

## **COSTUME NEWS 2006:2**

**December 25, 2006**

### **INTERNATIONAL COSTUME COMMITTEE COMITÉ INTERNATIONAL DU COSTUME**

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#### **LETTER FROM THE CHAIR**

Season's greetings to you all

It was a great pleasure that so many members were able to attend the excellent meeting held in Copenhagen and Lund in October. It was particularly exciting, and the greatest compliment to the committee that Queen Margarethe of Denmark and Crown Princess Mary joined us for the opening session. With plans now afoot to publish the proceedings I think we should conclude we have enjoyed another very successful year.

Please read the news of the next meeting of the committee which will take place in Vienna, Austria in August 2007. Our Austrian colleagues are working hard to put together a lively and interesting programme of costume lectures and visits which will work alongside the ICOM Triennial meeting activities. Vienna is a wonderful city with rich costume collections. I hope that many members will be able to take advantage of this opportunity to explore them.

With all good wishes for a happy and peaceful 2007

Joanna Marschner  
Chairman

## MINUTES, ANNUAL GENERAL MEETING, OCTOBER 13, 2006, LUND

### Call to order, apologies

The meeting was called to order by Chairman Joanna Marschner. 53 voting members were present. Regrets and greetings had been received from: Alexandra Palmer, Ioanna Papandrou, Suzanne McLean, Rainer Y, Margot Schindler, Vicki Berger, Karen Finch, Isabel Alvarado, Christine Stevens, Lillian Kozloski, Heidi Rasche, Anne Moonen.

### Minutes of annual meeting 2005, Berlin.

The minutes from the AGM in Berlin were printed in the *Costume News* no. 2005:2, dated 5 October 2005 and distributed by e-mail and on paper. They were also included in the information material in the meeting documents for the present meeting, and thus it was suggested that we dispense with reading the minutes.

Three corrections/suggestions were made before the minutes were approved:

Ann Coleman suggested that people introduce themselves by their full name when speaking from the floor, as new members might not yet be familiar with everyone present.

Inez Brooks-Myers suggested that we add the designation **action** to any passages in the minutes in which decisions were reached. There was general agreement to do so.

June Swann pointed out that Ann Resare's name was misspelled; the Secretary apologized.

With these provisos the minutes of the Berlin meeting 2005 were approved.

### Chairman's report

Welcome to everyone! It is over a year since the meeting organised by our colleagues in Berlin, and during this time there have been some really good Costume Committee initiatives which have come to fruition.

Beata Slota who organised our annual meeting in 2003 achieved the publication of *Crossroads of Costume and Textiles in Poland*. It was an excellent meeting and the many excellent lectures have been collected here. Many congratulations and thanks to Beata. She has informed me that further copies of the publication are available, if one writes to her.

It was just a few weeks later that Adelheid, Christine and Regine achieved the publication of *On Men: Masculine Dress Codes from the Ancient Greeks to Cowboys* which included the papers presented at the meeting of the committee in Berlin. The publication was made possible by a very generous grant from ICOM Germany, and we must thank not only the editorial team but also Hans Martin Hinz, and Rosmarie Beier-de Haan of ICOM Germany. Extra copies of this publication are also available; please contact Joanna.

We must also say an enormous thank you to Britta Hammer and Pernilla Rasmussen for masterminding the two newsletters which have been circulated since the last meeting. This a massive undertaking, and I know we are all very grateful for their hard work. Ann Resare has done a marvellous job circulating the hard copy to those without e-mail. Very many thanks to Ann, too.

As your Chairman I travelled to Paris to represent your interests at the meeting of ICOM's Executive Council.

ICOM has decided, as the number of international committees has grown over past years, to make an official survey of the committees and the terms under which they operate. This is to ensure a consistency of operation and by monitoring the successes and struggles of the committees provide (in theory) better support. The initiative is being masterminded by Yani Herreman, who is shortly to

circulate a draft questionnaire to each committee for their comment. This will be circulated amongst our own officers. If we have concerns about what is proposed we will initiate a discussion with you all in the next newsletter.

Along with many other international committees I have been lobbying for a web site and web site support. You will know at the moment ICOM can only offer us a web page and extremely limited opportunity to updates. Little progress to report on this, I am afraid.

We have also seen very little progress from Paris on the plan to provide bank account support to facilitate our financial dealings. To be realistic I think we need to reconcile ourselves to managing our own business affairs for a while yet, and send enormous thanks to Rainer Y for his great work on this over the last years.

You should know that on this 60th birthday of ICOM it now has over 21,500 members representing 111 countries. A part of the fee you pay to ICOM goes to subsidise museum initiatives in 64 of these countries. Other present initiatives include the issuing of a new red list of antiquities at risk in Afghanistan and to support work to re-marshall collections which are part of the patrimony of Iraq.

### Secretary's report

Since our last meeting, in Berlin, I have written up the minutes so that they could be published in the *Costume News*, no. 2005:2, dated 5 October 2005.

An ongoing task is checking the membership lists from ICOM Paris and sending any corrections that have come my way. As of September 25 this year, we have 245 individual and institutional members of the Committee, an increase of 18 since last year (and 18 the year before!). This includes 2 new members from Belgium and 3 from France, as well as from Denmark, Japan, Latvia (a whole new country for us!), Netherlands, Norway, Spain, UK and US. We now have members in 35 countries.

**Requests for information about the Committee and how to join are always promptly responded to, although it sometimes takes longer for new members to hear back from Paris. Another complication is caused by late-payment of the ICOM fee, which means members are shunted off the list, and only reinstated after some communications back and forth. This can mean that members are off the list for a year or longer.**

As soon as new members appear on the committee address-list which is sent me from ICOM Paris, they receive an information packet from ICOM Paris and, from us, the first subsequent *Costume News*. I believe we have briefly mentioned before that it would be good to have an official letter of welcome for new members, and I would like to hear what the board and the members think would be suitable information in such a letter.

Beyond keeping track of the membership and correspondence with Paris, I have also been kept informed and ajoin with committee matters, particularly in relation to Paris, by our chairman. I have also suggested applying for a special grant from ICOM Paris to design and establish a web site for the Costume Committee, in part because we have had great success with some web projects at my place of work. A Committee web site, for example with the possibility of posting announcements, questions, reports, etc., has a lot of potential, and it seems we might have a chance of getting some of the 60<sup>th</sup> anniversary jubilee money which ICOM Paris has decided to distribute. (We have subsequently submitted applications for funds from ICOM Jubilee monies.)

