

COSTUME NEWS 2007:1

March 20, 2007

INTERNATIONAL COSTUME COMMITTEE COMITÉ INTERNATIONAL DU COSTUME

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LETTER FROM THE CHAIR

Dear Members

With spring flowers blooming and the evenings beginning to lengthen, I hope that you are ready to fill in your application forms for the next meeting of the Costume Committee to be held as part of the ICOM Triennial meeting in Vienna. It was wonderful to see so many members at the last meeting held in Denmark and Sweden, and I hope very much that just as many will be able to travel to Austria. Our Austrian colleagues are working very hard to construct a very interesting and wide-ranging programme.

This meeting will also be important as there are many decisions to be made about the composition of the Costume Committee Executive for the next period of three years. It will be good to know that as many members as possible have been part of this process, and know that they have set the Committee on a good and successful path for the future.

This has been a very successful year for the Costume Committee. We have more members than ever before, and new members are often at the beginning of their careers in the museum or cultural heritage sphere. In the last few weeks we have heard that our application to ICOM for one of their special grants to mark their 60th anniversary has been successful. We have been awarded a generous sum which will enable us to publish the proceedings of the Copenhagen/Lund meeting with any residue to be spent improving our web-site. It is good to know that through these means our work is becoming accessible to a wider community.

Let's keep on building on this success. I hope to see lots of you in Vienna

Joanna Marschner
Chair

THE NEXT THREE YEARS

The election of new executive board for the Costume Committee provides an excellent opportunity for all the members to present their views about how the Committee should operate for the next term of three years. ICOM provides very simple but essential guidelines for all its specialist international committees. These are 'ICOM is inclusive', 'ICOM is proactive' and that 'ICOM generates and disseminates information'. The manner in which these aims and objectives are achieved by the Costume Committee must be determined by the members.

A place for discussion on this matter will be reserved on the agenda of the Annual General Meeting, which will be held at the Triennial Meeting of ICOM in Vienna, Austria. I hope that as many as possible of you will be able to join us there. For those who are unable to attend, I would be very pleased to receive your comments by e-mail or by letter (joanna.marschner@hrp.org.uk. Dr Joanna Marschner, Senior Curator, State Apartments and Royal Ceremonial Dress Collection, Kensington Palace, London W8 4PX) I will ensure that any views received will be aired at the Annual Meeting.

It will be really good to hear what you think.

Joanna Marschner
Chair

IMPORTANT INFORMATION FROM THE NOMINATION COMMITTEE

Procedures of the nominating committee:

The nominating committee has worked according to the procedures prepared by Ann Coleman, Aagot Noss and Naomi Tarrant, published in Costume News 2006:1 and 2

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

Nomination for the new board:

The Nomination Committee would, first of all, like to extend thanks to all members who sent in their candidate suggestion. This was a great help.

The aim of the Nomination Committee has been to find efficient officers, who together will make a good working team for the next three years. The committee has done its best to evaluate the skills and commitment of each candidate prepared to stand for office, against what they are required to do and is now presenting a slate to the voting members of Costume Committee to which they can respond.

Your response must be back before the end of April 2007 by e-mail or ordinary post to the chairman of the committee: Britta Hammar, Kvarnkroken 6, SE-226 47 Lund, Sweden

e-mail: hammar.britta@telia.com.

List of candidates for the board:

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

* Reiner Y has very kindly agreed to stay until we can find a new treasurer living in a euro country.

Le comité d'élection tient à remercier tous les membres qui ont proposé des candidats . Cela a été d'une grande aide.

Le comité a eu pour but de trouver des membres efficaces formant un équipe capable de bien travailler ensemble pour les trois ans à venir.

Le comité a fait de son mieux pour évaluer la capacité et l'engagement de chaque candidat par rapport aux exigences de l'office actuel et présente maintenant aux membres du Comité du Costume une liste de candidats éligibles, **à laquelle les électeurs sont priés de répondre avant la fin du mois d'avril 2007 à la présidente du comité d'élection par courriel ou par la poste:** Britta Hammar, Kvarnkroken 6, SE-226 47 Lund, Sweden, e-mail: hammar.britta@telia.com.

