Wolter

**Two books recently published in Poland by Barbara Bazielić:**



Colors of Europe – Folk costume, Muzeum Slaskie, Katowice 2008

**A · T · L · A · S  
POLSKICH  
STROJÓW  
LUDOWYCH**

BARBARA BAZIELIĆ

STRÓJ OPOLSKI



POLSKIE TOWARZYSTWO LUDOZNAWCE

*Polish Folk costumes*, Wrocław 2008

**New books on shoes**



June Swann, at the meeting in Lyon 2009

A number of important books on shoes and shoemaking have appeared since my last reviews, though I doubt that many, if any, took as long to appear in print as the 30 years of the first. D.A. Saguto M. de Garsault’s *Art of the Shoemaker*, an

*annotated translation* illustrated with additional eighteenth century images and artifacts, published by Colonial Williamsburg, Virginia, USA in association with Texas Tech University Press 2009, ISBN 978-0-89672-650-5, 286 pages, hardback, including facsimile of original French text *Art du Cordonnier*, many drawings and colour photographs. There is a lengthy introduction describing additional 18<sup>th</sup> century writings on the same subject up to 1790, which are frequently noted in the translation. These mostly translated and compared de Garsault’s work to methods in Germany and Switzerland, as well as to subsequent fashion changes in France. So it is very useful for showing the variations in fashion in different countries, which I hope all costume students will take to heart.

The translation is fully illustrated, not just by the drawings from de Garsault, but those also in the perhaps more familiar Diderot, as well as Hartwig. Sadly all these authors, who are continually compared, are buried in the 'Selected Bibliography' p.269-70, when we need their dates and country if the comparisons are to have any meaning. There are also 4 and a bit pages of 'Suggestions for Further Reading' under 7 headings, which ensure there is no quick way to check references. The Index too has large numbers of references under general terms, so that essential terms, such as rand and welt are hidden in over a full page of 3 columns of 'shoes'; not user-friendly. The 19 page Glossary mercifully bears the warning that it applies only to this period. But the claim that the words welt and heel have survived changes in meaning is misleading: 'welt' predates the welted construction, and Shakespeare's 1596 'unpinked i' the heel' is more likely to refer to unpinked quarters than to a shoe heel or heel cover. The different types of shoes are illustrated by some French shoes, with others from the Williamsburg collection described as 'European', and others Swedish, English and even Persian (the same source of the latter actually has a good example of a 1780s 'Chinese' style, which makes it difficult to understand this choice). Puzzling over the 'nationality' of Bratherton Hall reveals the weakness of the Index. Nonetheless it is a very useful book for 1760-90, with an unrivalled concentration of information on shoes and shoemaking. Museums with tools will find it a goldmine for identification and explanation of their uses, and of course it is perfect for those wishing to make men's or women's boots and shoes of the 1760s.

There are also other books exclusively on shoes. Nazim Mustafaev and Natalie Podtelkova *Shoes 20<sup>th</sup> century*, Shoe-Icons Publishing 2009, 280 page hardback with excellent colour photographs, including some of the styles in wear, on almost every page, men's and women's, day and evening wear and shoes for special activities, ISBN 5-9900320-3-X. Each decade includes a brief description with detail in the picture captions, which those not fluent in Russian will rely on. It is hoped there may be an English edition in 2010, though as an examiner pointed out to me 50 years ago, you can always read the date, and here often too the maker's

name and city, as well as learning so much from the pictures. Photographs also include accessories, such as buttonhooks, buckles, jewelled straps, leggings, advertisements, even shop fronts and interiors and machines. The collection is wide-ranging over Europe and America, with most of the familiar shoemakers represented: Yantorny, Perugia, Ferragamo, Pinet, Hellstern, Bally, Levine, Delman, I.Miller, Converse, Rayne, Dior, Vivier, as well as the more recent Jan Jansen, Fluevog, Rossi, Patrick Cox, Blahnik. And of course, some very exciting Russian shoes we need more information on. There is scarcely a dull shoe anywhere, even for the war years and times of hardship. It is good to see some of the Eperon d'Or, Belgium, collection, especially the boots restored to nearer their original shape, and of course, their unusual exhibition work. A feast for designers. There are also some biographies, a glossary and 3-page Bibliography of mostly western European and American references.

