



## ICOM Costume News 2010: 1

18 May, 2010

### INTERNATIONAL COSTUME COMMITTEE COMITÉ INTERNATIONAL DU COSTUME

#### Letter from the Chair

Dear Costume Committee members!

This issue of the Costume News contains many reports from members all over the world - despite the negative effects of an international financial crisis on museums everywhere, it seems that there are still a multitude of costume activities! While we are enjoying our memories of the spectacular meeting in Lyon last fall, plans are shaping up for our participation in the ICOM General Conference in Shanghai in November. Though there are fewer days available for specific Costume activities, we can look forward to hearing about the history of Chinese costume from colleagues, visit several good collections and museums, as well as enjoy our own excursion to the "silk city". Please keep in contact with our website [www.costume-committee.org](http://www.costume-committee.org) for current information.

This is an election year, and you'll find a description of the voting procedures in this issue. The results will be announced in Shanghai, and will be presented to the entire membership on the website as soon as possible after that.

If Shanghai is not possible for you, a "working meeting" on costume exhibition is planned to take place in Munich in September. Nina Gockerell and Johannes Pietsch have put

together a tempting program for a short meeting where we can meet and exchange information on how to tell the stories costume contains. Registration will take place in the month of June - information will be available on our website.

Our future plans include a joint meeting with ICOM's Ethnographic Committee (ICME) in Belgrade in October 2011 - and for 2012 there are tentative plans for a meeting in and around Brussels, although other suggestions are still welcome!

The past months have unfortunately brought us the sad news of the deaths of two Committee members, Ingrid Loschek in Germany and Youlie Spantidakis in Greece. Their unique contributions to costume history will be remembered - and we will honor their memory at our meetings in Shanghai and Munich.

Despite crises, earthquakes and volcanoes, the members of this Committee are joined in a common wish for the continued health and well-being of all. I wish everyone a lovely spring - if that is what your season is now! - and look forward to seeing as many as possible later this year!

Katia Johansen  
Chair

## ICOM Costume Committee Election for Executive Committee

The Nominating Committee of the ICOM Costume Committee have tabulated the results for their call for names for candidates for election to the Executive Committee of the Costume Committee of ICOM for the period 2010-2013

The returns received indicate that the membership is content for the present committee members to stand for this additional term. The Nominating Committee has checked that all existing members have the right to stand again and all members have that right. The Nominating Committee has asked all the existing members whether they agree to stand for the additional term in the roles they occupy at present and all members have agreed that they are happy to stand and to fulfil these roles.

The name of one member has been put forward as a candidate to join the Executive Committee. The member is Pascale Gorguet- Ballesteros, from Musée de la Mode, Paris, France. The position for which Pascale has been nominated is as a member of the Executive Committee. The Nominating Committee has checked that the nomination is in order and that Pascale is entitled to stand. The nomination process was carried out correctly and Pascale has that right. As the Executive Committee is not large it has been agreed that Pascale's name can go forward to the membership as a candidate for an additional member position on the Executive Committee.

Please will you place an X in the right-hand box to indicate that you are content for the existing members of the Executive Committee to continue in their present roles within the committee for the period 2010-2013

| Role       | Role Holder               | Please put an X in this box if you are content for this person to serve for the period 2010-2013 |
|------------|---------------------------|--|
| Chair      | Katia Johansen            |  |
| Vice-chair | Bianca du Mortier         |  |
| Secretary  | Vicki Berger              |  |
| Treasurer  | Brigitte Herrbach-Schmidt |  |
| Editor     | Pernilla Rasmussen        |  |
| Member     | Alexandra Kim             |  |
| Member     | Bernard Berthold          |  |

Please will you place an X in the right-hand box to indicate that you are content for Pascale Gorguet-Ballesteros to serve on the Executive Committee in the role of member for the period 2010-2013

| Role   | Nominee                     | Please put an X in this box if you are content for this person to serve for the period 2010-2013 |
|--------|-----------------------------|--|
| Member | Pascale Gorguet-Ballesteros |  |

Please will you return your completed voting forms to:-  
 Dr Joanna Marschner MVO  
 Senior Curator  
 State Apartments and Royal Ceremonial Dress Collection  
 Kensington Palace  
 London W8 4PX  
[Joanna.marschner@hrp.org.uk](mailto:Joanna.marschner@hrp.org.uk)

**Please can the forms be returned by 28 June 2010.**

## ICOM Costume Committee Working Meeting in Munich, 2010

*Clothes tell stories* September 7-10 2010

One day post-conference tour to new textile museum in Augsburg.

An extra Costume Committee meeting has been arranged for this fall hosted by Dr. Nina Gockerell and Dr. Johannes Pietsch at the Bavarian National Museum – a kind of working meeting, with many kinds of presentations of ideas and experience about exhibiting costume. If the Committee receives a grant from ICOM, there will be a follow-up meeting next year to put together an idea catalog on CD for distribution to museums without trained costume staff.

### Preliminary Program

#### Tuesday, 7 September 2010:

Late afternoon: Get-together and registration, (probably) in the entrance hall of the Bavarian National Museum (BNM)

**Wednesday, 8 September 2010:** We would like to start with a “Munich-Day” to show the participants the city and give them information about Munich, its history and its collections.

| Time            | Place  | Activities   |
|-----------------|--|--|
| Morning         | Inner part of Munich   | Sight-seeing tour by bus   |
| Late morning    | City Museum of Munich (Münchner Stadtmuseum)                           | Lectures: <ul style="list-style-type: none"> <li>- famous 15<sup>th</sup>-century wooden sculptures in the museum and their costumes</li> <li>- the historic costumes of the ladies of Munich</li> <li>- today's “dirndl” at the Oktoberfest</li> <li>- Presentation of the “Von-Parish-Kostüm-forschungsinstitut” (very important archive of costume-related material from the 16<sup>th</sup> through the 21<sup>st</sup> centuries, which is part of the city museum)</li> </ul> Tour through the special exhibition about the 200 <sup>th</sup> anniversary of the Oktoberfest |
| Early afternoon | Viktualienmarkt (famous 200-year-old food market in the heart of town) | Individual lunch   |
| Afternoon       | Bavarian National Museum (Bayerisches Nationalmuseum)                  | Presentation of the costume and textile collection of the museum   |
| Late afternoon  | Inner part of Munich   | Fashion tour: Walk to local designers and traditional clothing shops   |

**Thursday, 9 September 2010**

| Time           | Place                          | Activities  |
|----------------|--------------------------------|---|
| Morning        | Bavarian National Museum (BNM) | Lectures of the participants  |
| Late morning   | BNM                            | Visit of the costume and textile storage of the museum  |
| Noon           | BNM                            | Box lunch   |
| Afternoon      | BNM                            | Lectures of the participants  |
| Late afternoon | BNM                            | Coffee / tea break with sandwiches  |
| Early evening  | BNM                            | Tour through the museum: (The museum is open until 8:00 p.m. on Thursdays.) <ul style="list-style-type: none"> <li>- Medieval Textiles</li> <li>- The "Lauingen" Costumes (16<sup>th</sup> and 17<sup>th</sup> century)</li> <li>- The Cribs from Naples</li> </ul> |

**Friday, 10 September 2010**

| Time      | Place | Activities  |
|-----------|-------|---|
| Morning   | BNM   | Lectures of the participants  |
| Noon      | BNM   | Box lunch   |
| Afternoon | BNM   | <ul style="list-style-type: none"> <li>- Lecture of some spectacular finds of clothes in Ancient Times as well as 16th century</li> <li>- Tour through the textile conservation workshop of the museum</li> </ul> |
| Evening   | BNM   | Farewell Dinner   |

**Saturday, 11 September 2010:** Optional 1-day post-conference tour to Augsburg, where a new textile museum shows old industrial looms still working, as well as historic dress (<http://www.timbayern.de/>).

**Registration forms will be available on the website - registration June 1-30. 2010.**

## Expenses

### *Participants*

For 1 person                      **220,00 €**

This includes:

All meals as indicated on the program  
Sightseeing tour by bus  
Technical equipment in the lecture room  
Conference folder  
Extra lectures and guided tours

### *Accompanying persons*

For 1 person                      **85,00 €**

This includes:

2 dinners (welcome dinner and farewell party)  
Sightseeing tour by bus

### *Post Conference Trip*

For 1 person                      **25,00 €**

This includes:

Travel expenses to Augsburg by bus or train  
Guided tours through the museum  
No meals included

**Deadline for registration: 30 June 2010**

## Hotels in Munich close to the Bayerisches Nationalmuseum

We were able to arrange special prices and allotments with the following hotels. Please be sure to add the keyword **“ICOM Costume”** to your reservation and to each contact with these hotels. That way you will get the prices we negotiated with them, and they will know that they can contact us.

### Hotel Splendid-Dollmann

3-star hotel

Address:

Thierschstraße 49

D-80538 München

Tel: ++49 (0)89 23 808 0

Fax: ++49 (0)89 23 808 365

E-Mail: splendid-muc@t-online.de

Website: [www.hotel-splendid-dollmann.de](http://www.hotel-splendid-dollmann.de)

Walking distance to the Bayerisches

Nationalmuseum: **c. 10 min.**

Special prices:

**Single room** **100.00 EUR**

**Double room** **120.00 EUR**

**Breakfast** **12.50 EUR**

All rooms are provided with shower / bath, WC, hair dryer, TV, telephone, and the opportunity to use Internet by Wireless LAN. ISDN on request. The hotel is situated in a 19<sup>th</sup>-century townhouse. The very nice lobby and the beautiful rooms are furnished with mostly French antiques. Some of the rooms are rather small but in order to compensate for that they have nice little balconies. The bathrooms are small but rather new. There is an elegant breakfast room along with a small terrace next to it where guests can have breakfast when the weather is nice. Everything is very clean and the service seems to be good.

### Hotel Adria am Englischen Garten

3-star hotel

Address:

Liebigstraße 8 a

D-80538 München

Tel: ++49 (0)89 242117 0

Fax: ++49 (0)89 242117 999

E-Mail: [reception@adria-muenchen.de](mailto:reception@adria-muenchen.de)

Website: [www.adria-muenchen.de](http://www.adria-muenchen.de)

Walking distance to the Bayerisches

Nationalmuseum: **c. 7 min.**

Special prices:

**Single room** **77.00 EUR**

**Double room** **92.00 EUR**

**Breakfast** **14.00 EUR**

All rooms are provided with shower/bath, WC, hair dryer, TV, telephone, mini-bar and are equipped with WiFi internet connection.

The hotel is situated in a 19<sup>th</sup>-century townhouse. It has been recently renovated, the furniture in the lobby and the rooms is modern and rather new, and so are the bathrooms.

Everything is very clean and the service seems to be good.

### Pension Beck

1-star guesthouse

Address:

Thierschstraße 36

D-80538 München

Tel: ++49 (0)89 220708

Fax: ++49 (0)89 220925

E-Mail: [pension.beck@bst-online.de](mailto:pension.beck@bst-online.de)

Website: [www.pension-beck.de](http://www.pension-beck.de)

Walking distance to the Bayerisches

Nationalmuseum: **c. 16 min.**

Special prices:

**Single room** (common shower and WC on the landing) **35.00 EUR**

**Double room** (common shower and WC on the landing) **55.00 EUR**

**Double room** (with shower and WC) **75.00 EUR**

A simple continental breakfast is included in all room rates. Internet access is free of charge with own laptop. The guesthouse is situated in a 19<sup>th</sup>-century townhouse. Please note that it is VERY simple and the furniture is just basic. The common bathrooms / WC are rather old. However the prices are fairly moderate, and everything seems to be clean. The double rooms with shower / WC are sensible and can be recommended.