Liste de candi dats de la direction :

Présidente	Katia Johansen
Vice présidente	Bianca du Mortier
Secrétaire	Vicky Berger
Trésorier	Reiner Y *
Editeur	Pernilla Rasmussen
Membres	Bernard Berthod
	Alexandra Macculloch

*Reiner Y a très gentilement accepté de continuer comme trésorier jusqu'à ce que nous avons trouvés un(e) remplaçant(e) résidant dans un pays appartenant à l'Union Monétaire Européenne.

Members of the Nomination Committee

Nina Gockerell
 Margareta Nockert
 Alexandra Palmer
 Sandy Rosenbaum
 Chairperson: Britta Hammar

ICOM GENERAL CONFERENCE, VIENNA 18. – 24. 08 2007 MUSEUMS AND UNIVERSAL HERITAGE

ICOM COSTUME COMMITTEE MEETING, VIENNA 2007 COSTUME AND HERITAGE: Redesigning. Period Costumes and Contemporary Expressions

The program and more information about the conference are published at the official conference homepage www.icom2007.com where you also can find the registration form. Members of the Costume Committee will find a button to click which leads to the special registration for the costume program, the extra excursion and the post conference tour.

If you have any questions please contact:

Dr. Margot Schindler
Österreichisches Museum für Volkskunde
Gartenpalais Schönborn
Laudongasse 15-19
1080 Wien
Tel +43/1/406 89 05/28
Fax +43/1/408 53 42
margot.schindler@volkskundemuseum.at
www.volkskundemuseum.at

Call For Papers/Costume Committee meeting, Vienna 2007

Costume and Heritage:
Redesign. Period Costumes and Contemporary Expression.

Dear colleagues of the Costume Committee!

The Call For Papers' motto for the 2007 costume committee meeting in Vienna follows the general title of "Heritage" and contributions are meant to examine the subject of period costume in context with today's living costumes. "Redesign" as a headline wants to show the re-use of period details&silhouettes in contemporary fashion: "revival of..."

Many things can be found to be taken back to life: materials, special handicraft knowledge, patterns. Or period items appear in a different context: uniforms/camouflage/armours for evening dresses, corsets & underwear (worn over instead of underneath!) – or: the Versace last spring collection for men was inspired by the Vatican priests' outfit... or different countries/continents/cultures influence each other: like "chinoiserie" in Rokoko or the southamerican indio caps: their form once imitated the Spanish helmets....

There are unlimited synergies!

Each paper should not take longer than 15 minutes.

As it is a general meeting, there are only two mornings (Tuesday & Wednesday, August 21st and 22nd) reserved for the papers, so there is only a total of 12 papers possible.

Please send your proposals (appr. 300 words) and a short CV including a short description of the institution you represent. Please indicate the technical equipment you require.

before April 16th 2007 to Dorothea Nicolai

d.nicolai@salzburgfestival.at

Your proposal will be confirmed until May 6th, 2007.

Looking forward to your interesting ideas!

Dorothea Nicolai

Program:

Friday/Saturday 17./18.08.07

Pre Conference Days

Visit of sights of interest on your own, which cannot be included in conference programme
Recommended Sights: Hofburg, Imperial Apartments, Imperial Silver Collection, Lippizaner Museum, Imperial Furniture Collection, Schönbrunn Palace, Wagenburg (Museum of Carriages), Österreichische Galerie Schloss Belvedere, Museumsquartier with MUMOK-Museum of Modern Art, The Leopold Collection, Liechtenstein Museum

Saturday, 18.08.07, 17.30 - 20.00

General Conference Welcome Reception,
Theresienplatz

Saturday, 18.08.07, 21.00

Opening "Meet the Muse", Academy of Fine Arts
during the conference daily from 17.00 h

Sunday, 19.08.07, 10.30 - 17.00

Official Opening, Plenary, **Concert Hall**

Sunday, 19.08.07, 17.30

Start by bus from Concert Hall to Kahlenberg
Marvellous City View (with explanations)

Sunday, 19.08.07, 19.00

Dinner at "Heuriger"

(traditional place for food and wine)

Sunday, 19.08.07, 22.00

Back by bus to City Center

(transportation and dinner included)

Monday, 20.08.07, 09.30 – 12.00

Austrian Lectures, Vienna University

Margot Schindler:

Museums in Austria, organisational structure

Monica Kurzel-Runtscheiner:

Costume Collections in Viennese Museums: an overview

Coffee Break

Thekla Weissengruber:

Traditional Costumes in Austria

Katrin Seiler:

Contemporary Fashion Scene in Austria

Monday, 20.08.07, 12.00 – 14.00

Monday, 20.08.07, 14.00 – 18.00

Lunch Break (lunch on your own)

Exkursion: "Imperial Splendour",

an overview about imperial costumes from Middle Ages to 1918 (walking distance, three rotating groups)

Kunsthistorisches Museum Wien

Treasury: The Coronation Robes of the Kings and Emperors of the Holy Roman Empire, Ceremonial Robes of the Austrian House Orders, Coronation Robes of the 19th century.

Tour: Dr. Katja Schmitz-von Ledebur

Collections of Arms and Armour: Courtly Armours of the 15th-17th centuries and high quality textile items of the middle of 16th century.

Tour: Dr. Christian Beaufort-Spontin

Department of Court Uniforms (Monturdepot): Civil Uniforms and Liveries of 19th century Court Society.

Tour: Dr. Monica Kurznel-Runtscheiner

Austrian Museum of Folk Life and Folk Art (ÖMV) museum_inside_out: special program for ICOM 2007

Gardenparty at ÖMV, together with ICME (party included)

Monday, 20.08.07, 18.30

Monday, 20.08.07, 20.00 – 23.00

Tuesday, 21.08.07, 09.30 – 12.00

Tuesday, 21.08.07, 12.00 – 14.00

Tuesday, 21.08.07, 14.00 – 17.00

Lectures, Vienna University

Lunch Break (lunch on your own)

Exkursion: Costumes on Stage, visit at the Austrian Theatre Museum

Stage costumes from 19th and the 20th century from productions of the main Viennese stages, well-known Austrian festival productions and famous actors, designs made by prominent artist who often worked for the theatre only sporadically.

Eroica-Saal, presentation of Jessye Norman costumes for the Andre Heller Film "In the Center of Light" (presented by Art for Art)

Refreshments (included)

Tuesday, 21.08.07, 17.30

Visit of Textile Department of the MAK – Museum of Applied Art

Special overview at the study collection: costumes and accessories from 17th to 20th century male, female and children's fashion, fans, shoes, bags, hats, Biedermeier fabrics and Wiener Werkstätte, extraordinary lace items at the permanent collection

Tuesday, 21.08.07, 19.00

Evening Reception, given by the MAK, together with ICDAD, DEMhist, Glass

Wednesday, 22.08.07, 09.30 – 12.00

Wednesday, 22.08.07, 12.00 – 14.00

Wednesday, 22.08.07, 14.00 – 18.00

Lectures, Vienna University

Lunch Break (lunch on your own)

Exkursion: Viennese Chic from 19th to 20th Century

Bus-Tour, 2 Groups optional:

I: Storerooms of the Fashion Collection of Wien Museum

and Biedermeier Cemetery St. Marx with grave of W. A. Mozart

II: Wien Museum Hermesvilla (Villa of Empress Elisabeth)

Group I: Wien Museum Storerooms, (2 rotating groups)

Group A: 14.30 - 15.30 visit of storerooms 16.00 - 17.00 visit of St. Marx Cemetery

Group B: 14.30 – 15.30 visit of St. Marx Cemetery 16.00 – 17.00 visit of Storerooms

Group II: Visit of Hermesvilla (2 rotating groups)

Exhibition: “chic” Viennese Fashion, 20th century

Exhibition: Vienna around 1800. The famous 57 Artaria-etchings

History of the Empresses Villa

(Bus tour and guides included)

Wednesday, 22.08.07, 19.00 – 22.00

Fashion Walk

Fashion requires an appropriate form of presentation in order to become a commodity. In recent times, interesting shop concepts have emerged in Vienna, which increasingly sell contemporary Austrian fashion alongside the Global Players. A tour of these reveals interesting insights of how fashion is displayed and consumed in Vienna.