Helen Verin *Beth Levine shoes* New York 2009, 176 page hardback ISBN 978-1-58479-759-3, many gorgeous photographs, thanks partly to the exciting colours the Levines used for their shoes. There is a very useful description of the firm's early years with all the patents and innovations, like the spring-o-lator and the Jordan heel which preceded the stiletto and looks exquisitely elegant. The shoes cover c1950 to the early 70s, with list of exhibitions and bibliography. It first appeared at the opening of the Beth Levine exhibition at the Leather & Shoe Museum, Waalwijk, Netherlands, and illustrates a number of the shoes shown there. The exhibition had no labels, but supplied a catalogue in various languages to carry around, with colour photograph of each shoe, name, date, materials used and owner. In itself, that too would have been a useful reference, as well as a souvenir for the many visitors.

From Belgium come fine souvenirs of perhaps the most beautiful museum building I have visited, called 'Shoes or No Shoes?', 'SONS' for short. It sits alone in pleasantly rolling countryside somewhere near Kruishoutem, newly clad in lead, which I was not expecting to be attractive. But the combination of shapes of the building and the range of colours in the lead proved totally stunning. The interior is equally exciting, with no two rooms alike. They contain

2 major collections: about 1990 Veerle Swenters and Pierre Bogaerts began writing to some 1300 artists asking for their shoes, suggesting they might say why they chose the shoe sent. Some responded with shoe and pithy comment, while others created works of art from their choice. The other is the huge collection of some 2700 pairs from 155 countries built up by William (Boy) Habraken – see the note I did on his massive book *Tribal and Ethnic Footwear of the World* 2005. He also collected 20<sup>th</sup> century shoe designers' work, Perugia and Ferragamo to Louboutin and Blahnik, a selection of which graces a smaller room. Having enjoyed the art collection and the designers, the sight of seemingly endless cases of foreign shoes convinced me there are several weeks of work there, and I reluctantly left. A beautifully produced thin hardback, *SONS* 2009 explains the collections, and that all three aspects are still growing. It states 'The idea is to turn this whole project into an adventure' (I suspect that is inevitable if you attempt it by public transport, but if you get there, it is certainly worth it), and refers you to [www.shoesornoshoes](http://www.shoesornoshoes).

Pierre Bogaerts *Shoes or No Shoes* Roeslare 2007, ISBN 978 90 8679 064 7, 165 page paperback, text in Flemish illustrates a selection of the art work, as above. Many of the comments are also in English or French.

Also in Belgium, the Modemuseum, Hasselt staged the exhibition, *In Her Shoes*, with handbook of the same title, 90 pages, in Flemish, no ISBN number. Small colour photographs of women's shoes by decade, each with appropriate manufacturers and designers; 2 and ½ page introduction on prehistory to 19<sup>th</sup> c., 4 book bibliography. Good to see unfamiliar shoes amongst the better known.

One of the books mentioned by Hasselt is Caroline Cox *Vintage Shoes* (collecting and wearing twentieth century designer footwear), Carlton Books, London 2008, 223 page hardback, ISBN 978 1 84732 136 7, many colour photographs. Again by decade, with a very mixed selection of shoes on most pages. As it is intended for collectors, we might have expected that alterations and additions to shoes would be pointed out. For example p.34 when Northampton Museum acquired these, it was obvious that the unusual elaborate trim had been

added to very plain 1920s shoes, and in fact looked quite new, hence reducing their museum value (and increasing the price from a potential dealer). Sub-headings include types of shoes, wearers, makers and designers. For the shoe fanatic, an interesting lucky dip, without much depth.

Elizabeth Semmelhack *heights of fashion, A History of the Elevated Shoe*, Bata Shoe Museum Foundation in association with Periscope Publishing Ltd. 2008, 119 page paperback, ISBN 978-1-934772-94-2, many, mostly colour photographs (with a tendency to crop some too close, cutting off parts of shoes); to accompany the exhibition with the same title. It begins with 5<sup>th</sup> century BC Greek platform soles, through medieval overshoes, called zoccoli (in a Flemish painting) and Turkish bath clogs, to an Italian 'chopine' which 'is thought to have been adopted to raise the wearer above the dirt of the streets'. As this is in the Bata collection, inspection of the sole would show if it had been so worn. Considering the wealth of the collection, questions like that could soon be answered, though researching more accurate dates takes longer, and perhaps resources lacking there. Incidentally none of the 50 centimetre Italian platform soles show any sign of having been worn at all. There are some 40 pages of 'Catalogue', and a page of 'Further Reading'. The book could be popular, with a generous sprinkling of semi-clad women.