## ICOM's General conference, Shanghai, China. November 7-12, 2010

See official website for ICOM's General conference at [www.icom2010.org.cn](http://www.icom2010.org.cn) for registration.. Costume theme: "Chinese costume: materials, techniques and style". Chinese colleagues have been invited to present papers on various aspects of Chinese costume history. The Committee has been invited to spend one day at the Metersbonwe Costume Museum. Excursion for Costume (Friday) to either Costume Museum of DongHua university in Shanghai or Silk Museum in Hangzhou. At present no post-conference tour is planned.

More info:

<http://icom2010.org.cn/icomwbs/index.jsp>

or

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

### Proceedings

The Proceedings from Lyon have been published and are available at a special price for Costume members. Contact Dr. Maria-Anne Privat-Savigny , e-mail: [privat-savigny@musee-des-tissus.com](mailto:privat-savigny@musee-des-tissus.com)

### Costume Committee meeting 2011

Belgrade, October 2011. Joint meeting with ICME (Ethnography). Mirjana Menkovic will present a detailed program at the meeting in Munich in september 2010.

## Earthquake in Chile

### Nature vs. Heritage

I still have a strange feeling, a mixture of sadness and disbelief, following the cataclysmic earthquake that rocked Chile on February 27. Registering 8.8 on the Richter scale, the damage that it caused to our heritage is immense. We have suffered a blow to the national consciousness and terrible losses of patrimony, but most of all we have been affected by the loss of human lives and a new sense of fragility, a defenselessness against the forces of nature.



Chile Facade of San José del Carmen de El Huique Museum



Chile The Chapel of San José del Carmen de El Huique after the earthquake

Of the nation's historic buildings, churches were particularly hard hit with close to 700 being completely destroyed. Also, many old country houses were severely damaged, including the Hacienda El Huique that was visited as a part of

the post-conference tour. Entire towns are in ruins, like Curepto where on the tour, we were received by the mayor, had coffee and listened to traditional music. We, the National Textile Conservation Committee have sent aid to the town's weavers.



Museums and collections suffered different degrees of loss, and although the damage to three or four museums was severe, the others can be repaired. In Santiago, one of the main museums, the Museo Nacional de Historia Natural, will be closed indefinitely due to heavy structural damage to the building. The most affected collection belongs to the Museum of Colchagua, which lost important Pre-Hispanic pieces.



Chile The only fan that fell over.

The Museo Histórico Nacional sustained cracks and fissures in the walls, but these can be restored, and substantial damage to the roof,

now under repair. Remarkably, only four pieces from the collection were broken, and all will be restored.

My greatest surprise relates to the display of fans that we currently have on exhibition. None of the fifty fans were damaged. A security camera recorded how the display cases shook violently back and forth during the 3-minute earthquake. The fans' stability within their cases can be explained by the exhibition's first floor location, the building's solid construction (1808) and the successful mounting.

The fan mounts are made of transparent Plexiglas in heights ranging from 20 to 40 cm. During the installation of the exhibit in December, it was decided that the mounts would be adhered to the cases because their height and top-heaviness makes them unstable. My remark to the designer was, "this is a seismically active country and the mounts need to be firm enough that they can withstand people leaning on the cases, especially children, or an earthquake." Fortunately we went ahead with the plan. A little bit of good news in the middle of a disaster.

Despite this great tragedy, we are keeping our spirits high and will continue working for the preservation of our national heritage with the same passion.

I would like to thank all those Costume Committee members who wrote following the earthquake expressing their concern over the situation and my welfare."

Isabel Alvarado

Curator, Costume and Textile Collection

Museo Histórico Nacional

Santiago, Chile

Ingrid Loschek  
9.2.1950 - 5.3.2010

The ICOM Costume Committee has lost a good friend and a long-standing member: Ingrid Loschek died in Munich four weeks after her sixtieth birthday. She lost her battle to the most insidious of all illnesses, working nearly until her very last day.

Ingrid was born in Vienna, Austria, where already in school her clothing made her stand out and she shocked her needlework teacher when she preferred to make a babydoll instead of an old-fashioned nightdress. Later she studied History of Art and Costumes and Drama in Vienna and Manchester and graduated from the University of Vienna. In the country of her choice - in Munich, Germany - she attended to her young family with two sons but from the early eighties on, she started her international career as a fashion historian and sociologist. She was one of the most well-known fashion-experts with a wide range of research.

1995/96 she was a visiting scholar at Harvard University, Cambridge, USA and 2004 a guest-professor at the Japan Women's University in Tokyo, Japan, in connection with a research on *Women's Emancipation from 1850s to 1990s communicated in Fashion*. Also in 2004 she was in charge of a Fashion-Workshop in Hanoi and Saigon on the occasion of the "Performing Art Festival" of the ASEM V summit conference. In 2005 she gave lectures as guest-professor at the Helwan University in Cairo and in El-Mansura, Egypt.

She has written a number of publications, such as: *When Clothes become Fashion. Design and Innovation Systems* (engl. Berg Publishers 2009); *Mode-Designer* (Beck 3<sup>rd</sup> edition 2007); *Fashion of the Century. Chronik der Mode von 1900 bis heute* (Battenberg 2001); *Reclams Mode- und Kostümlexikon* (Reclam 5<sup>th</sup> edition, 2005); *Mode - Verführung und Notwendigkeit* (Bruckmann 1991) as well as many articles and features. She also talked widely on fashion subjects in academic speeches and TV-talkshows as well with her special gift of stimulating her listeners by her own enthusiasm.



Since 1985 she had held a professorship at the University of Pforzheim, School of Design, Germany, where she gave lectures in fashion theory and fashion history until winter semester 2009/10. There she had a formative influence on generations of students. Through them her knowledge will live on. As she was able to fascinate and motivate young people, she was a teacher, an expert and an example to them. She herself loved and enjoyed fashion. Each Wednesday, when she gave her lectures in Pforzheim, the auditorium was curious how she would be dressed that week. She showed courage in choosing her outfit and preferred striking clothes. Her friendship with many a fashion designer sharpened her awareness of new tendencies in fashion.

We have lost a good friend full of unusual ideas, lively, stimulating and bursting with energy. We knew her as a warm-hearted person, we will miss her laughing. That she had to leave us so long before her time had come makes us full of deep sorrow.

Nina Gockerell, Munich

## Ingrid Loschek Bibliography

### Books

*When Clothes Become Fashion. Design and Innovation Systems* (engl.),  
224 p., 24 ill. Oxford-New  
York: Berg Publishers 2009. ISBN  
978 1 84788 366 7

*Wann ist Mode? Strukturen, Strategien und Innovationen.*  
274 p., 22 ill. Berlin: Reimer, 2007. ISBN  
978-3-496-01374-7

*Mode-Designer. Ein Lexikon von Armani bis Yamamoto.*  
239 p., 80 ill. München: Beck, <sup>3</sup>2007.  
ISBN 978-3-406-56492-5

*Reclams Mode- und Kostümllexikon.*  
623 p., 513 ill. Stuttgart: Reclam. <sup>1</sup>1987,  
<sup>5</sup>2005.

*Fashion of the Century. Chronik der Mode von 1900 bis heute.*  
372 p., 546 ill. München: Battenberg. 2001

*Mode im 20. Jahrhundert. Eine Kulturgeschichte unserer Zeit.*  
368 p., 190 ill. München: Bruckmann.  
<sup>1</sup>1978, <sup>5</sup>1995.

*Accessoires. Symbolik und Geschichte.*  
332 p., 220 ill. München: Bruckmann.  
1993

*Mode - Verführung und Notwendigkeit. Struktur und Strategie der Aussehensveränderungen.*  
320 p., 120 ill. München: Bruckmann.  
1991

### Contributions for Books / Catalogs

Fred Adlmüller: Die Ästhetik seiner Mode verschmilzt mit der Identität einer Stadt. In: W. F. Adlmüller. *Mode – Inszenierungen + Impulse.* Hg. Elisabeth Frottier / Gerald Bast. Wien-New York 2009. ISBN 978-3-211-89039-4.

Blendwerk – Lichtkristalle und Funkelnde Entmaterialisierung. In: *Glanz & Verderben. Die Unheimliche Konjunktur des Kristallinen.* Hg. Vitus Weh. Wien-Bozen 2009. ISBN 97838525694791

Dressing for Freedom (engl.). In: *100 000 Years of Beauty.* Hg. Dalibor Frioux. Paris 2009

Markenkult – Kultmarken und ihr gesellschaftlicher Hintergrund. In: *Etikettenkult. Vom gewebten Markenzeichen zum Label.* Ausstellungsschrift 5, LWL-Industriemuseum, Textilmuseum Bocholt, 2009.

Blendwerk Mode – Lichtkristalle und funkelnde Entmaterialisierung. Vitus Weh (Hg.): *Glanz & Verderben. Die Unheimliche Konjunktur des Kristallinen.* Kunstverein Medienturm Graz, Wien/Bozen 2009. ISBN 97838525694791

Schuh-Ikonen - Von High Heels zu Birkenstock. Hartmut Roder, LWL-Museum für Archäologie, westfälisches Landesmuseum Herne, Reiss-Engelhorn-Museen Mannheim, Überseemuseum Bremen (Hg.): *schuhtick. Von kalten Füßen und heißen Sohlen.* Mainz 2008. ISBN 978-3-8053-3938-4

Stoffgeformte Verhüllung und Enthüllung des Ich. In: *Öffnen – Schließen – Öffnen.* Hg. FSB. Brakel 2008

Mode. Gestalten – Inszenieren – Interpretieren. In: *Neue Kleider?! Katalog zum Projekt „Hannover goes Fashion“.* Hannover 2008.

Von der Geste zum Ritual in der Mode. In: *Eine Frage (nach) der Geste.* Hg. Alba d'Urbano u.a. Edition Fotohof, Salzburg.

Tracht – Ein Beispiel von Tradition und Innovation. In: *BeTRACHTungen – Trachten zwischen Wissenschaft und Pflege.* Hg. Bayerischer Landesverein für Heimatpflege. München 2008.

Die Schaufensterfigur in der Kultur der Zeit. In: *Mochfiguren 1907-2007. Eine Erfolgsgeschichte von 100 Jahren.* Hg. Stefan Thull und Josef Moch. Köln 2007

Ingrid Loschek und Sibylle Klose: Mode macht Europa: Ein Expertengespräch.  
Dt./engl./frz./pol. Kulturreport. Hrsg. Institut für Auslandsbeziehungen und Robert Bosch Stiftung. 1/2007.