Submitted 13 October 2006, Katia Johansen, committee secretary

### Treasurer's report

Rainer Y's report had been distributed and will be printed in the upcoming *Costume News*. After it was read by Joanna, he was thanked for dealing very deftly with the complicated bank procedures and protecting the Committee's money.

### Newsletter – Editors' report

One *Costume News* has already been circulated this year, while the next issue will be sent out after this meeting. Ann Resare suggests that everyone acquires an e-mail address to save postage costs. Bernard has contact to the French museums regarding the difficulties that the Committee has encountered in sending the Newsletter to French members. June Swann has had difficulties receiving the Newsletter, though Britta Hammar has sent it. Anthea Bickley had looked into options for setting up confirmation of receipt, but this is not possible for all browsers. Naomi Tarrant suggests that each member individually confirms receipt of the Newsletter so the Editors can see who has received it. Bianca du Mortier reminds us that it is each person's responsibility to make sure that one's mailbox is not too full. Joanna Marschner concluded as such: there are two Newsletters each year. If you have not received them, check your spam filters and contact the editors or Board members.

. The next deadline will be the end of November.

### Subcommittee reports:

A. Bibliography: Christine Stevens submitted the following report, read by Joanna:

I thank members of the Committee for sending their contributions towards the bibliography, especially June Swann. I have moved jobs and am now head of collections at Beamish Open-Air Museum. My e-mail address is now [christinestevens@beamish.org.uk](mailto:christinestevens@beamish.org.uk) Mail to my old address is being forwarded, but please note the new information. The new, bigger and busier job means that I would like to pass the responsibility for the bibliography to another member. The information is held in Access, and can easily be downloaded onto CDs. The task is interesting and not very onerous, as long as members, especially those from Asia and Eastern Europe remember to include a précis of the book text, so that it can be listed in the appropriate category. Are there any volunteers?

Joanna asked that anyone who might be able to consider helping please to ask for further information from a Board member.

B. Terminology: The *Terminology* is on [www.ICOM.museum](http://www.ICOM.museum). Under information on the guidelines, click on *Terminology*. The Vocabulary of Basic Terms for the Cataloguing of Costume is held there, in French, English and German. It would be a good idea to begin to think about a translation to Spanish, as this is the next official language of ICOM.

C. Guidelines: Our *Guidelines* have been published on [www.ICOM.museum](http://www.ICOM.museum). Click on *information* about guidelines to see them. If there are any suggestions, please submit them to the Board and we will set a reappraisal in train.

### Upcoming meetings

2007: ICOM Triennial, Vienna, Austria, 19-25 August 2007. Dorothea Nicolai presented a proposed program which an organizing group composed of Margot Schindler, Angela Vollker, and herself have been working on. It will be printed in the Newsletter. A Pre-conference tour will be offered 17-18<sup>th</sup> August, an informal reception the 18<sup>th</sup>, on August 19 the official opening, with Costume Committee meetings beginning on the 20<sup>th</sup> with a presentation of Austrian costume and lectures. In the afternoon visits to theatre costume and contemporary designers. On Wednesday lectures and excursions, in the evening a visit to the Museum of Applied Arts. Thursday are excursions for all the Committees, and on Friday the general assembly. The program for the general meeting is on ICOM-Austria's website ([www.icom-oesterreich.at/2007](http://www.icom-oesterreich.at/2007)). The post-conference tour may go to Salzburg and Innsbruck/Ambras, with Dorothea as one of our hosts. The meeting's theme is "Costume and Heritage", a very general theme in line with the whole Triennial meeting's theme; in short – anything!

Katalin Foldi-Dosza can offer a pre-conference visit of two days in Budapest, including new exhibitions at the National Museum.

2008: Santiago, Chile. A short presentation of a preliminary program had been sent by Isabel Alvarado with suggestions to visit their rich and varied collections. She asks for comments and suggestions. From the members' point of view it is important to learn which time of year Isabel suggests, as well as the duration of the meeting. Joanna will contact Isabel for more information (**action: Joanna**).

2009: Phoenix, Arizona, USA. Vicki Berger had previously invited the Committee. A suggestion from the floor was put forth that perhaps a European venue might be considered due to the extensive travelling involved to both Chile and China. The Chairman will inquire about more information (**action: Joanna**).

2010: Shanghai, China. In a very close vote (48-43) in the Executive Council, China won over Russia for the next Triennial meeting. This will be officially approved in Vienna.

### **Nominating Committee**

Ann Coleman, advisor to the Nominating Committee's working group, emphasized that all candidates should be asked whether their institution is willing/able to support them in Committee work. In addition she advises that the Nominating Committee be an uneven number, and not too large. Geographical diversity is also important.

Britta reported on the practical procedure for the coming nominations and election. It will be printed in *Costume News*, with calls for suggestions and nominations before February 1, 2007. After that a final proposal will be made, and a vote will take place before the Vienna meeting.

Inez Brooks-Myers moved that Ann Coleman remain on the nominating committee to make an odd number – but as the committee is already an odd number (Britta Hammar, Sandy Rosenbaum, Nina Gockerell, Margareta Nockert, Alexandra Palmer) the motion was withdrawn.

Joanna Marschner asks that people think carefully about their proposals.

The following report submitted by Britta Hammar and Naomi Tarrant was included in the participants' information packet, and Britta had requested that everyone read it before the annual meeting:

**The ICOM Costume Committee's Nomination Committee** was appointed at the annual meeting held in Berlin in June 2005:

- Nina Gockerell, Oberkonservatorin, Bayerisches Nationalmuseum, München, Germany
- Britta Hammar, senior antiquarian (retired), Kulturen, Lund, Sweden,
- Margareta Nockert professor, University of Uppsala, Sweden
- Alexandra Palmer, senior curator, Royal Ontario Museum, Toronto, Canada
- Sandra Rosenbaum, curator in charge (retired), LACMA, Los Angeles, USA

We advise all members to read the advisory group's recommendations carefully before voting.

### **Procedures for Nominating the Board of the Costume Committee**

At the last annual meeting of the Costume Committee in Berlin it was agreed that although ICOM laid down the ground rules for committee procedures it did not detail a specific procedure which should be followed for nominating and selecting members of the Board of the Committee, and therefore it was felt that the Costume Committee should draw up a set of procedures for our Committee. A small

working group consisting of Aagot Noss and Naomi Tarrant and headed by Ann Coleman was appointed to look at this and their recommendations are presented below.