Thursday, 23.08.07, full day

Thursday, 23.08.07, 08.00

Thursday, 23.08.07, 11.00

Bus excursion to Styria

Start at Vienna University to Graz

Graz: Federal Museum Joanneum (LMJ), Folk Art popular costume history room 42 life size figures from the 1930ies with reconstructions after findings from 700 b.c. to popular costumes of the late 19th century (concept of the “museum of a museum”)

Thursday, 23.08.07, 12.00

Graz: Federal Museum Joanneum (LMJ), Cultural-historical collection, central storeroom for costumes and textiles, selected materials from 17th century onwards

Thursday, 23.08.07, 13.00

Thursday, 23.08.07, 14.00

Lunch Break (lunch included)

drive to Admont Monastery

Visit of the new textile storerooms with the ecclesiastical treasury of splendid liturgical vestments from the embroiderer’s workshop of Fr. Benno Haan (1631-1720) The Admont Museum won the Austrian Museums Award 2005

Thursday, 23.08.07, 18.00

Costume Committee Farewell Dinner at Stiftskeller Admont

Thursday, 23.08.07, 20.00 – 23.00

drive back to Vienna

(extra excursion fee, which includes bus, guided tours, lunch and CC-Farewell dinner)

Friday, 24.08.07, 09.00 – 11.00

Plenary Session, Concert Hall

Friday, 24.08.07, 11.00 – 11.30	Coffee Break
Friday, 24.08.07, 11.30 – 13.00	Closing Session
Friday, 24.08.07, 13.00 – 15.00	Lunch Break
Friday, 24.08.07, 15.30 – 17.00	Visit of the Vienna Shoe Museum
Friday, 24.08.07, 19.30	General Conference Farewell Party
Saturday, 25. – Tuesday, 28.08.07	Post Conference Tour to Salzburg and Innsbruck (Minimum attendance of 20 persons necessary)
Saturday, 25.08.07, 08.00	Bus start for Salzburg: A day at the famous Salzburg Festival
Saturday, 25.08.07, 13.00	Lunch at House for Mozart, restaurant Kulisse (included)
Saturday, 25.08.07, 14.30 – 17.00	Visit of the archive, the costume workshops, the Felsenreitschule, the Großes Festspielhaus, see the make up fix up of the artists for the evening performance
Saturday, 25.08.07, 19.00	Festival performance (included) Hotel stay at Salzburg (hotel included, dinner not included)
Sunday, 26.08.07, 09.00 – 10.30	Visit of Salzburger Museum Carolino Augusteum with focus on costumes
Sunday, 26.08.07, 10.30 – 12.00	Visit of Tracht&Country Classics, International Fair for Traditional Costumes, Country Style Fashion and Accessoires
Sunday, 26.08.07, 12.30 – 14.00	Lunch (included)
Sunday, 26.08.07, 14.30 – 15.30	Visit of the Terra de Moroda-Archive at Arenberg castle (graphics, ballet costumes)
Sunday, 26.08.07, 16.00	Trip to Innsbruck Hotel stay at Innsbruck (hotel and dinner included)
Monday, 27.08.07, 09.30 – 11.00	Visit of the Tyrolian Folk Art Museum and Hofkirche with tomb of Emperor Maximilian I. and 28 bronze figures (blackmen)
Monday, 27.08.07, 11.30 – 13.00	Visit of Tyrolian Federal Museum Ferdinandeum (or Zeughaus)
Monday, 27.08.07, 13.00 – 14.30	Lunch break (not included)
Monday, 27.08.07, 15.00 – 17.00	visit of Ambras castle with the magnificent collections of Archduke Ferdinand II (1529-1595) among which are rarest pieces of costumes of the late 16 th century Hotel stay at Innsbruck (hotel and dinner included)
Tuesday, 28.08.07, 9.30	Bus start from Innsbruck to Vienna
Tuesday, 28.08.07, 13.00 – 15.00	Lunch at Lake Mondsee and visit of the church of Mondsee Monastery (lunch not included)
Tuesday, 28.08.07, ca. 19.00	return to Vienna

Costs:

Costume Committee Program from 19. – 23.08.07

Included: organisation, evening receptions, bus transfers, conference papers

Not included: lunches during 3 conference days and excursion on Thursday, 23.08.07

Costume Committee members	Euro	180
Accompanying Persons	Euro	150

Special excursion to Styria, Thursday, 23.08.07, all day

Extraordinary collections of period costumes, traditional Costumes and liturgical vestmens.