Ribbons for Decoration and Lacing. In: Costume. Design and Decoration. Hg. Katia Johansen. ICOM Costume Committee. Kopenhagen 2007. ISBN 978-87-992074-0-4

Bernhard Willhelm ‚Ghosts‘. In: Elke Bippus und Dorothea Mink (Hrsg.): Fashion Body Cult: Power, Beauty and Soul. Stuttgart 2007

Contribution of Jewish Fashion Designers in Berlin. In: Roberta S. Kremer (Hrsg.): Broken Threads. The Destruction of the Jewish Fashion Industry in Germany and Austria. Vancouver Holocaust Education Centre. Berg Publisher Oxford-New York 2006

Schwarz im Europa (jap. yoroppa-ni-okeru-kuro). Unter: Fukushokukennkyu-no-tame-no-jirei-houkoku-dai-hachi-kai iro-no shosou (Berichte ueber Kostuemforschung Reihe 8; Bedeutung der Farben). In: Fukushokushi-Fukushokubigakubukai Kaihou (Abteilungsrundbrief Kostümgeschichte und Aesthetik der Kostüme) No.24/2004 S.3

The ‚Construction‘ of Women’s Emancipation. The Role of Fashion in the 1920s in Germany. In: Journal of the International Association of Costume. No 26. Tokyo 2004. p. 4-9 (English), 10-13 (Japanese).

Das Band in der Mode: an Kleid und Hose. In: Schaltenbrand Felber, Therese Hrsg.: Modeband. Seidenbänder aus Basel. Basel 2004. S. 11- 35

Von Avantgarde bis Klassik. Was die Entwürfe von Newcomern und Global Playern so anziehend macht. In: Deutschland. Forum für Politik, Kultur, Wirtschaft und Wissenschaft. 1/2004. S. 40-48

Das Pagenkostüm in Preußen nach 1850 (übers. ins Japanische). Publikation der japanischen Fürstenhäuser. Tokyo 2003

Authentisch kopiert. In: Zeitschrift der Gesellschaft für Historische Waffen- und Kostümkunde, Heft 1, 2003

Lust auf Marken. In: Accessoire Maximalismus. Ausstellungskatalog Kunsthalle Kiel 2003

The United Look of Fashion, Konturen 2003

Sportmode im 20. Jahrhundert. In: Mode von Kopf bis Fuß. Ausstellungskatalog Historisches Museum der Stadt Wien. 2001

Laird Borrelli. Mit einem Essay von Ingrid Loschek: Illustrationen der Mode. Internationale Modezeichner und ihre Arbeiten. Aus dem Engl., Fachlektorat Ingrid Loschek. München 2000

Zeitgeschichte. Die Bedeutung von *Burda Moden* für die Mode der 50er und 60er Jahre.  
In: Aenne Burda – Die Macht des Schönen. Zum 90. Geburtstag von Aenne Burda.  
Hrsg. Judith Betzler. München 1999.

Geschichte der Accessoires. In: A propos Accessoires. Ausstellungskatalog Museum für Kunst und Gewerbe, Hamburg 1999.

Signifikanz der Accessoires. - Dekonstruktivismus in der Mode. In: Mode! Das 20. Jahrhundert.  
Hrsg. Gerda Buxbaum. München 1999

Kostümkunde Gestern – Heute – Morgen. Programmatische Rede zum hundertjährigen Bestehen  
der Gesellschaft für Historische Waffen- und Kostümkunde. In: Zeitschrift der Gesellschaft für Historische Waffen- und Kostümkunde Heft 1 und 2, 1998.

Mode und Architektur in der zweiten Hälfte des 20. Jahrhunderts – Ein stilistischer Vergleich.  
In: Zeitschrift der Gesellschaft für Historische Waffen- und Kostümkunde, Heft 1, 1998.

Endlich wieder chic – Damenmode der 50er Jahre. Ausstellungskatalog Textilmuseum Max Berk, Heidelberg 1998.

- Mode zwischen Identität und Identifikation. In: Heimatbewußtsein unbewußt. Das Bedürfnis nach Heimat und seine Entstehung. Hrsg. Stefan Hirsch. Bd. 1, München 1998
- Italiensehnsucht der Deutschen. Ausstellungsbegleitbuch des Badischen Landesmuseums Karlsruhe. Darin: Die italienische Mode. Karlsruhe 1997
- Mode zwischen Identifikation und Identität. In: Zeitschrift für Balkanologie 31/2, 1995
- Bernd Polster, Hrsg.: Westwind. Die Amerikanisierung Europas. Darin: Casual Looks - Fashion Made in America. Köln 1995.
- Von der Kolonialuniform zum Safari-Look. In: Zeitschrift der Gesellschaft für Historische Waffen- und Kostümkunde. Heft 1 und 2, 1993.
- Mode und Identifikation. In: Moden und Menschen. Design aktuell 5, Stuttgart 1994
- Marianne Herzog/Wolfgang Roysl, Hrsg.: Textilunterricht in europäischer Dimension. Darin: Mode - Notwendigkeit oder Verführung? Hohengehren: Schneider, 1992
- Heinz Oestergaard. Mode für Millionen. Kat.-Beitrag. Berlin 1992
- Behaviourism and Fashion. Entstehung des Menschen und seines biologischen Verhaltens als Basis seiner Kulturfähigkeit und damit seines aktiven Veränderns des Äußeren, in: Zeitschrift der Gesellschaft für Historische Waffen- und Kostümkunde, 1990
- Katja Aschke, Hrsg.: Kleider machen viele Leute. Darin: Mode und Opposition. Wer bestimmt die Mode; Prof. Heinz Oestergaard, Optimismus - Energie - und Menschenliebe. Reinbek: Rororo. 1989
- Die Zweite Haut. Hrsg. T.Böhm/B.Lock/T.Streicher. Berlin: Elefanten Press. 1988. Darin: Mode - Medium der Anschauungen. Mode und Opposition.
- Anziehungskräfte. Variété de la Mode 1786-1986. Ausst.-Kat. München: Stadtmuseum 1986. Darin: Androgyne Mode; Haarmode; Mary Quant; Quellen der Kostümforschung; Yamamoto; Yves Saint Laurent.
- Jürgen Spohn: Kleider von damals. Nachwort Ingrid Loschek. Dortmund: Harenberg Kommunikation. 1985.
- Contributions for Newspapers / Magazines**
- Fashion-Matrix. Ingrid Loschek über das Virtuelle in der Mode. Kunstzeitung 152, April 2009.
- Nachahmung fördert Prestige und Geschäft. Ingrid Loschek über Mode und authentische Kopien. Kunstzeitung Juni 2008.
- Farbenmoden – Modefarben. dt./engl. ark. architektur – raum – konstruktion. 2/2007
- Was vom Tragen übrig blieb. 60 Jahre New Look. Süddeutsche Zeitung 10.2.2007
- Zieh' mich an, zieh' mich aus: Yohji Yamamoto in Antwerpen, Süddeutsche Zeitung 25.7.2006
- Die Neuen Deutschen. Avantgarde. Junge Deutsche Mode Designerinnen stellen sich vor. Contemporary Fashion Archive. 2004
- Kleider machen Kinder. Designreport, 3/2004
- Sixties Revival. Brigitte, 2003
- United Look of Fashion. Zeitschrift für KulturAustausch. 4/2002 IFA, Berlin
- Luxus in der Mode des 20. Jahrhunderts. annabelle, Zürich 2002
- Hüte. annabelle, Zürich 2001

- Die „Farbe“ Schwarz. In: annabelle, Zürich 2001
- Die siebziger Jahre, Sonntagszeitung Zürich, 4.9.
- Brautkleid, Handelsblatt 2001
- Seide. Der Stoff aus dem die Träume sind. Magazin Peter Feierabend. Köln 2001
- Die alterslose Gesellschaft und ihre „New Generation“. Rundschau für Damenschneider 2001
- Auf hohen Hacken. Jetzt wird wieder gestakst und gestöckelt – aber mit Selbstbewußtsein. Stuttgarter Zeitung, 17.2.2001
- Der erhobene Mittelfinger. Handschuhe als Ausdrucksmittel von Mode, Liebe und Kampf. Handelsblatt 9./10.2.2001
- Kopf und Kragen. Das Hemd des Mannes. Handelsblatt 2.2.2001
- Norwegermuster. Handelsblatt
- Cristobal Balenciaga. Ausstellung Stadtmuseum München. Handelsblatt Galerie, 15./16.12.2000
- Brooching it Diplomatically, Schmuck für Madeleine K. Albright. Handelsblatt, Galerie 29.9.2000
- Gummistiefel, Handelsblatt, Galerie 15.9.2000
- Lächerliche Täschen. Handelsblatt, Galerie 8.9.2000
- Sexuelle Eigenwerbung. Reptil- und Wildkatzendrucke sind der tiernahe Trend dieses Sommers.  
Handelsblatt, Galerie 18.8.2000
- Eine Frage noch: Was ist chic an Polyester? Stuttgarter Zeitung, 2000
- Mann hat meist die Hosen an. Der Rock für den Mann. Handelsblatt, Galerie 25.8.2000
- Ein Kleid wie ein Koffer. Zeitzeichen der Mode: Überdimensionale Markennamen sind out, Logoprints sind in. Handelsblatt, Galerie 21.7.2000
- Kitsch auf dem Kopf. Das modische Tüchlein für die Lebensgefährtin des Gartenzweriges Handelsblatt, Galerie
- Verschlusssache. Handelsblatt
- Aus Rosa wird Pink. Handelsblatt, Galerie 19.5.2000
- Der Erfinder der Capri-Hose. Zum Pucci-Revival, Handelsblatt, Galerie, 3./4.3.2000
- Mey & Edlich, Verkaufskatalog F/S 2000
- Mode für den vernetzten Menschen, Süddeutsche Zeitung 6.5.2000
- Am Halse erkennt man das Geschlecht. Zur Geschichte der Krawatte. Handelsblatt, 25.2.2000
- Krawatte, Bild Magazin, Sept. 1999
- Chemiefaser wieder „in“. Stuttgarter Nachrichten, 8.1998
- Die Mode in der Postmoderne. Textil-Mitteilungen 1998.
- Auf der Suche nach neuen Symbolen. Entwurf einer postmodernen Modephilosophie. In: Süddeutsche Zeit, 17./18.1.1998
- Gai Mattiolo – Italiens neuester Haute Couturier. Textil-Mitteilungen 1998
- Die Geschichte der Männerunterhose. Triumph International 1997
- Evita-Fieber. Triumph International 1997
- Geoffrey B. Small. Biographie eines Fashion-Recyclists. Textil-Mitteilungen, 1996
- Die Amerikanische Designer-Mode "at its best". Textil-Mitteilungen, 1996
- Fashion Icons. Kultobjekte in der Mode. Textil-Mitteilungen 1996
- Mode um die Jahrtausendwende. Textil-Mitteilungen, 45/95

Friday-Wear. Eine Klamotten-Revolution.  
Textil-Mitteilungen, 42/95

Freitags im Freizeitlook. Bruch mit einem  
amerikanischen Tabu. In: Süddeutsche Zeitung,  
26.8.1996

Von Sportfashion bis Streetstyle, in:  
Süddeutsche Zeitung, 1./2.7.1995

New York Fashion Shows, in: Textil-  
Mitteilungen, Heft 15/16, 1995

Mode - kein Geschäft für Frauen? In: Monika,  
Februar 1995

Von Caps bis Sneakers. Accessoires der Kids  
(Arbeitstitel), in: Süddeutsche Zeitung, 23.9.1993

Mode - Die Hülle des Ich, in: Intra, Psychologie  
und Gesellschaft, Bern, Mai 1993

Die Macht der Modemuster, in: Süddeutsche  
Zeitung, 19.3.1992

Rund um den Männerohrring, in: Süddeutsche  
Zeitung, 19.3.1992

Kreatives Schaffen setzt Freiheit voraus, in:  
Süddeutsche Zeitung, 14.3.1991

Von der Kolonialuniform zum Safari-Look, in:  
Menschenfresser - Negerküsse, Ausst.-Buch  
Werkstatt Ethnologie Berlin 1991

Politische Kleidersprache. Vom kleinen  
Konferenzanzug zur arabischen Dschellaba, in:  
Süddeutsche Zeitung, 27.9.1990

Die Avantgarde als modisches Schwungrad, in:  
Süddeutsche Zeitung, 29.3.1990

Chemie ist - fast - immer dabei, in: Süddeutsche  
Zeitung, 29.3.1990

Geschichte des Bügelns, vorgestellt anhand des  
Bügelgeräte Museums Marianne Strobel,  
München. Zeitschrift der Gesellschaft für  
Historische Waffen- und Kostümkunde,  
Doppelband 1988.