It is imperative that members read these proposals carefully because we shall have to elect a new Board at next year's triennial of ICOM in Vienna. Each member of the Board can only serve for three years, with one extension of three years in any one position. Because of the dispersed nature of the membership a postal ballot will be held before the triennial.

### **Proposed procedures and Timetable– ICOM Costume Committee Nominating Committee**

The Nominating Committee should be composed of an uneven number of voting Costume Committee members, should serve one term (with the exception of one member), should be composed of a broad geographical representation, and should have a broad knowledge of committee members.

#### **Appointment:**

Two years prior to annual meeting of the year the elections are to take place the Chair of the Costume Committee shall appoint the Chair of the Nominating Committee who shall confirm that they are not interested in being considered for an elected position on the Board of the Costume Committee in the current rotation.

The Chair of the Nominating Committee shall select the remaining members of the Nominating Committee, being an uneven number between 3 and 5 and including one member from the previous Nominating Committee. The candidates for the Nominating Committee members should be polled to make sure they are not interested in being considered for an elected position on the Board of the Costume Committee in the current rotation. The Chair of the Nominating Committee shall also line up at least one committee alternate who can step in in case a regular member must step down. The list of Nominating Committee members should be supplied to the Costume Committee Chair prior to the appropriate annual meeting.

#### **Committee Confirmation**

The Nominating Committee will be approved at the annual meeting two years before the election of Board members to the Costume Committee is required.

#### **Committee work:**

Because of the complications of distance it is advisable to accomplish as much of the committee's work as possible at the annual meetings. This includes particularly the lining up of candidate officers and board members. The Nominating Committee should have access to job descriptions of all positions to be filled which can be shared with potential candidates.

All Costume Committee members (voting and non-voting) should be polled, either in person, or through notices in the committee's communications with members for candidate suggestions.

Six months prior to the election of Board members to the Costume Committee the Nominating Committee should "meet" via phone, or e-mail, etc. to:

- a) confirm that all potential Costume Committee Board member candidates are active voting members of the Costume Committee
- b) confirm that all potential Costume Committee Board candidates can offer a reasonable commitment to attend upcoming annual meetings and work for the Committee
- c) to prepare either a slate (single candidates for each position) or ballot (multiple candidates for one or more positions)

Four months prior to the election of Board, members to the Costume Committee the Nominating Committee should present their slate/ballot to each voting Costume Committee

member either by e-mail or by post for appropriate response/responses. A deadline for the return of the slate/ballot must be given, suggested at six weeks from date of mailing.

One month prior to annual meeting the Chair of the Nominating Committee should report the results to the Costume Committee Chair and prepare a report for ratification by the Costume Committee membership at the appropriate annual meeting.

**The ICOM Costume Committee Board presently consists of:**

Chair            Joanna Marschner, senior curator, Kensington Palace, London, UK  
 Vice Chair     Elisabeth Jachimowicz, Chicago, USA  
 Secretary      Katia Johansen, textile conservator, Rosenborg Castle, Copenhagen, Denmark  
 Treasurer      Rainer Y, curator, Wurttembergisches Landesmuseum, Stuttgart, Germany  
 Members:      Britta Hammar, senior antiquarian (retired), Kulturen, Lund, Sweden;  
                     Alexandra Palmer, senior curator, Royal Ontario Museum, Toronto  
                     Canada

**All board members have served six years in their present positions. Britta Hammar and Alexandra Palmer, having accepted to sit in the Nomination Committee, cannot be re-elected.**

Important considerations:

- Please remember that **continuity in the board is important.**
- Remember **ICOM is a museum organization** and the Costume Committee is a forum where colleagues meet, discuss problems and work issues, and exchange ideas.
- It is important that the candidates for the position of Chair especially, and also of Secretary and Treasurer are supported actively by their directors and museums and can attend all necessary meetings.
- All board members must be prepared and able to come to the annual meetings.

We ask all members to send their suggestions for the board due to be elected at the general meeting in Vienna, Austria on the 19 -24 of August 2007 to Britta Hammar, Chair of the Nominating Committee **before February 1st 2007**, either by e-mail to [hammar.britta@telia.com](mailto:hammar.britta@telia.com) or by mail to Britta Hammar, Kvarnkroken 6, S-226 47 Lund, Sweden.

The Nominating Committee will then work according to the procedures proposed by the advisory group and report the election results at the annual meeting of the Costume Committee to be held during the triennial meeting of ICOM in Vienna in 2007.

For the Nominating Committee  
 Britta Hammar

**Other business**

New members were welcomed and asked to introduce themselves and describe their work and areas of interest: Anne Moonen, Alexandra MacCulloch, Dorothea Nicolai and Andrea Joosten introduced themselves. It was suggested that next year we incorporate presentations of new members into the meeting at an earlier time (**action: secretary to table this as agenda point for AGM 2007**).

As regards the Members' Directory, Joanna explained that an initiative from ICOM Paris is underway, perhaps in the form of an on-line directory available to members through a password which might include their ICOM member number. More will be forthcoming.

Bianca du Mortier suggests that the Committee work towards recruiting younger members and clarify how one joins. Katia Johansen reminded that she had previously suggested working up an

introduction brochure with such information; Bianca and she will work up a prototype (**action: Katia and Bianca will produce a draft leaflet**). Bianca suggests also that a sub-theme to the Vienna meeting might center on how to attract younger colleagues to the heritage theme.

There was some discussion about the proposed theme, and in general there was a desire that it be specified or exemplified by the organizing committee. It was suggested that, translated to French, the heritage theme might be unclear.

Kirsten Toftegaard suggested that we continue to stress the value of the Committee's work for museums' personnel, making it easier for some to attend the meetings.

Dorothea Nicolai found that a Costume Committee web site would be a good network resource.

June Swann took the opportunity to thank Christine Stevens for her work with the Bibliography.

Naomi Tarrant reminded us that there has previously been a wish that first-time participants present a short talk on their collections (rather than personal research). This might be incorporated as a regular part of each meeting and needs to be addressed by the organizers of each meeting.

## Adjournment

As there was no further business to be discussed, the Chairman thanked the Board and organizers of this meeting, and adjourned.