included: bus travel, guided tours, lunch, CC-Farewell dinner

Same costs for CC-Members and Accompanying Persons	Euro	80
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Post Conference Tour, Sat. 25 to Tue 28.08.07

Salzburg, Innsbruck, Mondsee

included: bus travel, hotel incl. breakfast, lunches in Salzburg

evening performance at Salzburg festival, dinners in Innsbruck

not included: dinner in Salzburg, lunches in Innsbruck and Mondsee

Same costs for CC-Members and Accompanying Persons

Double Room	Euro	414
Single Room	Euro	500

ANNOUNCEMENTS

International conference on Military and Textiles at the Center for Textile Research at University of Copenhagen, 2008

Textiles have been a key component of military equipment since Antiquity and remains so today. With a view to scrutinising the commonalities of textiles and military, the Danish National Research Foundation's Centre for Textile Research and the Royal Danish Defence College convene an international and interdisciplinary conference scheduled for the period **Wednesday 23rd through Friday 25th of May, 2008**. The conference venue will be in Copenhagen, Denmark.

The basic concept of the conference takes its point of departure in the fact that textiles are among the oldest handicraft in the world. It is being used to cover the basic needs of protection against climate and weather. Moreover, from times immemorial textiles are an essential element in military organisations and operations. It is used for uniforms, tents, sails, saddle pouches, caparisons, parachutes, early model aeroplanes, camouflage nets and dinghies, body armour etc.

The conference will aim at analysing the role of textile culture within the military organisation: the use, the distribution, the production, provision, and consumption of raw materials, and the organisation of the production processes. Moreover, the organising committee encourages participants to address aspects such as symbols and badges, development of technologies, political and national agendas, and the interaction between military and the civil society concerning textile equipment.

Geographically the scope of the conference will be the world at large and the chronological framework is from antiquity until today. The organising committee aims at gathering specialists from various fields of research in order to obtain a truly interdisciplinary result. In particular, scholars from the fields of history, archaeology, museums, social sciences and textile production as well as military experts will be invited through an open international call.

The preparatory work will be undertaken by an organising committee headed by Dr. Marie-Louise Nosch, Director of the Centre for Textile Research. A scientific committee will be set up with a view to undertaking review of abstracts and subsequent papers. The proceedings of the conferences will be published in the scientific series of the Danish National Research Foundation's Centre for Textile Research, termed *Ancient Textiles Series* edited by Oxbow Press.

The organising committee invites interested scholars and experts to submit abstracts and preliminary registrations by 31st of October 2006.

For further information, please contact Marie-Louise Nosch (nosch@hum.ku.dk) or Kjeld Galster (kjeldg@hum.ku.dk)

Sincerely

Marie-Louise Nosch

Centre for Textile Research
The SAXO Institute
University of Copenhagen
Njalsgade 102
DK-2300 Copenhagen S
Denmark
+45 35 32 96 90
ctr@hum.ku.dk
www.hum.ku.dk/ctr

Kjeld Galster

Royal Danish Defence College
P.O. Box 2125
DK-2100 Copenhagen Ø
Denmark
+45 39 15 15 15
fak@fak.dk
<http://forsvaret.dk/FAK/eng>

EXHIBITIONS

SPLENDOUR AND ELEGANCE - Frederik V's court

27 February – 13 May 2007 at Rosenborg Castle, Copenhagen



Frederik V was one of the most colourful sovereigns of the 18th century. He was married twice, the first time to Louise, an English princess, with whom he had a son, the later Christian VII, and a daughter, Sophie Magdalene. With his second wife, Queen Juliane Marie, he had a son, later known as the Heir Presumptive Prince Frederik. The two successive queens came from very different backgrounds, and each made a distinctive mark on the life of the court.

The exhibition focuses on the dramatic time around 1766, a year which saw the death of Frederik V and the weddings of two of the children of his first marriage. His son, Christian VII, married the English Princess Caroline Mathilde, and his daughter, Sophie Magdalene, went to Stockholm to marry Gustav III of Sweden.