Grundlagen der Mode - Mensch und Verhalten.  
Triumph International. 1989

Wie Mode Mode wird. Süddeutsche Zeitung  
26.3.1987.

Wie es zur hutlosen Zeit kam. Ist der  
Damenhut-Aufschwung von Dauer? Modellhut  
6/84

Ursprünge der androgynen Mode. Sexualmedizin  
1985.

Mit oder ohne - je nach Lust und Laune. Vom  
Korsett zum "No bra' bra". Sexualmedizin  
12/1984.

Ein Relikt der Minne. Am Knopf erkennt man  
das Geschlecht. Sexualmedizin 8/1984.

Mini- Muß das sein? Vogue 7/1979.

Kunst und Mode. Vogue 7/1979.

#### **Editions / Adaptations / Editorials of German translations**

Sue Jenkyn Jones, Fachlektorat dt. Übersetzung  
Ingrid Loschek: Modedesign. München: Stiebner  
12002, 22006

Laird Borrelli. Mit einem Essay von Ingrid  
Loschek: Illustrationen der Mode. Internationale  
Modezeichner und ihre Arbeiten. Aus dem  
Engl., Fachlektorat Ingrid Loschek. München  
2000

Beate Schmid / Hrsg. Ingrid Loschek:  
Klassiker der Mode. Die Erfolgsgeschichte  
legendärer Kleidungsstücke und Accessoires.  
128 p., 114 Abbildungen. München/Augsburg:  
Battenberg 1999.

Max von Boehn, bearb. Ingrid Loschek. Die  
Mode. Eine Kulturgeschichte vom Mittelalter bis  
zum Jugendstil. 2 Bde. München: Bruckmann.  
1976, 51996.  
1989 Übersetzung ins Japanische.

Mark Holborn, Fachlektorat dt. Übersetzung  
Ingrid Loschek: Issey Miyake. Köln: Taschen  
1995.

#### **Contributions Encyclopedia / Chronicles**

Chronik der Mode. In: Kunstjahr 2008. Die Zeitschrift, die Bilanz zieht. Hg. W. Henze, I. Henze-Ketterer, G. Lindinger, K. Schmid. Regensburg 2008

Chronik. Jahrgangsbände. Beitrag über die Mode pro Jahr seit 1900 bis 2007. Dortmund: Harenberg  
Kommunikation. 1988f. Gütersloh: Bertelsmann 1996f.

Twentieth-Century Fashion. In: Steele, Valerie (ed.). Encyclopedia of Clothing and Fashion. Vol. 3, p. 348-353. Detroit: 2004. (Charles Scribner's Sons). ISBN 0-684-31397-9

Brockhaus Encyclopedia, 5 Bde. Modestichworte. Leipzig 2000

Le Dictionnaire de la Mode au XX<sup>e</sup> Siècle, ed. Institut Français de la Mode, Paris.  
Beitrag "Mode im 20. Jahrhundert in Deutschland", Paris 1994.

Harenbergs Personenlexikon 20. Jahrhundert. Daten und Leistungen. Dortmund: Harenberg Kommunikation. 1992

Bertelsmann Dezenium 1900-1909; 1910-1919; 1920-29; 1980-89. München 1989/90. Darin: Geschichte der Mode.

Die Große Bertelsmann Lexikothek. 15 Bde. Gütersloh: Bertelsmann. 1984ff. (Mode- und Kostüm-Stichworte)

## Costume Exhibitions

### Australia:

#### **Drape – Classical mode to contemporary dress**

2 December 2009 – 27 June 2010

National Gallery of Victoria

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



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 cloth, as in classical sculpture, while elevated drape shows drape theatrically animated away from the body as in the festooning of fabric 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.

#### **Australian Made: 100 Years of Fashion**

Opens in May 2010

National Gallery of Victoria

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

**Belgium:**

**Ultramegalore**

27 March – 6 June 2010

Modemuseum, Hasselt

<http://www.modemuseumhasselt.be>



This expo is curated by model Hannelore Knuts (Hasselt, 1977). Hannelore will have carte blanche to assemble an exhibition that gives the visitors a glimpse into her universe that reaches further than just fashion.

A crystallisation of

what motivated and inspired her during her 10-year career as a top-model.

**Devout/Divine - Fashion vs Religion**

26 June - 9 January 2011

Modemuseum, Hasselt

<http://www.modemuseumhasselt.be>

This expo will not show a traditional overview of historical religious garments and textile, but focuses on the relationship between contemporary fashion and religion. More specifically, the integration and translation of religious symbolism in designs of the past decennia will be emphasized. Original interpretations of burqa's, a praying carpet transformed into a handbag, rosaries and habits remodelled as catwalk ensembles and Haute Couture nuns are just a few examples.

**SIXTIES !**

**Les couleurs d'une libération**

12 February - 31 December 2010

Le Musée du Costume et de la Dentelle, Brussels

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

Pendant les années 60, la femme occidentale a connu une véritable libération vestimentaire. Elle a conquis le droit de porter des pantalons, une évolution qui lui a donné la liberté de décroiser

les jambes, de marcher à grands pas mais aussi le droit de montrer genoux et cuisses, habillés de collants multicolores. Cet élan de liberté est sans doute la manifestation la plus visible d'un mouvement profond dans l'évolution de la condition féminine dans la société occidentale. Le Musée du Costume et de la Dentelle y retrace le cheminement de cette libération à travers ses collections.



**BLACK. Masters of Black in Fashion & Costume**

25 March - 8 August 2010

Modemuseum, MoMu, Antwerpen

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

Momu's newest exhibition illustrates the historic phases of the colour black, with examples from painting, historic costume and contemporary fashion. It also looks more deeply into the textures and the potentials of black in diverse materials, including fur, leather and lace. In addition, the exhibition includes masterpieces by contemporary designers who, like the city of Antwerp, have a special connection to black. With silhouettes by Belgian designers as well as international couture houses: Ann Demeulemeester, Olivier Theyskens, Dirk Van Saene, Givenchy (Riccardo Tisci), Chanel, Gareth Pugh and more.

**France:**

**Histoire idéale de la mode contemporaine vol. I : 70-80**

1 April – 10 October 2010

Les arts décoratifs, Musée de la mode, Paris

<http://www.lesartsdecoratifs.fr>



Les Arts Décoratifs is organising the first exhibition retracing the history of contemporary fashion, in two parts. The project began last autumn with the publication of 'An Ideal History of

Contemporary Fashion', and is continuing in a different dimension with two consecutive exhibitions. The first of this "two-volume" historic and selective retrospective of fashion will cover the 70s and 80s, the second the 90s and 2000s.

#### 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.

#### Tizian - Lady in White

20 March - 27 June 2010  
Staatliche Kunstsammlungen, Dresden

Special exhibition covering many aspects of the conservation and restoration of one of Tizian's well-known portraits, "Lady in White", from about 1560. As part of the research, a partial model of the gown was reconstructed - including strings of fresh-water pearls, handstitched needle lace, reconstructed gold jewels, and loop-manipulated silk lacing cord.

Catalog (in German) with articles on costume (Dr. Jutta von Bloh) and accessories from the period.



#### High Sixties Fashion: Fashion, Photography and Illustration

8 April – 1 August 2010  
Sammlung Modebild – Lipperheidesche Kostümbibliothek, Kunstbibliothek, Staatliche Museen zu Berlin  
[www.smb.museum](http://www.smb.museum)  
<http://www.smb.museum/smb/shop/>

This exhibition by the Sammlung Modebild – Lipperheidesche Kostümbibliothek focuses on fashion images from the 'High Sixties', the period between 1964 and 1969. Around 200 original fashion photographs and 50 illustrations from the library's own rich collection are on display and spread over ten thematic sections that range from the elegant lady or girl look, nostalgic romanticism or futuristic space designs to revealing swimwear and underwear. Further themes include: men's fashions, trousers for women, textile design, make-up, hairstyles and hats, as well as diverse forms of evening dress.

There is hardly another epoch in which striking changes in fashion and a change in silhouette reflect the era's sweeping social and political changes as clearly as in these few short years: youth cultures such as the mods or hippies, performances by The Beatles or The Rolling Stones, mass protests against the Vietnam War, space exploration, films such as *Barbarella*, *Blow Up*, *2001: A Space Odyssey* or *Easy Rider* all left their indelible mark on the fashionable appearance and consumer patterns of teenagers and all those who remained a teenager at heart. In the selected pictures it becomes clear that Sixties fashion, historically mythologized and often reduced to the mini-skirt, tights and hippie look, was actually enormously protean and varied in form. Publication by Adelheid Rasche: *Sixties fashion – fashion photography and illustration*. Köln, Verlag der Buchhandlung Walther König, 2010. 128 pages, 148 illustrations, text in German and English

#### Lecture Series

The lecture series "MODE Thema MODE", organized since 2003 by the Sammlung Modebild – Lipperheidesche Kostümbibliothek in Berlin, will be offering international speakers from April 2010 to April 2011. Thanks to financial support by the Volkswagen Foundation under the funding initiative "Research in Museums" a total of 11 fashion and textile specialists from four continents will present their perspectives on central themes of fashion research and to theoretical questions. The focus is on the current challenges for the fashion collections and for the academic training. The first speakers are Valerie Steele from New York (30 April), Enrica Morini from Milan (21 May) and Christopher Breward (25 June). After a summer break the series continues in September 2010. The lectures are given in Berlin at the Kulturforum, Staatliche Museen zu Berlin. <http://www.smb.museum>.

#### Greece:

ATOPOS Cultural Organization presents the project ATOPIC BODIES [ONE]: Mr & Mrs Myth, aka The Myths, in collaboration with the designer Charlie Le Mindu. ATOPIC BODIES [ONE] has been specially created for ATOPOS first participation in ART-

ATHINA and inaugurates a series of events that will take place during 2010/2011 at the new premises of ATOPOS in Metaxourgio, Athens. ATOPIC BODIES [ONE]: Mr & Mrs Myth, aka The Myths

ATOPIC BODIES [ONE] is an introduction to ATOPOS's new project entitled NOT A TOY. NOT A TOY will first be presented in a special edition book and then as a major exhibition.



Mr & Mrs Myth, aka The Myths', a project by ATOPOS. Creations by Charlie Le Mindu. Photography by Vassilis Karidis. Fashion by Nicholas Georgiou.