*The Danish Queen Margrethe and Crown Princess Mary attended the opening lectures of the Costume Committee meeting, where Danish costume historians presented a short history of Danish costume and costume research. From the newspaper Frederiksborg Amts Avis, Tuesday 10th October.*



## **MY FIRST ICOM COSTUME COMMITTEE MEETING REPORT BY ALEXANDRA MACCULLOCH**

I came to my first ICOM Costume Committee meeting with a mixture of excitement and trepidation. Several people had told me that the strength of this gathering of worldwide museum costume specialists was that everyone knew each other from years of meeting together. Such a recommendation made me slightly anxious, not least because my language skills are almost non-existent and I am naturally quite shy, but I needn't have worried. On arriving at the wonderful reception at the Theatre Museum, Christiansborg Palace, I soon met people and by the end of the week I wished that the conference could continue indefinitely.

Katia, Britta and Pernilla had organised for us a brilliant programme which contained tours to a range of institutions from Rosenborg Castle in Copenhagen, where we were shown Christian IV's blood stained battle suit and the Danish crown jewels, to Lund's Historical Museum where we saw a selection of textile objects from their cabinet of curiosities. I was especially envious of the beautifully embroidered 17<sup>th</sup> century garments in Katia's conservation studio at Brede; such survivals are so rare in Britain that I was amazed to see so many examples of doublets, suits and sashes all in one place.

One of the aspects of the conference which I particularly valued was the variety of papers which covered topics as diverse as paper dresses and traditional wedding dress for Norwegian brides. The breadth of subjects, made possible by including a large number of reasonably sized talks, was a wonderful way to share knowledge and expertise. I also really appreciated all the extra effort which the organisers had put into providing activities for us in the evening, from Kirsten's tour of Copenhagen designers to the Rites of Passage presentation at Bosebo Church, Kulturen, where we were treated to a display of traditional Scanian costume for births, marriages and deaths.

However, my biggest delight was spending a week with people who were as enthusiastic and fascinated by clothing and textiles as I am. Working in a local authority museum, with the need for council initiatives and public demands, often means that I have far less time to devote to my collection than I would like. To spend five days with meeting people from across the globe who were not only wonderfully friendly but also perfectly happy to spend hours talking about dress was a great experience. I hope that many up and coming costume curators will discover the friendliness, expertise and enjoyment that was so apparent at my first ICOM Costume Committee Meeting – I'm looking forward to seeing people in Vienna next year!

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

The Buckinghamshire County Museum publishes a monthly e-newsletter which gives details of new exhibitions and events. If you would like to receive this e-newsletter please send your name, postal address and e-mail address to [amacculloch@buckscc.gov.uk](mailto:amacculloch@buckscc.gov.uk)

## **ICOM COSTUME COMMITTEE ANNUAL MEETING, 2007**

ICOM General Conference Vienna 18. – 24. 08. 2007  
Museums and Universal Heritage

Costume Committee meeting Vienna 2007  
Costume and Heritage: Redesigning, Period Costumes and Contemporary Expressions

The program will be published in the next newsletter in the beginning of March 2007.

## EXHIBITIONS

**‘RRRIP!! Paper Fashion’** exhibition

**21 February – 15 April 2007**

Benaki Museum Annex, Athens, Greece

Contact: [info@atopos.gr](mailto:info@atopos.gr)

ATOPOS International Cultural Organization, located in Athens, in collaboration with the Benaki Museum organizes a fashion exhibition on disposable paper dresses of the 1960s, entitled “RRRIP!! Paper Fashion”. Vassilis Zidianakis is the artistic director and curator of the exhibition.

Paper dresses were introduced in the USA in 1966 to the consumer public as a promotional gimmick by a large industry in an era when the idea of future life of mankind in space was popular. Meant to be worn a few times and then thrown away, they were made of various types of non-woven cellulose containing fabrics developed at the time. Later on, designers and fashion houses designed paper dresses to create a new fashion which expressed the pop culture of the 1960s. These fabrics are still employed today mainly in hospitals, factories and laboratories.

With 1960s paper dresses from the ATOPOS collection, amongst which are the Souper Dress, Harry Gordon ‘Poster Dresses’ and paper dresses from the 1968 USA presidential election campaigns to name a few, as its main core, the exhibition aims to explore the fragility, creativity and novelty of the use of paper in the history of fashion. There will be an accompanying presentation of traditional paper clothes from different cultures and civilizations like Japanese Kamiko coats and Tapa garments, as well as contemporary paper creations by fashion designers such as: Issey Miyake, John Galliano/Christian Dior, A.F.Vandevorst, Hussein Chalayan, Kosuke Tsumura, Walter Van Beirendonck, Ann Demeulemeester, Helmut Lang, and more.

The exhibition will include especially commissioned multimedia art works by Marcus Tomlinson and Angelos Plessas, and works of art and fashion by contemporary artists and designers such as Sophia Kokosalaki, Yorgos Eleftheriadis, Bas Kosters, Angelos Bratis, Yannis Varelas, Ioannis Dimitrousis, Mike Cepress and Maria Papadimitriou, amongst others.

This exhibition will be accompanied by a catalogue with essays by **Alexandra Palmer** – Curator, Textiles and Costume, Royal Ontario Museum, Canada, **Lydia Kamitsis**, Sartorial Archaeologist, Paris, **Christoph Grunenberg** - Director Tate Liverpool, UK, **Kaat Debo** – Exhibition Policy, Mode Museum, Antwerp, **Akiko Fukai** – Chief Curator, Kyoto Costume Institute, **Christina Leitner** – Textile expert, Arts University, Linz, **Vassilis Zidianakis** - Independent Costume Curator, Athens, and **Myrsini Pichou** – Atopos Researcher, Athens.

The exhibition area is designed by Normal Studio (Paris).



'Bob Dylan' paper dress  
 USA c. 1967  
 ATOPOS 2005.02.019.  
 (© ATOPOS – photo: Panos Davios)

## REVIEWS

### *Aagot Noss: Jølster og den gamle klesskikken*

[Jølster and the women's traditional folk dress]

NOVUS, Oslo 2005

© Instituttet for sammenlignende kulturforskning 2005

ISBN 10: 82-7099-420-0

ISBN 13: 978-82-7099-420-5

208 pp., leather cover, illustrated in colour/black and white, Summary in English, documentation list, literature list.

Jølster, Norway is the region situated to the North of the legendary Sognefjord, surrounded by tall mountains. During the 1850's a road was built along a lake which had until then been the only contact, being on the post-route to Trondheim, where the important cathedral was the destination for Scandinavian pilgrims. As early as the 13<sup>th</sup> century the Jølster region has been known for its local characteristics. By the end of the 14<sup>th</sup> century the plague known as The Black Death reduced the population, leaving in the early 16<sup>th</sup> century only four peasant families.