For women's footwear of recent years, see Lauren Goldstein Crowe & Sagra Maceira de Rosen *The Towering World of Jimmy Choo: A Story of Power, Profits and the Pursuit of the Perfect Shoe*, Bloomsbury, London 2009, 230 pages, mainly about Choo's replacement running the commercial firm which now bears his name. Not an entirely happy story.

For shoe sections in other books, see Edited by Isabel Alvarado *Colonial Fashion: what happens to fashion when it travels?* International Costume Committee, Santiago, Chile 2009 ISBN 978-956-332-045-9 109 page paperback. It includes articles, each with relevant colour photographs, on a wide range of costume subjects from prehistoric and later Chile, Ottoman Palace kaftans to Dior in South America and other aspects of dress in Europe and Australia. See p.43-5 and 107 June Swann 'Australian

Footwear: the First Hundred Years', with illustration of a worn-out pair of girl's button boots, typical as importers struggled to keep up with demand for fashionable English styles, inevitably a problem at such huge distances.

For a book of photographs following a 2-page foreword, see Bianca M. du Mortier and Ninke Bloemberg *Accessorize! 250 objects of fashion and desire* Rijksmuseum, Amsterdam 2009 ISBN 978 90 8689 0453, 272 pages of glossy black paper, all in English and Dutch. The photographs group accessories according to colour, so each colour is liable to include shoes. Study of your chosen accessory is made easier with 5 pages at the back acting as Index: each type of accessory is represented with all the photographs, repeated in miniature, with the page numbers in a rather pale white (also used for captions). Doubtless very fashionable, but not the easiest to read with old eyes. The selection nonetheless is gorgeous and alluring: the title does mention 'desire'.

For those whose passion is medieval, *the* book of the last year must be *Charles the Bold, Splendour of Burgundy*, published in German, French and English, to accompany the exhibition which finally closes at the Kunsthistorisches Museum, Wien, 10 January 2010. The English edition is published 2009 by Mercatorfonds ([www.mercatorfonds.be](http://www.mercatorfonds.be)) ISBN 978-90-6153-859-2, 382 pages, sumptuously illustrated to cover all aspects of his life 1433-77, including dress and textiles – and many pictures showing footwear of that crucial period of its history.

June Swann, 11'2009

## Announcement

It has been announced in the Queen's Birthday Honours List this June, that our former Chair, Dr. Joanna Marschner been made a Member of the Royal Victorian Order. Joanna will now have the initial letters MVO after her surname. The Royal Victorian Order was founded in 1896 by Queen Victoria and is the only British Order of Knighthood that remains in the sole personal gift of the Sovereign: all the others are now wholly or partially 'political' awards. Thus, Joanna's award is a personal recognition of her work by The Queen. The Order is divided into five classes: Knight (or Dame) Grand Cross, Knight (or Dame) Commander, Commander,



Lieutenant and Member - thus Joanna is now a member of the 5th class of the Order. She will be presented with a pretty little silver cross with an enamel centre and which will be worn on a dark blue silk bow with narrow borders of red and white.

## From the Editor

The deadline of the next Costume news, 2010:1, will be April 15. This edition will contain more information about the annual meeting at the general conference of ICOM in Shanghai, China 2010 and the working meeting 2010 in Munich, Germany.

Until then, visit the website for the latest news. The members' directory for 2009 is published on the members part of the website. Take the opportunity to check your own information. If something is not correct contact [secretariat@icom.museum](mailto:secretariat@icom.museum). Under "News" at the website you will find the new page for "upcoming events". Look out for information about conferences and exhibitions that the organizers wish to share with us.

Members of the Costume Committee are kindly requested to send contributions to the newsletter and to our website. 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.

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