#### The Netherlands:

##### WARM HEARTS, COOL HEADS

permanent exhibition

Textielmuseum, Tilburg

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

##### WORKING IN THE TEXTILE INDUSTRY

1860 TILL TODAY How did a home weaver live and work in Tilburg a hundred years ago? How do weavers, spinners, women who worked at the winders, foremen, migrant labourers and managers look back on their work in the Dutch textile industry? What caused the loss of the textile industry in the nineteen fifties and sixties?

Which people work in the textile industry at present?

This multi-media exhibition about working in the textile industry, from the beginning of industrialization in the Netherlands, touches upon many subjects that have so far hardly received attention in the museum. Extensive interviews with people who used to work in the textile industry and discussions with textile people of today resulted in unique 'ego-documents'. By means of filmed portraits and other stories and reports visitors become familiar with work as it took place in this industry. At a certain stage visitors are themselves invited to come forward with stories and objects.

The main title of the exhibition 'Hot hearts, cool heads' refers to a slogan printed on a poster on the occasion of the largest textile strike the Netherlands have ever known. It started in October 1923 and lasted six months. 22,000 Men and women and 39 textile factories in the Twente region were involved. More in general the title expresses how strongly attached workers in the textile industry felt and still feel themselves to their work and company and how on the other hand a more level-headed approach was and is necessary

### **Voici Paris: Haute Couture**

20 February to 6 June 2010

Gemeentemuseum, Den Haag

<http://www.gemeentemuseum.nl>

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.



Christian Dior, 'Rome', wol, ca. 1953; Coco Chanel, 1955, Gemeentemuseum Den Haag. Foto: Erik en Petra Hesmerg

### **North America:**

#### **On a Pedestal: From Renaissance Chopines to Baroque Heels**

Until September 20, 2010

Bata Shoe Museum, Toronto

<http://www.batashoemuseum.ca>

The exhibition explores two of the most extreme forms of footwear ever worn in Western fashion, the outrageous platform chopine and its eventual replacement, the high heel. *On a Pedestal* offers visitors a once in a lifetime opportunity to see exceptionally rare examples of Renaissance and Baroque footwear on loan from numerous renowned International museums including: Victoria and Albert Museum, London; Museo Bardini, Florence; Castello Sforzesco, Milan; Livrustkammaren and Skoklosters Slott, both Stockholm; Museo Palazzo Mocenigo and Museo Correr, both Venice; Ambras Castle, Austria; Boston Museum of Fine Art, Boston and Royal Ontario Museum, Toronto as well as shoes from the Bata Shoe Museum's own collection.

The primary focus of the exhibition is the Italian chopine which was a highly provocative and gendered item of fashion favoured by both courtesans and upperclass women in the 15<sup>th</sup> and 16<sup>th</sup> centuries. The wearing of platform footwear

dates back to antiquity but it was in 16<sup>th</sup> century Venice that the chopine reached its ascendancy and became central to the proclamation of status and wealth through female dress. The exhibition will also explore the introduction of the heel into Western dress at the end of the 16<sup>th</sup> century. The adoption of the heel from the Near East marked an historic and enduring transformation of Western footwear that continues to have relevance today.



**Italian chopine, c. 1590-1600, on loan from Museo Stefano Bardini, Florence, Italy** Italian chopines were typically hidden from view under women's skirts and were worn to elongate the body. This elongation also required that women wear longer skirts, an expense that helped proclaim the wearer's status. The design of the sole of the chopine is reminiscent of a flower and is an elegant solution to need for stability.

Photograph © Fototeca dei Musei Civici Fiorentini



**Shoes, Swedish, 17th century, on loan from Skokloster Castle, Sweden** The architecture of this shoe is highly idiosyncratic. The shoemaker made a sole by combining elements of a chopine with a high heel and he made an upper that combines a shoe and a mule. It seems that the shoemaker was attempting to merge the extreme elevation offered by the chopine with the up-to-the-minute fashion of high heels. The resultant shoes are a remarkable statement of ostentatious display.

Copyright © Collection of Skokloster Castle, Sweden  
(Photo: Göran Schmidt)

### **Beth Levine: First Lady of Shoes**

February 18 - June 6, 2010

Bellevue Arts museum, Washington

<http://www.bellevuearts.org>



Beth Levine (1914 - 2006) was the first successful female shoe designer in an era and field dominated by men. In 1950, Beth and her husband started a shoe factory in New York where she designed shoes

under his name, Herbert Levine. Finding her start as a shoe model, Beth was uniquely suited to understanding the needs of women's shoes, and was known for the comfort, wearability and beauty of her designs. Both practical and whimsical, she is credited with numerous 'firsts' such as the Spring-o-lator and the topless 'No' shoe. While Beth's name remains virtually unknown, her designs are not, such as the iconic white go-go boots made famous by Nancy Sinatra's 1966 song, "These boots are made for walkin'."

Over her long career, Beth popularized such styles as mules, stilettos and fashion boots, and her shoes became favorites among designers and celebrities alike, from Halston to Geoffrey Beene, Marilyn Monroe to Cher, as well as four of America's First Ladies. A true visionary of the fashion world, she was honored in 1967 and 1972 with the Coty American Fashion Critics' Award, and was the only shoe designer ever to win the award twice.

Featuring ephemera and over 100 pairs of shoes and boots, this first-time retrospective explores the unbridled energy and creativity behind one of the greatest designers. Bellevue Arts Museum is pleased to be the premier US venue for this exhibition.

### **Eco-Fashion: Going Green**

May 26 - November 13, 2010

The Museum at FIT, New York

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

The Museum at FIT presents *Eco-Fashion: Going Green*, an exhibition exploring the evolution of the fashion industry's multifaceted and complex

relationship with the environment. By examining the past two centuries of fashion's good—and bad— environmental and ethical practices, *Eco-Fashion: Going Green* provides historical context for today's eco-fashion movement.

Presented chronologically and featuring more than 100 garments, accessories, and textiles, the exhibition uses contemporary methods for “going green” as a framework to study the past. The objects displayed touch upon at least one of six major themes: the re-purposing and recycling of materials, fiber origins, textile dyeing and production, quality of craftsmanship, labor practices, and the treatment of animals. Curated by Jennifer Farley and Colleen Hill, the exhibition features some of the finest examples of 21st-century sustainable fashions by current, cutting-edge labels, including Alabama Chanin, Edun, FIN, and NOIR.

### **Japan Fashion Now**

September 17, 2010 - January 8, 2011  
The Museum at FIT, New York  
<http://www.fitnyc.edu/museum>

*Japan Fashion Now* will be the first exhibition to explore how Japanese fashion has evolved in recent years. Japanese fashion today embraces not only the cerebral, avant-garde looks associated with the first wave of Japanese design in the 1980s, but also a range of subcultural and youth-oriented styles, such as the Elegant Gothic Lolita style and the Cosplay phenomenon. In addition, Japanese fashion often has a strong component of realism and an obsessive interest in perfecting classic styles. Contemporary Japanese fashion is globally significant precisely because it mixes elements of realism, such as high-tech fabrics or creating a perfect pair of jeans, with both the avant-garde and pop cultural elements, especially those associated with electronic media, such as manga (animated cartoons) and video games.

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

Nov 18, 2009 – July 4, 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.

### **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, darns and alterations. This exhibit is on display in the Firearms & Textiles building.

**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.

from three decades, the 1780s, 1860s and 1960s, times when the economy, currents of ideas and technical developments clearly affected clothing and fashion.



**Scandinavia:**

**The Fashion Galleries**

26 October 2008 – 31 December 2010

Nasjonalmuseet for Kunst, Arkitektur og Design, Oslo

<http://www.nasjonalmuseet.no>

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.

**Power of Fashion - 300 years of clothing**

Permanent exhibition opened on February 26 2010

Nordiska museet, Stockholm

<http://www.modemakt.se/>

<http://www.nordiskamuseet.se>

The power of fashion is strong. All social groups use clothing to create their identity. Meet people

**Margrethe II**

8 April - 19 September 2010

Amalienborg Museum, Copenhagen

Special exhibition, celebrating Queen Margrethe II's 70th birthday. Exhibition includes many of the Queen's gowns, including her christening gown, wedding gown, gown from her accession 1972, evening gowns and more.



Here the Queen's gown from her silver wedding anniversary 1992, designed by the Queen herself and Jørgen Bender. Photo: Roberto Fortuna.

**Uniforms – from the collection of Armémuseum**

Until 7 February 2012  
Armémuseum, Stockholm  
[www.armemuseum.se](http://www.armemuseum.se)



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

**Bröllop för kung och fosterland – Weddings for king and country**

20 May – 3 October 2010  
Livrustkammaren, The Royal Armoury, Stockholm  
<http://www.livrustkammaren.se/>



**Fortuny – The magican of Venice**

Until 27 June 2010  
Caixa Catalunya's La Pedrera, Barcelona  
<http://obrasocial.caixacatalunya.cat>  
<http://www.youtube.com/obrasocialcaixacat#p/a/u/1/2jF5GNf82CM>

With this exhibition, Caixa Catalunya's Social Work aims to show the dazzling number of different sides to Fortuny, reaffirming his originality and daring visionary business, and confirming him as both total artist and pioneer of modernity.



**Spain:**

**Despulla't – Undress!**

16 December 2008 - December 2011.  
Textile Museum and Documentation Centre, Terrassa  
<http://www.cdmt.es/ENG/MUSEUENG/exposicions/exposicionsgeneral.htm>

The exhibition *Despulla't!* – “Undress!” – is a reflection on the dialogue established between

**Images of Fashion. Study gallery**

**19.03.2010 - 20.06.2010**

Museu Tèxtil i d'Indumentària, Barcelona.

<http://www.dhub-bcn.cat/en>



This third study gallery programmed by Disseny Hub Barcelona can be visited at the DHUB Montcada venue. It features a selection of 216 prints, from the

total of 10,000 in the Museu Tèxtil i d'Indumentària collection. This gallery is part of the Fashion Images event which DHUB launched in January with the exhibition, Outumuro. LOOKS. Twenty Years Photographing Fashion. These two expositional types allow us to analyse and research two methods of fashion construction and representation – prints and photography. Displayed alongside this study gallery, devoted to prints, is a review of how methods of depicting fashion have evolved, from the earliest prints, through the so-called fashion dolls, up to the advent of photography, television and the new online media channels.

**Switzerland:**

**PAP(I)ER FASHION**

**April 30 – August 1st 2010**

Museum Bellerive, Zürich

[http://www.museum-bellerive.ch/english\\_version/ausstellungen/e\\_ausstellungen\\_aktuell.htm](http://www.museum-bellerive.ch/english_version/ausstellungen/e_ausstellungen_aktuell.htm)  
<http://www.atopos.gr>

Pap(i)er Fashion” shows the fascinating history of paper cloths and clothes that, from the *Swinging Sixties*, first conquered America and then Europe. Paper clothes were used for PR purposes, to spread news, or to promote politicians and their campaign. They helped the fashion industry to create clever, disposable clothes for the fashion-conscious. However, this trend continued only for a few years, although clothes made of paper could, for centuries, be found in the most diverse of cultures. Today, paper once again plays a role in fashion:

designers like working with this easily formable, versatile material. The exhibition shows traditional examples and, in addition, current designs by star designers such as Paco Rabanne or Issey Miyake.

An exhibition by Museum Bellerive in co-operation with the ATOPOS Cultural Organization, Athens.