In the 1960's and 1970's Aagot Noss, the well-known scholar of Norwegian folk dress, came to Jølster to carry out her regional documentation, finding a very specific folk dress, especially among the women, and with even more ancient features than found in the regions she had previously examined. It is clear that the women interviewed by the author had from their childhood on had a very detailed experience and strong memory from their ancestors, two or three generations back, about the lifestyle in the region. They were even able to describe the spinning and weaving processes and celebration of the feasts.

So we meet these women dressed, with minor alterations, just like the written documentation from the 17<sup>th</sup> century until the end of the 19<sup>th</sup> century. This includes some articles of clothing originating in the Middle Ages, still being worn in the early 21<sup>st</sup> century! For example the headgear, especially the hood, which is similar to one of the types known from the Norse burials dated to the 14<sup>th</sup> century from Herjolfsnes in Greenland. Even the wooden shoes may be traced back to the pre-Renaissance period. Not to forget the bridal head-silver, as opposed to the bridal crown which was used in the neighbouring regions, the belt, and the breast-silver with an *agnus dei* pendant are of Middle Ages type, but supplied by later goldsmiths.

The book is a unique monument over the way of dressing in a district that has had a proud and isolated lifestyle, fortunately documented in exemplary fashion just in time.

Review by

Hanne Frøsig Dalgaard, Ph. D., Denmark, [hfd@tdcadsl.dk](mailto:hfd@tdcadsl.dk)

### Reviews on shoes

More books on Concealed Shoes, a subject which some have recently discovered: Rainer Atzbach's doctoral dissertation is published as *Leder und Pelz am Ende des Mittelalters und zu Beginn der Neuzeit* (Leather & Skins from the end of the Middle Ages to beginning of modern times), by Habelt, Bonn 2005, ISBN 3-7749-3311-1, 463 page hardback, of which only 282 pages are numbered (number the rest before attempting to read); many B&W photographs of comparable objects and 30 of the finds, and 127 pages of drawings (most show too much of the damage to see the essentials); full catalogue description. Types are based on the fastening, and mapped with comparative finds (excluding evidence from museums). Each has up to 3 drawings of variations which result in too many different shoes from several centuries being artificially grouped together. 18 page Bibliography, mostly archaeological reports: they will be a useful source of shoe information for archaeologists for many years.

Obviously this is a major work on concealments, in 2 buildings erected in Kempten, Allgau, in 1445, with the slightly older forming one of the largest finds so far recorded (between ceiling and upper floor room, south-east corner, with the smaller find between this house and the next). Other specialists are researching the other types of objects found, though no one appears to be using the find to discuss this practice or the connotations of this concealment. The 360 complete and bits of footwear range from a 1460-style side-lace poulaine shoe and 2 similar leather overshoes to c1610 open-side shoes in children's sizes, with most between 1480 and 1540s. The conclusion that the concealment was made about the date of the 1533 Reformation does not explain the 17<sup>th</sup> century shoes. Nor is it likely that 1460s footwear would still be to hand 60 years later. This reluctance to analyse the finds is typical of finders of such shoes. The sooner this is recognised, the more likely that research can progress.

Ed by Konrad Spindler, *Das Geheimnis der Turris Parva* (The Secret of Turris Parva), 161 page paperback book accompanying the 1998 exhibition at Landesmuseum Schloss Tirol, ISBN 3-900 773-18-1. The medieval site and its complicated dating and concealed finds are thoroughly examined; well illustrated with photographs and the objects drawn. The small child's shoe with approximate maximum foot length of 12.5 cm is described by Petr Hlavaček p.100-106. The sole, made straight with wide waist, has lost the toe end. Both vamp (also lacking toe end) and quarters are fragmentary (each in 2 pieces), plus a short latchet with 'buttonhole' and a flat piece of 7 mm wide leather tapering to a point at approx. 7.9 cm. The curves drawn at the top of the short vertical side-seams, combined with the short latchet with hole, the flat tapered strap and straight sole all suggest the style with small open sides. The latchet hole was used for the anchor chape on 1660-1720s type removable buckles, with the strap on the opposite quarter to fasten it. An adjacent find is described by Irene Tomedi as part of a workman's shirt of the 16-17<sup>th</sup> centuries.

As the shoe was assumed to be medieval, it is compared with other shoes from the Coronation sandalia of c1150 to 15<sup>th</sup> century shoes with long poulaine toe. It also quotes information from my concealed shoes publications, not always accurately: I wrote it had been suggested that when discarding a pair of shoes, one should go to fire, one to water, but that has somehow been changed to 3 shoes ('the 3<sup>rd</sup> into the house for good luck'). I have found that each concealment must be analysed for clues as to the

motive, which in most cases is impossible to guess, though fertility, often metamorphosed into good luck, and especially warding off evil are strong contenders.

A children's book, for 4-8 year olds by Jennifer Thermes, *Sam Bennett's New Shoes*, has few doubts [30 pages, Carolrhoda, Minneapolis, 2006 ISBN-13: 978-1-57505-822-1]: 'my papa hid my shoes to keep us safe and fill our home with good fortune'. Large pictures, minimal text, plus author's summary on the practice, revealing that when renovating her c1720 home, a boot was found in a ceiling and a shoe under floorboards. The photographs show a man's 19<sup>th</sup> century half-boot with side-seam and a ?1920s shoe with 2 rows of pegs in the sole.

I have also this year made contact with a second witness to the practice, Knut Rabben, in Kolbotn, Norway. He remembers the house of his grandfather on the island in the north of Norway where he was born. In the early 1930s he saw a carpenter renewing the steps of the landing outside the kitchen door, and his grandmother fetch a basketful of children's worn-out clogs from the wood-shed, and 'gently put the clogs inside the landing'. His grandmother had had 12 children, by then grown up or dead, and he considered this a memorial to them.

Stephanie Pedersen's *What Every Woman Should Know*, 128 page small hardback, David & Charles 2005, ISBN 0 7153 2234 6, 'a sumptuous illustrated history of shoes reveals how women have been, and will always be, shaped by their shoes'. It includes a large number of shoes in Northampton Museum, though would have been more use if their information had also been used. When writers do not appear to know the difference between shoemaker and cobbler, ware and wear, can the rest of the text be trusted? The photographs are useful, providing you know shoe history. There are more useful photographs in the 18 page leaflet, *Shoes, the Agony & the Ecstasy*, published to accompany the 2006-7 exhibition with the same title, organised by Tyne & Wear Museums largely from their own collections. The captions are succinct and the text a marvel of compression, with some leading questions.