**United Kingdom:**

**Horrockses fashion:**

**Off the peg style in the '40s and '50s**

9 July 2010 - 24 October 2010

The Fashion and Textile Museum, London

<http://www.ftmlondon.org>

Horrockses Fashions Limited was the manufacturer of one of the most well-respected ready-to-wear labels of the 1940s and 1950s. The company are best known for their full-skirted dresses which were sought after by women everywhere and were even worn by Queen Elizabeth II. Although they were produced in considerable quantities from the start, the firm maintained an air of exclusivity for the brand, with an emphasis on good quality fabrics, especially cotton, with custom-designed patterns and fashion styling with Parisian couture overtones.

The colourful prints, particularly floral designs will provide a visual feast for visitors to the exhibition. The importance of fabric design on cotton was key to Horrockses Fashions' success; they acquired designs from a number of sources including in-house staff, commercial design studios, freelancers and also from well-known artists such as Graham Sutherland and Eduardo Paolozzi which were applied to the parent company's high quality cotton sheeting which was reserved exclusively for Horrockses Fashions. The exhibition will focus on the range of the firm's production, from glamorous evening dresses, to vibrant summer frocks and sophisticated housecoats and beachwear. It will follow the story of the Horrockses' dress from initial fabric and fashion design, to production, promotion and consumption. Curated by Dr. Christine Boydell - author and design historian - the exhibition will also be accompanied by a book published by V&A Publishing.

### **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.

### **Fashion Fantasies: fashion plates and fashion satire, 1775-1925**

21 June 2010 - January 2011

Victoria & Albert Museum, London

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

This display will juxtapose two genres of print that fantasise fashion on paper: fashion plates and graphic social satire. The fashion plate communicated changes in fashion but also encouraged viewers to engage with a luxurious fantasy. At the same time fashionable dress was subject to imaginative distortions in the hands of graphic satirists interested in exposing social foibles. From the oversize wigs of the 1770s to the short skirts and fur stoles of the 1920s, the display will chart the dialogue between fashion plate and fashion satire.



Robert Dighton, 'May', from the series 'Allegorical Representations of the Months', watercolour, bodycolour and ink on paper, c. 1785. Museum no. E37 - 1947

### **Enchanted Palace until 2012**

**Kensington Palace, London**

<http://www.hrp.org.uk/KensingtonPalace/stories/palacehighlights/EnchantedPalace.aspx>

The Enchanted Palace is a unique experience of fashion, performance and spectacle all contained

within the walls of a royal residence. In this world you will find a silvery birch forest, a cabinet of curiosities, thousands of toy soldiers to play with, dancing princesses and even a knitted throne where you can make a wish. Throughout Kensington's sumptuous State Apartments, leading fashion designers Vivienne Westwood, William Tempest, Stephen Jones, Boudicca, Aminaka Wilmont and illustrator/set designer Echo Morgan have created spectacular



installations in collaboration with Cornish theatre company WILDWORKS, taking inspiration from Kensington Palace and the princesses who once lived there - Mary, Anne, Caroline, Charlotte, Victoria, Margaret and Diana. These extraordinary contemporary designs are displayed alongside historic items from the Royal Collection and Kensington Palace's Royal Ceremonial Dress Collection.

**Visitors must use their eyes and ears to find clues that reveal the identity of the elusive royal residents.** Guided by an enchanted map,



the advice of obliging palace guardians and a few helping hands, their search will take them to all the **hidden corners of the State Apartments** and lead them to a glittering finale where they will at last meet the princesses face to face.

Enchanted Palace runs for two years, while the palace is transformed by a £12 million renovation project, bringing a new entrance, increased accessibility and a fresh interpretation of Kensington's stories.

### **Turn of the Century, including Helmut Lang**

01 May 2010 continuing throughout 2010

Fashion Museum, Bath  
[www.fashionmuseum.co.uk](http://www.fashionmuseum.co.uk)

Take any time in history and one thing is certain, fashions change. From stiff silks of the 18<sup>th</sup> century to Regency cottons and embroidered muslins; from late Victorian velvets to the softer styles on the eve of the First World War.

Included in the four linked displays are over 20 ensembles

by Helmut Lang, who recently donated a large collection of his work in fashion from 1997 to 2005.

### **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 include 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.

### **The Diana Dresses**

**17 July 2010 - 9 January 2011**

Fashion Museum, Bath

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



Bath & North East Somerset Council are pleased to announce details of the Fashion Museum summer exhibition for 2010, which this year will continue until 9 January 2011.

From 17 July a special exhibition of ten dresses that belonged to Diana, Princess of Wales will be on show in the Fashion Museum central gallery. These have been generously lent to the Fashion Museum by Mrs Suzanne King, and are part of a collection which has recently been displayed at Kensington Palace.

The exhibition includes dresses worn during Royal tours of Canada and New Zealand in the 1980s. Designers include Catherine Walker, Versace, Donald Campbell, Caroline Charles and Murray Arbeid. Illustrated here is an evening dress by Donald Campbell, worn by Diana at a performance of Coppelia in New Zealand in 1983.

### **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 though 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**

Until June 6, 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.

### **Future Beauty:**

#### **30 Years of Japanese Fashion**

15 October 2010 – 6 February 2011

Barbican Art Gallery, London

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

4 March – 19 June 2011

Haus der Kunst, Munich

<http://www.hausderkunst.de>

<http://www.kci.or.jp/>



Japanese Fashion made an enormous impact on the world fashion scene in the late 20<sup>th</sup> century, taking haute couture in an entirely new direction.

This new avant-garde redefined the very basis of fashion, challenges established notions of beauty and turned fashion very firmly into art. This large scale exhibition is an exploration of Japanese fashion as a distinctive aspect of contemporary Japanese art and aesthetics and the first presentations dedicated to the subject by the Kyoto Costume Institute (KCI). The exhibition features work of leading Japanese designers such as Rei Kawakubo, Yohji Yamamoto, Issey Miyake as well as pieces by a younger generation of practitioners, revealing the unique sensibility of Japanese design and its sense of beauty embodied in clothing. The works in the exhibition have been specially selected from KCI's collection.

## Conferences

### **COSTUME COLLOQUIUM II:**

Dress for Dance  
Florence, November 4-7, 2010

We have the pleasure to announce that the Costume Colloquium II: Dress for Dance 2010 program and registration information is now available on line at <http://www.costume-textiles.com>

### **CAMOUFLAGE TAKES CENTRE STAGE**

Koninklijk Museum van het Leger en de Krijgsgeschiedenis Musée royal de l'Armée et d'Histoire militaire, Royal Museum of the Armed Forces and of Military History invites you to a symposium about CAMOUFLAGE. A

promising list of speakers from the military, museum and fashion worlds has already been compiled

<http://www.klm-mra.be>

<http://www.klm-mra.be/klm>

### International symposium **CAMOUFLAGE TAKES CENTRE STAGE**

Brussels, October 13 – 15, 2010

#### LAST CALL FOR PAPERS

Dear Madam and Sir,

From October 13 through 15, 2010 and in cooperation with the International Council of Museums (ICOM), the Royal Museum of the Armed Forces and of Military History (RMM) in Brussels will organise and host a symposium about camouflage: ***Camouflage takes centre stage***. Our programme (see [www.klm-mra.be](http://www.klm-mra.be)) already promises some exciting presentations and debates, but we would be happy to welcome still other participants. Presentations can be done in English or French (no simultaneous translation).

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
- Fashion perspective: comparative studies of costumes with a link to camouflage.
- Historical perspective: the origin of camouflage; present-day and future camouflage equipments; the history of a particular or special camouflage uniform
- Art-historical perspective: military camouflage fashion versus civilian camouflage fashion, mutual influences; the significance of camouflage prints, patterns on the uniform

Please find enclosed a registration form and a call for papers, to be returned as soon as possible.

We hope to welcome you!

Best regards,  
Dominique Hanson  
Director general

## CAMOUFLAGE TAKES CENTRE STAGE

### Registration Form – Call for papers

Mrs. / Mr. ....

wishes to **take part** in the symposium on camouflage on October 13-15, 2010 in Brussels

Name : .....

Institution / Museum : .....

Address : .....

.....

.....

E-mail : .....

Telephone : .....

and wishes to **give a lecture** at the symposium. Provisional title : .....

.....

.....

Please register through :

[http://www.klm-mra.be/klm-new/nederlands/main01.php?id=../symposium\\_camouflage/camo/symposium](http://www.klm-mra.be/klm-new/nederlands/main01.php?id=../symposium_camouflage/camo/symposium)

Speakers do not pay registration fees! However, please notify us of your presence at the lunches and/or at the reception of October 13.

Send or mail this form to:

Ilse BOGAERTS  
Royal Museum of the Armed Forces and of Military History  
Parc du Cinquantenaire 3  
B-1000 Brussels (Belgium)

[Ilse.bogaerts@klm-mra.be](mailto:Ilse.bogaerts@klm-mra.be)

## Announcement

### **Fashioning the Early Modern: Innovation and Creativity in Europe, 1500-1800**

Peter McNeil, along with four other Principal Investigators (Dr Lesley Miller; Dr Paula Hohti; Dr Maj Ringgard; Dr Marie-Louise Bech Nosch) and the Project Leader Professor Evelyn Welch, has been awarded the sum of 985,000 EURO from the Humanities in the European Research Area: 'Humanities as a Source of Creativity and Innovation' Scheme. Their three-year collaborative project Fashioning the Early Modern: Innovation and Creativity in Europe, 1500-1800 will pose the following questions:

- What were the mechanisms through which ideas about fashion were communicated?
- How were these concepts transmitted across linguistic, social and geographic borders?
- How can we display ideas about creative communities and their products in a museum context?
- What can we learn about fashion innovations from the past to inform creative practices and policy decisions today?

The research brings together groups of experts drawn from the disciplines of fashion theory, social history, economic and legal history as well as art history to work with curators and conservators to explore these broad issues using a set of focussed case studies. The project will address some of the central questions on how creativity is harnessed and disseminated, examining the mobility of fashion across time and place. With expertise (linguistic, technical and museological) in early modern European fashion that cuts across the usual North-South divides (with an emphasis on early modern Danish, Swedish, French, Italian, British and Spanish fashion), this project will be able to move beyond the usual models of transmission that see fashionable dress as emerging almost exclusively from one centre (usually identified as France). This will allow a focus on Baltic trade routes which are often overlooked as well as examining important intermediaries in Italy, England and Scandinavia who marketed fashionable goods and promoted their use. We

will explore how migration, whether voluntary or forced, impacted on the dissemination of new forms of fashion; we link legal, economic and cultural history to ask whether or not patent legislation (which proliferated across Europe in this period) enhanced or distorted the distribution of new products. One of the major outcomes of the research will be a contribution to the re-interpretation of the Early-Modern courts of the Victoria & Albert Museum. Connections will be made between historical findings and the needs of contemporary designers and design practice. McNeil will lead the project entitled 'Print Culture and Fashion Products'. The project commences in March 2010.

### **Establishment of Textile Conservation Center-Teaching and Research at Glasgow University.**

Preserving the fabric of the nation's treasures for future generations, a new textile conservation centre is to be established at the University of Glasgow. The Textile Conservation Centre Foundation (TCCF) and the University of Glasgow have agreed to found the new teaching and research facility – the only resource of its kind in the UK – in the University's Robertson Building.

The University of Glasgow's Department of History of Art is one of the largest in the UK with 85% of its research being considered either internationally excellent or world leading. The Department's research and teaching profile includes all the major European art historical periods but is also strong in decorative art and design history, sculpture, the arts of China and technical art history. It also has a strong track record in collaborative research projects and exhibition curation.

The TCC Foundation exists to support textile conservation research and education in the UK. From 1975-1998 this took the form of running the Textile Conservation Centre (TCC), then based at Hampton Court Palace. In 1998 the TCC merged with the University of Southampton and the Foundation's role became

to support the work of the University at its Winchester campus.

The University of Southampton's decision to close the Textile Conservation Centre on 31 October 2009 was met with international concern and, as a result, it was no longer possible to train as a textile conservator in the UK. The Foundation has been in discussion with a number of academic bodies about a possible future for the TCC's work over the past two years, and its Trustees are delighted with this outcome.

Peter Longman, Deputy Chairman of the Textile Conservation Centre Foundation said: "There was such concern over the closure of the Textile Conservation Centre in Winchester that over the last 18 months we have been approached by several institutions anxious to work with us to continue aspects of its work. We have considered a number of options, but the combination of Glasgow with its world class University and History of Art Department and the unrivalled collections in and around the City proved an irresistible location.

The new centre for Textile Conservation, History and Technical Art History will focus on multidisciplinary object-based teaching and research that encompasses conservation and the physical sciences as well as art history, dress and textile history. It will be the first time that conservation training has been undertaken in Scotland and, combined with the University's recent developments in technical art history, the new centre will have national and international impact.

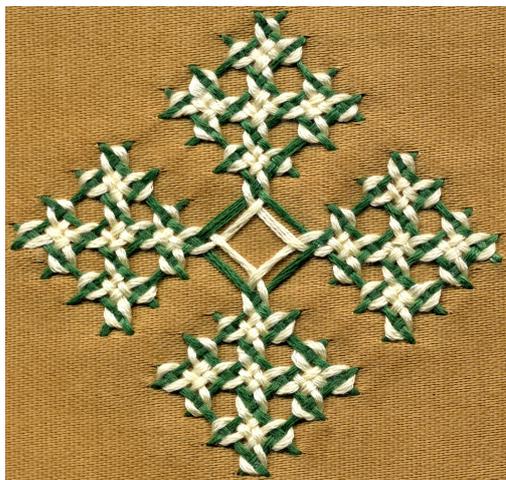
The new Centre will inherit existing library intellectual property and analytical equipment from the TCCF, so that staff and future students will be able to draw on the key physical and intellectual assets built up over more than 30 years. Students will also have the opportunity to work with some of the best textile collections in the world held by Glasgow Museums, the National Museums of Scotland and the University's own Hunterian Museum and Art Gallery. New academic posts will be created and the Centre will work closely with the Foundation to establish a global research network in textile conservation, textile and dress history and technical art history.

The first student intake is planned for September 2010 offering a 2-year Masters in Textile Conservation and a 1-year Masters in Dress and Textile History as well as opportunities for doctoral research. These new courses will join the existing Masters programme in Technical Art History, Making and Meaning, as part of the Centre. The Foundation is also offering a limited number of bursaries in the first years of the textile conservation programme and a fundraising campaign is already underway to raise further funds for the new development including additional studentships and new research projects. Potential students who would like to receive updates on the development and course details should email Ailsa Boyd at the University of Glasgow at: [A.Boyd@arthist.arts.gla.ac.uk](mailto:A.Boyd@arthist.arts.gla.ac.uk) or [t.mccabe@arthist.arts.gla.ac.uk](mailto:t.mccabe@arthist.arts.gla.ac.uk).

[www.tccfoundation.org.uk](http://www.tccfoundation.org.uk)

[www.textileconservationcentre.co.uk](http://www.textileconservationcentre.co.uk)

## New Books



KREUZSTICH und gekreuzte Stiche  
CROSS STITCH and Crossed Stitches  
POINT DE CROIX et points croisés  
PUNTO CROCE e punti incrociati

**Booklet of 18 pages, in 4 languages** (German, English, French and Italian) Many samplers and diagrams of embroidery stitches in colour. Detail photos of historic embroideries of the Iklé collection, Textilmuseum, St.Gallen, Switzerland..

**The project of a glossary of embroidery stitches** arose among the members of the „Embroidery Group“, one of the specialized groups under the banner of the CIETA (Centre

International d'Etude des Textiles Anciens, based in Lyon).

This publication presents a section of the glossary, which presents an illustrated collection of embroidery stitches with descriptions in 4 languages. It aims to serve as reference to those experts who study and catalogue historic textiles.

The scope of the glossary is to help preserve knowledge about an ornamental craft which has been practised for centuries, but is today threatened with oblivion, especially since handicrafts aren't taught in the basic school curriculum any more.

Author: Anne Wanner-JeanRichard, Rheinfelden.

Diagrams: Margarete Müller-Schulten.

Layout, photos, scans, embroidered stitches: Anne Wanner-JeanRichard.

Translation: Elizabeth Fischer (English and French), Thessa Schoenholzer (Italian).

Consulting: Ute Bargmann (Conway, MA, USA), Mary Schoefer (Lyon, F), Uta-Christiane Bergemann (Bochum, D), Marianne Flügel (Köln, D).

Editor: Textilmuseum St.Gallen, Schweiz., © Textilmuseum St.Gallen, Switzerland, Anne Wanner-JeanRichard.

ISBN 978-3-033-02103-7 - Photonachweis Textilmuseum St.Gallen, Niedermann Druck AG, St.Gallen, 2009

For Questions ask Anne Wanner, Föhrenweg 13, 4310 Rheinfelden; [wanner@datacomm.ch](mailto:wanner@datacomm.ch)

## Crowning glory; hats for King and court from Lock and Co.

Alexandra Kim, Historic Royal Palaces, London

*Supplementing proceedings from Lyon 2009.*



*Shop front of Lock's with its distinctive sign, 2000s (Lock & Co.)*

Hanging above a smart shop frontage on St James's Street in London is a black and white sign which proudly bears the name, trade and age of the business; 'Lock & Co Hatters founded in 1676'. For over 300 years this shop has supplied hats to royalty, the court and men about town. In the early 19<sup>th</sup> century the bishop Samuel Wilberforce clearly illustrated the high regard in which Lock's was held by its customers. Writing to the Bishop of Lincoln about matters of dress he concluded, 'But I forgot to implore you to go to the right man for hats. Do get yours where my dear father got his – viz. at Lock's in St James's Street'<sup>1</sup>. Such an

<sup>1</sup> *Mr Lock of St James's Street: His Continuing Life and Changing Times*, Frank Whitbourn (London: Heinemann, 1971) p.80

endorsement was echoed by the loyalty of many other Lock customers who valued not only the quality of the product but also the level of service which accompanied it. This paper will briefly look at the establishment of the business and some of the reasons for its success before considering some examples of Lock's hats in the Royal Ceremonial Dress Collection which emphasise the importance of the business's connection to the world of the court.

As Lock's sign declared the business was established in 1676, at a time when the business of shopping in London was changing rapidly. Until the middle of the century the City of London was the important commercial centre for all goods from food stuffs to clothes. A map of London, first produced in 1690 and reprinted in 1725 by Jean Covens and Corneille Mortier, clearly shows St Paul's Cathedral and the Tower of London, two of the key buildings in the City of London. Between them lay streets like Cheapside, which in the early 17<sup>th</sup> century was home to goldsmiths and silk mercers, and Paternoster Row, another street associated with mercers and lacemen. Between them, spanning the Thames, was London Bridge with its collection of precariously balanced buildings housing a range of hosiers, haberdashers, milliners and hatters. There was also the Royal Exchange, built in 1565, with its fine luxury shops. The devastation caused by the Fire of London in 1666 transformed the shopping for luxury goods, not only by forcing tradesmen to seek alternative accommodation (such as the New Exchange along the Strand or Covent Garden) but also by encouraging people of quality and wealth to move ever westwards. And where potential customers moved so tradesmen followed to serve them.

One such area to the west of the City surrounded the Palace of St James's. Built by Henry VIII, this red brick palace was used by Anne Boylen, Mary I and Elizabeth I. In the 17<sup>th</sup> century both Charles II and his brother James were born and baptized in St James's and when Charles was restored to the throne in 1660 he allotted St James's to James. The street running east from the Palace was renamed Pall Mall after James' love of the game Pell Mell, played across the street, and St James's Park to the west began its reputation as an arena for

people of fashion to promenade and gossip. In the same year as James took up residence at the Palace the road running north towards Pickadilly and Portugal Street, was paved and formally named St James's Street. Over the coming years a rash of houses were built and leased in the area. St James's Square contained elegant mansions for wealthy city merchants while the street was lined with more modest buildings which were a mixture of shops and dwellings. In 1676, on the west side of the street, a hatter from Bishopgate in the City of London leased five houses and set up his shop in one. The hatter's name was Robert Davis. On the opposite side of the street, on a site that had been Charles I's real tennis court, one Mr Lock (ten years after Robert Davis's move), leased 7 houses, living in one and renting the others.

Davis's move to St James's was undoubtedly prompted by the potential market which the world of the Palace and wealthy customers in the surrounding houses offered him. A fire at Whitehall Palace meant that over the next century St James's Palace became an increasingly important focus for court activity. All monarchs until William IV were regularly in residence at the palace and even when Victoria broke this link court ceremonies like the Drawing Room, continued to be held at St James's. Suitable attire for such occasions required the right hat to complete an outfit and none was better placed to fulfill this need than the hatters of St James's. For example in 1719 Davis (now the son of the original hatter) supplied 20 hats and hat bands (at a cost of £10) for 10 children of the Chapel Royal<sup>2</sup>.

The position of the Davis business was strengthened in the mid 18<sup>th</sup> century when the grandson of George James Lock was apprenticed to the shop, living and working with the family. Much of his apprenticeship however would have been spent south of the Thames in Bermondsey where the felt makers resided. It was these men who carried out the unpleasant and messy business of preparing the fur needed for the fashionable beaver hat and making the hoods which formed the basis of the hats. In a genteel area like St James's the only processes to be carried out were those of trimming and finishing.

---

<sup>2</sup> Frank Whitbourn, p.17

Soon after completing his apprenticeship James Lock married his master's daughter and when Charles Davis died without a son it was his daughter and son-in-law who inherited the business. The couple moved the shop across the road to no. 6 St James's Street, on the same side as the fashionable wine merchant Berry Bros. at No. 3.

As Dorothy Davis stressed in her classic *A History of Shopping*, in the 18<sup>th</sup> century a customer relied heavily on the shop keeper's knowledge and skill and so personal service was critical to the successful transaction of business<sup>3</sup>. James Lock seems to have understood this clearly, building up the business into one of the best known hatters with, as we have seen, a reputation for producing quality and service. He was not without rivals however; trade cards and bill headings, like many in the John Johnson collection of ephemera in Oxford's Bodleian Library, illustrate during the 18<sup>th</sup> century and 19<sup>th</sup> century that St James's, Pall Mall, and Bond Street were home to many hatters, as well as other tradesmen supplying the court.