Valerie Steele's *Shoes: A Lexicon of Style*, first published 1998, is now (2006) published in a compact edition by Scripture Editions, ISBN 1-902686-48-9.

6 'Universal Greek' Fashion Designers (including Jean Dessès and Galanos) by Ioanna Papantoniou, 5-leaf folder to accompany the Athens 'mini exhibition' of dresses from the Peloponnesian Folklore Foundation, 2006. In English as well as Greek, there are photographs of each designer and the 22 dresses shown.

For those who use the 18<sup>th</sup>-early 19<sup>th</sup> century satirical prints as a source of information on shoes (and dress), Mark Bills, *The Art of Satire, London in caricature* is another to add to the bookshelf. 228 page paperback published by Philip Wilson for Museum of London, to accompany their exhibition 2006, ISBN 0 85667 627 6, profusely illustrated in colour and black and white, though some reduced too small to be useful.

Dr. Catherine Horwood, *Keeping up Appearances, Fashion and Class between the Wars*, 2006, from Haynes Publishing, Sparkford, Somerset (price suggests a substantial volume – no further details).

Perhaps the most important publication recently is *Pierre Yantorny, Le Bottier le plus cher du monde*, 18 page paperback published by the Musée International de la chaussure de Romans, France, ISBN 2-9523152-4-8, to accompany the exhibition held there May-December 2006, on this Parisian ladies shoemaker who deliberately kept his life and business secret; this is based on his journal and documents acquired by the Museum. As well as a catalogue, there are photographs of the 23 shoes exhibited, dated 1910-25, with most 'c1910-12'. New to most shoe historians will be the shoes from the Collection Laure Bassal, Romans. There are also photographs of Yantorny, his 1916 U.S. patent, and the page from the journal describing his 1912 master-piece feather shoe. It is to be hoped that the Journal might be printed in full and a major work published on the products of this outstandingly skilled designer, shoe-, last- and tree-maker.

Tony Garley's *Concise Shoemaking Dictionary* has now (2006) been enlarged, including with more drawings in the second edition. Available from the author, 32 Brooke Road, Oakham, Rutland LE15 6HH.

Also useful for shoemakers, especially those involved with re-enactors, is Stefan Eriksson's *Skoboken – tio modeller från vikingatid och medeltid* (Shoe Book-10 patterns from Viking and Medieval times), Tre Kannor, Sweden, 1998 & 2005 ISBN 91-631-7223-2, 38 page paperback. The

patterns include boots and shoes excavated in Norway and Sweden of 9<sup>th</sup>-15<sup>th</sup> century. They seem to be men's size, regardless of sex of original wearer. 3 books are listed for reference and 4 tanners, with telephone numbers. I have yet to hear how successful the use of these patterns is proving.

What may be comprehensive is *Alles über Herrenschuhe* (All about Men's shoes) by Helge Sternke, published by Nicolai Verlag, Germany, 2006, 560 pages, 450 colour photographs, 80 drawings, weight 4 kilos. See [www.schuhpflege-seminar.de](http://www.schuhpflege-seminar.de) or [www.schuhbuch.de](http://www.schuhbuch.de).

Two 2006 publications from Rosenborg Castle, Copenhagen, both paperbacks, are useful for shoes. *Christian 4 og Rosenborg* by Jørgen Hein et al, including Katia Johansen on his clothes, 112 pages, ISBN 87-89542-59-2: p.98 shows his square-toed, red-heeled brocade mule slippers with the C4 monogram (and matching cap) of 1644. Other chapters show contemporary paintings (he reigned 1596-1648) which include a variety of boots and shoes for both sexes. *Kongernes Rosenborg* 88 pages, ISBN 97-89542-61-4 describes the castle, built by Christian 4, and used by 3 succeeding kings: his son, grandson and great-grandson, the chapters on their dress again by Johansen. P.65 has a splendid pair of fork-toed, high cut mule slippers, heavily embroidered with gold thread and sequins, low red heel, c1650, worn by Frederik 3. Again with cap and toilet chest, it is as elaborately decorated, and one of a number of rich chests with mules surviving in Europe from c1650-1700. P.85 shows the last king's 1705 mules and matching nightcap, a big contrast, with wide prow toe and high red heel; the silk, now shredding, deforms the toe. Again paintings included are worth studying for the shoes (and sandals of 1651-2, including a pair in striking blue on the child who would be Christian 5).

Also in Copenhagen, the guide to the theatre museum, *Teatermuseet I Hofteatret* 2005 64 page paperback, ISBN 87-982657-4-1, includes a photograph of some of the 19<sup>th</sup> century women's shoes in their collections, though sadly none of the early ballet shoes.

I am pleased to say that the exhibition of the carvings by the shoemaker-turned-sculptor, Ivan Abaljaev, first shown in the German shoe town, Kornwestheim, resulted in an illustrated booklet when transferred to Kimry in Russia, the region where he was born (1901-41): 32 page paperback 2006, ISBN 5-87266-065-0. He shows shoemakers at work, at home and on holiday, with the typical compassion of shoemakers, all illustrated here. They illumine life there in the grim inter-war years.

*Footwear of the Moscow Region 12<sup>th</sup> – 18<sup>th</sup> centuries* by D.O. Osipov, (200 page hardback, Moscow 2006, ISBN 5-94375-042-8) fortunately for non-Russian readers, is full of black & white illustrations, especially from p.114 onwards. It begins with literature already published (also an extensive bibliography), suggests a method for describing shoes (plus glossary) before describing leather footwear and how it was made, as well as shoes of other materials. There is some information on footwear collections, and conservation in the field. The illustrations are not consistently in date order, and sometimes dated only to the century, but the drawings of details and constructions will be very useful for those struggling to identify and date Russian footwear far from its original source. A summary of the text in a western European language would have helped us gauge its importance, though it is obviously a major work. As I decided in 1940, it really is imperative we learn Russian...