Royal patronage was of course the apogee for any business man and an example of one early 19<sup>th</sup> century card in the John Johnson Collection proudly announces that Mr Taylor has the patronage of the Queen, the Princess of Wales and the Duchess of York. Taylor, as the card says, originally worked for Mr Dolman of St James's street, one of Lock's biggest rivals who arrived in 1779. As well as providing hats for members of the royal family (and Lock's was patronized by many members of George III's family including the Dukes of York, Gloucester, Sussex and Cambridge though not the Prince of Wales) many hatters of St James's had a considerable trade in livery hats. Indeed customers would often spend far more on livery hats for their servants than on hats for themselves. For example a bill for the Hon. Ralph Payne with John Bodenham of Conduit Street shows he bought a fine beaver hat and a thanet hat but also 26 livery hats, gold loops and buttons and also brought livery hats to be cleaned<sup>4</sup>.

---

<sup>3</sup> *A history of shopping*, Dorothy Davis (London: Routledge & Kegan Paul, 1966) p.182

<sup>4</sup> Bill in the John Johnson Collection, Bodleian Library, Oxford

For Lock's business beyond the court the location of St James's with its wealthy residents similarly useful. In the late 17<sup>th</sup> century and 18<sup>th</sup> century men of fashion congregated in the coffee shops which later developed into men's clubs like White's at 37-38 St James's. In 1779 at the funeral of the celebrated actor, David Garrick, all ten of the pall bearers, including the Duke of Devonshire and Earl Spencer were customers of Lock's<sup>5</sup>. Although the Prince of Wales and his friend Beau Brummel chose not to patronize Lock's for many wealthy men the business provided smart and stylish headwear. Along with other fashionable hatters Lock's introduced the new style of top hat in the early 19<sup>th</sup> century which superseded the round and cocked hats of the 18<sup>th</sup> century. Lock's was also quick to try and fulfill a customer's every need. When approached by William Coke, later Earl of Leicester, for a hard hat suitable for his gamekeepers, Lock's succeeded in getting a Thomas Bowler in Southwark to produce a hat with a rounded and very hard crown that would not be easily knocked off and would withstand glances from branches. This hat, more commonly known as a bowler, demonstrates not only Lock's good business sense in answering his customer's request (many customers purchased a 'coke') but also the habit of naming hats after valued respected customers<sup>6</sup>.

One valued customer whose name did not grace a hat was the Admiral Lord Nelson who bought a number of hats at Lock's. At least two of these have this added eye shade to cover his right eye blinded in 1794. One of his Lock's hats now sits on Nelson's tomb in Westminster Abbey, with its paper label bearing the Lock trademark in its elegant circle. Nelson's patronage also hints at another valuable source of business for Lock's. Supplying hats to the military provided a very welcome source of trade. In 1851 for example General Campbell sent 11 cases of caps valued at £300 to the Crimea<sup>7</sup>. In the same war General Grosvenor ran up a bill of nearly £400 for caps with plumes and feathers. Lock's even supplied hats for 29 firemen in 1809, complete with gold bands, for the Imperial Fire Office<sup>8</sup>.



Black beaver covered bicorne hat, believed to have been worn by 5<sup>th</sup> Earl Cornwallis (Historic Royal Palaces)

But to return to the world of court and Lock's role in supplying hats for the royal family and nobility. In the Royal Ceremonial Dress Collection (RCDC) at Kensington we have three hats made by Lock and Co. The first is a beaver bicorne, edged with Russia braid, finished with a loop of plaited braid; its lining still bears a Lock & Co label. The hat entered the collection as a gift along with other clothing associated with the Cornwallis family. It is believed that these may have been worn by the 5<sup>th</sup> Earl Cornwallis. The clothing, suits of brown cloth with steel buttons, bag wigs and shoes, would certainly be appropriate court wear for the 5<sup>th</sup> Earl, James, who was born in 1778. Having attended Eton and Cambridge he sat as an MP for the seat of Eye. His father, the Bishop of Lichfield died in 1824 and in 1825 he began to substantially enlarge his wife's family home, Linton Place, in Kent. Although it has not been possible to examine the existing Lock ledgers from this time to see if Cornwallis's name is mentioned he must have had plenty of occasions for the wearing of such a hat and his uncle William was friends with Lord Nelson. James as a wealthy landowner with a need to make appearances at court would have been an ideal Lock customer.

Something of the appearance the Earl might have had if wearing his brown cloth suit and carrying his hat is given by an Ackerman's 1809 view of a St James's Drawing Room. Although here the ladies' court dresses still retain their incongruous hoops the men's suits have lost the finery, if not the elegance, of the previous

<sup>5</sup> Whitbourn, p.61

<sup>6</sup> Whitbourn, p.122

<sup>7</sup> Whitbourn, p.109

<sup>8</sup> Whitbourn, p.111

century. Most carry their bicorne or chapeau bras beneath their arms (Lock's was known to put these down in the ledger rather less elegantly as 'arm hats!'). Thus it is possible to imagine the middle aged Earl attending a Drawing Room in the 1820s his sober outfit, finished by the finest Lock's beaver hat.

A second hat in the Royal Ceremonial Dress Collection demonstrates another strand of business for Lock's. This silk plush hat, of a delicate size, has the Lock's label stamped on the lining and a small blue net trim, as well as the black hat band. The hat is traditionally assumed to have been worn by Queen Victoria and the size of the hat certainly is appropriate for a woman's riding hat of the time. Additionally silk plush was beginning to be used more widely, after its introduction at the end of the 18<sup>th</sup> century.

The young Victoria enjoyed riding and although pregnancies and widowhood curtailed her riding after marrying Albert she is known to have greatly valued herrides with her first Prime Minister, Lord Melbourne. Indeed Francis Grant painted Victoria and Melbourne riding at Windsor with Victoria wearing a hat very similar to the one in the collection and many popular prints published at the time of Victoria's accession show her again riding with a stylish habit and silk hat with train<sup>9</sup>.

There is no documented evidence to demonstrate that Lock's provided hats for Victoria. In her extensive study of Victoria's clothes Kay Staniland stresses that there are many of Victoria's suppliers of whom we know nothing as the official accounts are so brief<sup>10</sup>. As already suggested however businesses were not slow to promote their royal patronage and it perhaps seems strange that Lock's would not make the most of such a royal connection. Although there were first and foremost a men's hatters the records show that they supplied women with a variety of hats, including riding hats and even the hiring of masquerade hats. Furthermore Prince Albert was a customer and

in 1845 asked Lock's to make the prototype of a military hat with ventilation, which he hoped would be adopted by the War Office (it wasn't and they got Lock to make their own version)<sup>11</sup>. Perhaps the lack of such evidence could be explained by Lock's making the hat as a gift to the new queen in the hope she might offer her custom; a practice common among businesses.

The third hat has a much clearer attribution. Bought at the sale of effects of the Duke and Duchess of Windsor in 1997<sup>12</sup> it is a black silk top hat, which forms part of a morning suit worn by the Duke in 1934 while still Prince of Wales. Not only was the hat very clearly worn by the Duke – it has a Windsor cataloguing number inside – he was also a well known customer of Lock's as we shall see.

It is interesting for the RCDC that we have such a formal piece of attire for the Duke for he was well known for his relaxed attitude to dress, one which often brought him into conflict with his father. In a 1932 lithograph of the Duke, when Prince of Wales, Edmond Xavier Kapp<sup>13</sup> captures his supreme elegance and the lightness with which he wore his clothes, despite the full morning suit. The Duke tried to relax the outfit further for Ascot, wearing a grey top hat. All the time he had to work against his father whose attitude to clothes differed entirely. George V saw them as a symbol moral dignity and was adamant that correctness should be maintained at all times; he wrote to complain to the Prince on seeing pictures of him touring New Zealand in a turn down collar<sup>14</sup>.

<sup>9</sup> Grant's painting, *Queen Victoria Riding Out*, (1838-1839) is part of the Royal Collection

<sup>10</sup> *In royal fashion : the clothes of Princess Charlotte of Wales & Queen Victoria 1796-1901*, Kay Staniland (London: Museum of London, 1997), p.130

<sup>11</sup> Whitbourn, p.113

<sup>12</sup> *The Public and Private Collections of the Duke & Duchess of Windsor*, Sotheby's Auction Catalogue, 1997

<sup>13</sup> This lithograph is in the National Portrait Gallery

<sup>14</sup> *Edward VIII*, Frances Donaldson (London: Weidenfeld and Nicolson, c.1986) p.90

George's attitude to headwear was equally ferocious. He felt it was inappropriate for his son to be seen on official engagements wearing a bowler; an obvious sign that the Prince was not paying due respect to those he visited. But for the Prince, he wore it instead of a top hat, precisely because it introduced an informality which helped 'public relations'. The Prince said that he would quite happily see the top hat used only for court occasions, weddings and funerals, a view which mirrored something of a statement made by Lord Gower some years before who had suggested that the top hat was full of snobbery and should be abandoned by George V then Prince of Wales. Indeed, Edward, the Prince of Wales seems to have been right for he had a common touch that his father never mastered and his wearing of a bowler for royal visits seemed particularly popular in the north of England when he visited the working men of factories, clocks and miners.

But there were always occasions which demanded formal attire and so it was to Lock's that the Prince came for top hats as well as bowlers, shooting caps and others. He continued to do so after his abdication when he became the Duke of Windsor and like many others his head shape produced by the Lock's mechanical head measurer, the conformateur, to 1/6 of the real size is on display for current customers to see. Indeed the Duke's attachment to the shop is nicely summed up in his opening to *A Family Album*, published in 1960, a small book which charts his fascination with clothes, 'not long ago in Lock's the famous hatters of St James's Street I ran into a man whose face I recognized and with whom I exchanged a few words about fox hunting days. But for the life of me I could not remember his name, and I had to ask the man in the shop who was fitting my hat'<sup>15</sup>. The Duke knew that he could fully rely on Lock's not only to supply him with a hat but



Lock's shop front with Mr Benning, 1880s  
(Lock & Co.)

also the discreet service so valued by his forebears.

So why was Lock's so successful? In business terms it has suffered many ups and downs; inexperienced and inefficient managers and difficult trade situations. Undoubtedly its location, close to the world of court and fashionable gentlemen were key to its early establishments as a reputable business of good service and quality hats. This photograph shows Mr Benning, one of Lock's hatters in the 19<sup>th</sup> century. The fact that the appearance of Lock's today looks almost identical to its presentation in this photograph suggests an additional factor for its continued success. While it continues to cater for the times (for the last 15 years for example it has had a ladies milliners department and was fully supportive of the move to widen the wearing of grey top hats) it is its sense of timelessness which keeps customers returning. The staff and owners of the shop may have changed many times over its 300 years but the name above the shop has remained the same since the mid 18<sup>th</sup> century. In a world of constant rebranding and aggressive advertising the quiet, calm timelessness of Lock's is in itself a refreshing change.

<sup>15</sup> *A Family Album*, Duke of Windsor (London: Cassell, 1960), p.1

**From the Editor**

The deadline of the next *Costume news*, 2010:2, will be November 30. This edition will contain more information about the annual meeting in Belgrade 2011.

Until then, visit the website for the latest news. 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.

Pernilla Rasmussen, Curator  
Textilmuseet, Borås Sweden

**Address:** Fjellie byaväg 19, SE-237 91 Bjarred

**e-mail:** [pernilla.rasmussen@konstvet.uu.se](mailto:pernilla.rasmussen@konstvet.uu.se)