*Traces in History – Moscow Footwear 12<sup>th</sup> – 20<sup>th</sup> century* 49 page Exhibition booklet, for the Museum of Moscow City History, 2002 ISBN 63.5-37.255. Some of its illustrations are in the Osopov book. But fortunately p.41-8 is an English summary, with some chapters translated in full. It includes description of the growth of shoemaking and its separation from tanning. 12<sup>th</sup>-13<sup>th</sup> c. soft leather, 1-piece uppers had pointed back upcurved sole, replaced by stiff legged boots in the 14<sup>th</sup> c., under oriental influence. The toes curves upwards from the 15<sup>th</sup> c., with heels added at the end of the 16<sup>th</sup>. Mention is made of geometric patterns on soles c1650-75, though I have no evidence that they were trade marks of firms. The change to western European styles was enforced by Peter the Great, but with the accent on mules for women in the second half of the 18<sup>th</sup> c. By the 19<sup>th</sup> c. footwear differed little, with imports especially of French shoes. It ends with a history of the Parizhskaya factory, established 1922.

A more sumptuous book is *Costume in Russia, 15<sup>th</sup>-early 20<sup>th</sup> century*, Moscow 2000, by L.V. Yefimova (then an ICOM Costume Committee member) et al, 232 page hardback, ISBN 5-88896-042-X, with over 270 excellent colour photographs of dress mainly in the State Historical Museum, Moscow (repeat captions listed p.228 give accession numbers). Although a 19<sup>th</sup> century birchbark shoe and 'concertina' leg boot are included, most of the footwear illustrated is women's

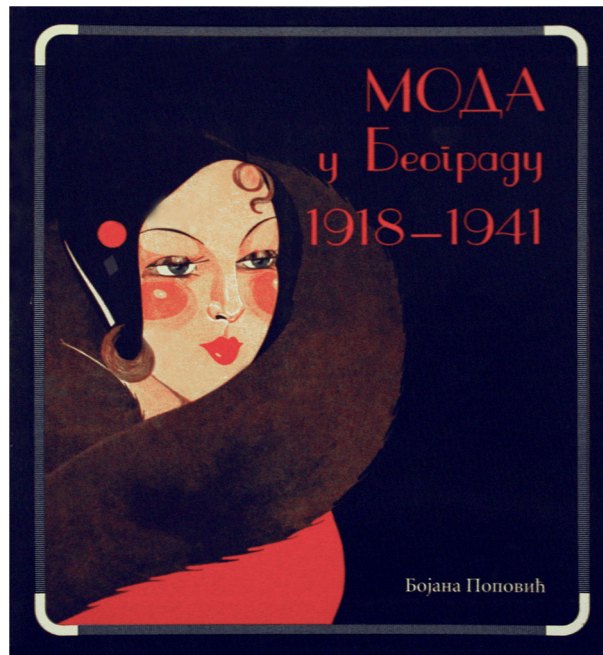
fashion wear from the 1770s onwards (fig.123 a late 70s buckle shoe now has a waistcoat buckle, and 147 dates to c1840-50s, not 1790s). Men's footwear is to be found only in the military wear chapter at the end (fig.206 a c1910 tan oxford shoe has large eyelets for the wide laces then in fashion).

June Swann, 12<sup>th</sup> 2006

### Three exhibitions dealing with dress and adornment (2000-2006)

Bojana Popović, *Fashion in Belgrade 1918–1941: exhibition catalogue*, Belgrade: Museum of Applied Art, 2000. – *Official Dress in Serbia in the 19th and 20th Centuries* [exhibition catalogue], Belgrade: Historical Museum of Serbia, Serbian Academy of Sciences and Arts, 2001. – Jelena Tešić, *Bridal Jewellery among Serbs in the 19<sup>th</sup> and the First Half of the 20<sup>th</sup> Century from the Collection of the Ethnographic Museum in Belgrade*, Belgrade: Ethnographic Museum, 2003.

**Bojana Popović, *Fashion in Belgrade 1918–1941: exhibition catalogue***, Belgrade: Museum of Applied Art, 2000.



The exhibition *Fashion in Belgrade 1918–1941* by Bojana Popović, MA, organized on the occasion of the 50<sup>th</sup> anniversary of the Museum of Applied Art in Belgrade, and the catalogue accompanying it have fully justified high expectations that usually go together with such important moments in the history of a museum – not only by minute and meticulous exhibition setting, charming and unpretentious, but, before all, by its *subject*: it presents a comprehensive and thorough survey of dress between the two World Wars in Belgrade, laying stress on its *fashion aspect*. Two hundred pages of the catalogue attract readers' attention not only by its content but also by its minute design.

Drawing on abundant archival material (mostly that of the Historical Archives of Belgrade), domestic and Parisian magazines available in Belgrade between the two World Wars, as well as on studies written by Serbian and foreign authors, Bojana Popović presented a coherent chronological survey of fashion developments in world centres and Belgrade in the inter-war period throughout the exhibition and the catalogue. In the chapters *Cultural and social life of Belgrade in the inter-war period*, *Fashion between the two World Wars*, *Citizens of Belgrade and fashion*, *Social elite of Belgrade and world fashion centres*, and *Creators of the Belgrade fashion chic* the author deals

with such topics as the role of world fashion centres and female and male fashion in the 1920s and 1930s. Detailed information on ladies' fashion salons and millinery shops, footwear stores and wholesalers, workshops and stores of handbag and case manufacturers, furriers, lingerie shops, tailors, watchmakers and goldsmiths has been presented. The book includes a summary in English, as well as an appendix giving useful and interesting information: brief glossary of fashion terms, Belgrade history timeline, list of reference sources, and a *catalogue* of exhibited objects clarifying and illustrating the main body of the text. Numerous photographs of original objects are accompanied with a series of photographs and illustrations reproduced from fashion and women's magazines. All these elements compose a coherent, comprehensive and logical whole.

***Official dress in Serbia in the 19<sup>th</sup> and 20<sup>th</sup> Centuries***, Belgrade: Historical Museum of Serbia and Serbian Academy of Sciences and Arts, 2001

The exhibition *Official Dress in Serbia in the 19<sup>th</sup> and 20<sup>th</sup> Centuries*, resulting from the project bearing the same title accomplished by the History Museum of Serbia (the authors of the project have been Čedomir Vasić, Branko Bogdanović, Dušan Babac and Nevena Krstić; Nebojša Damnjanović and Milica Radovanović appear as co-authors) in cooperation with almost all important cultural institutions in Serbia and numerous individual researchers, held in the Gallery of the Serbian Academy of Sciences and Arts owing to financial support from the Ministry of Culture of the Republic of Serbia, has been one of the best exhibitions dealing with cultural history of Serbs seen in the latter five decades of the 20<sup>th</sup> century in Belgrade. The exhibition has been accompanied by a catalogue covering 524 pages, including the following texts: Čedomir Vasić, *Official dress in Serbia: between a historical fact and a work of art*; Nebojša Damnjanović, *The Development of Official Dress in Serbia in the 19<sup>th</sup> and 20<sup>th</sup> centuries*; Dušan Babac, *Military uniforms in Yugoslavia 1919–1992*; Branko Bogdanović, *Gendarmerie and police uniforms*; Čedomir Vasić, *The dress of civil officers*; His Grace Bishop of Šumadija, Kyr Sava Vuković, *Ecclesiastical uniforms and vestments*; Milica Radovanović, *Official dress in Serbia from costume designer's point of view*. The catalogue of exhibited objects was compiled by Nevena Krstić, Čedomir Vasić, Branko Bogdanović and Dušan Babac. The study also includes a *Bibliography* and a *Glossary*, as well as a *Summary* and a *List of illustrations* in English.

The exhibition *Official Dress in Serbia in the 19<sup>th</sup> and 20<sup>th</sup> Centuries* offered the most extensive and the most comprehensive survey so far presented of the development of official dress as an attribute of statehood and an agent of emancipation and Europeanization of institutions during two centuries long history of modern Serbian state. This outstanding show is based on the study of authentic materials, original uniforms and equipment, works of art and archival material compiled throughout Serbia. Long-standing research and published studies (*Dress and Weaponry*, *Dress of Yugoslav Peoples through History*, *Uniforms of the Serbian Army 1808–1918*) of Pavle Vasić, an eminent expert in this field, make the fundament of this project. His drawings and watercolour sketches have remained the most reliable source for the reconstruction of military uniforms from certain historical periods, whereas the works of Desanka Nikolić and Sergej Vrišer are indispensable to any attempt to elucidate certain periods or segments of this complex subject. The authors of the catalogue and the exhibition were well aware of this and they thoroughly studied these resources as well as abundant archives, visual resources (drawings, paintings, prints, photographs and films), portraits painted by Serbian painters.

By exhibiting original materials – uniforms, and parts and details of dress deposited in museums throughout Serbia or held in private ownership and collections, the authors presented this segment of cultural history in its full complexity – from sartorial, formal and aesthetic aspects of official dress, through its social function as a mark indicative of belonging to a certain social stratum or status, to the uniform as a metaphor and a sign of a particular historical moment of epoch.

The study *Official Dress in Serbia in the 19<sup>th</sup> and 20<sup>th</sup> Centuries* deals with an historical topic which is a segment of cultural history and heritage and which testifies to the continuity of Serbia's statehood. Its authors not only offered reliable answers to major questions but also presented a series of new readings and possible interpretations of these garments in the social, historico-political and aesthetic contexts. As a result of undoubtedly fruitful efforts of its authors, the catalogue has become



an indispensable book in the study of Serbia's history and culture in the 19<sup>th</sup> and 20<sup>th</sup> centuries. We do hope to see it translated into some of major European languages.

Jelena Tešić, *Bridal Jewellery among Serbs in the 19<sup>th</sup> and the First Half of the 20<sup>th</sup> Century from the Collection of the Ethnographic Museum in Belgrade*, Belgrade: Ethnographic Museum, 2003.

Among several thousand objects that can be found in an institution like the Ethnographic Museum in Belgrade there are certain pieces of traditional dress and jewellery, which makes its inseparable part, that stand out in terms of beauty, number and significance. Ethnographic Museum's Collection of jewellery encompasses about 2,500 objects. Taken as a whole, it is probably unparalleled in terms of typological variety of materials and regional coverage. Its value rests in the pieces of jewellery of all kind, manufactured, worn and disseminated throughout Serbia and Montenegro, as well as all through the Balkans. It is an invaluable treasure not so much in material as in historical, i.e. civilizational sense. For, this heritage neither can nor should be analysed otherwise than in the context of universal and highest human values.

It is no wonder then that each new presentation of objects making part of the Collection of jewellery of the Ethnographic Museum in Belgrade elicits vivid interest among audience – the beauty, perfection and harmony of shapes have always been, and still are, *magically* attractive for all categories of visitors. The entirely successful exhibition *Bridal Jewellery among Serbs in the 19<sup>th</sup> and First Half of the 20<sup>th</sup> Century from the Collection of the Ethnographic Museum in Belgrade*, set by Jelena Tešić, curator of the Ethnographic Museum and the author of the catalogue, offered another opportunity to enjoy in this sumptuous material.

Having in mind that the leading idea of all hitherto organized exhibitions of this kind was to draw attention to common features of different categories of jewellery (material, workmanship, function, symbolic meaning, etc.), the author plausibly decided to limit her field of research by laying stress on a particular topic and a particular period. The exhibition presents jewellery that had the function of a sign of the bridal status in the 19<sup>th</sup> and the first half of the 20<sup>th</sup> century, compiled in the territory of Serbia and Montenegro, as well as in the regions that were and/or still are populated by Serbs – Skopska Crna Gora, Bosnia and Herzegovina, and Croatia. Owing to the structure of the collection, bridal jewellery from Serbia makes the greatest part of exhibited objects. On 137 pages of well-illustrated and agreeably designed catalogue, bridal jewellery is presented chronologically and topically through several categories – from *head jewellery*, *neck jewellery*, *waist jewellery*, and *arm jewellery*, to the chapter on *urban jewellery and adornment*. The book is accompanied by a short summary in English and a comprehensive catalogue of exhibited objects. Along with objects from the collections, numerous authentic photographs and valuable watercolours and drawings from Ethnographic Museum's collection of visual resources have been published.

This very successful exhibition, accompanied by a thoughtfully conceived and well-designed catalogue, has offered new interpretations and broadened the knowledge of marvellous world springing from inexhaustible human need for jewellery and embellishment.

Mirjana Menković, Senior Curator  
Ethnographic Museum in Belgrade

## **ICOM COSTUME NEWS, SPRING 2007**

The deadline of the next Costume News (2007:1) will be the February 26, 2007. This edition will contain the **program of the coming annual meeting in Vienna, Austria 18 – 24 August**. Members of the Costume Committee are kindly requested to send contributions to the Newsletter. The editors will be very pleased to receive information on exhibitions, conferences, exhibitions and book reviews.

The editors can be contacted by mail, fax or e-mail.

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