Sophie Magdalene's wedding dress has been preserved and is normally housed in the Royal Armoury (*Livrustkammaren*) in Stockholm; it is now being lent to Rosenborg for this exhibition – the first time it has been lent for display. It is internationally well-known in the context of garments preserved from the 18th century. The wedding dress is made of silver brocade and decorated with silver lace. The skirt measures 190 cm across its width, but the waist is only 53 cm in diameter, and this gives the dress its characteristic shape, which was a typical feature of court fashion around the middle of the 18th century.

The exhibition also tells the story of Queen Caroline Mathilde's tragic fate. Her relationship with the King's Physician, Friederich Struensee, resulted in her being divorced and banished from the country. Her lover was decapitated. The exhibits include the garters that were used in evidence in the divorce proceedings and the axe that took Struensee's life.

The title of the exhibition refers to the splendid array of rococo decorative art, furniture and fashion garments that has been assembled to illustrate this period. The objects displayed are largely from Rosenborg's own collections, but many of them are not normally on display.

Shoes have it all power, vanity, magic

Temporary exhibition in the Royal Armoury in Stockholm, 27/1-2/9 2007

This exhibition features shoes worn by kings and queens, princes and princesses.

This is the first-ever showing of the Royal Armoury's rich collection of shoes and boots worn at royal ceremonies such as coronations and weddings, on the field of battle and in everyday life. A mind-blowing display of opulent goldembroidered velvet boots, exquisite silk shoes and fashionable high heels.

Clearly, shoes are not just shoes but something more, conveying for example a picture of power and prestige, taste and style.

Shoes formerly belonging to past kings and queens of stage and screen – such as Greta Garbo and Ingrid Bergman, Marilyn Monroe and Fred Astaire – have been borrowed for the occasion and can also be seen here.



REVIEWS

A short book review

Elisabeth Hackspiel-Mikosch / Stefan Haas (Hg.)

Die zivile Uniform als symbolische Kommunikation:

Kleidung zwischen Repräsentation, Imagination und Konsumtion in Europa vom 18. bis zum 21.

Jahrhundert / Civilian Uniforms as Symbolic Communication:

Sartorial Representation, Imagination, and Consumption in Europe (18th – 21st Century)

Franz Steiner Verlag 2006

In May 2002 a conference on civil uniforms was held in Krefeld, Germany and in 2006 some of the conference lectures and other complementary articles were published in a book entitled Uniform as Symbolic Communication. The book presents traditional research studies as well as articles with a new approach to the subject.

The preface gives the historical background and also explains thoroughly the current research situation. The first six articles describe the development of civil uniform in European countries, how they looked and how they were worn. The next studies, also six in number, focus on civil uniform as symbol of political power, as social distinction and as social communication essentially in the 19th century but also in the period between the two world wars and up until today's discussion of school uniforms. Imagination is the theme for the three finishing articles dealing with uniform in literature, in architectural construction of the human body and in gender conception.

The articles are interesting; inspiring and well written, a really instructive reading! I personally learned a lot from these very varied studies on a theme I am not so familiar with. I do recommend the book to committee members who read German (there are only four articles in English).

Britta Hammar

New books on shoes

Just a brief note on some of the books that have reached my desk since the last Newsletter.

Perhaps the most important for us is that accompanying the shoe exhibition, *Skor ger mer - makt flärd magi - Shoes have it all, power, vanity, magic*, at Livrustkammaren, Stockholm, organised by AnneMarie Dahlberg. Until September 2 – don't miss it if you can possibly get there: LRK has an incredible collection and a good selection is now displayed.

The book has the same title, 238 page paperback ISSN 0024-5372, with introductions and essays by AnneMarie Dahlberg, me, Stefania Ricci (Firenze) and 4 other Swedish experts. Each has English summary or full translation, and all captions are in the 2 languages. Each shoe exhibited is fully catalogued with at least one photograph; some are also of very useful details – and the photography is superb. Date range is from the second half of the 16th century (yes, exquisite shoes and boots do survive from then) to 2007; what more could one ask!

Stefania Ricci is also the author-editor of *Idee, modelli, invenzioni – Ideas, Models, Inventions*, Museo Salvatore Ferragamo, 2004 231 page paperback, ISBN 88-8347-210-1, in Italian and English, profusely illustrated with colour photographs and the full drawings of the various patents registered by Ferragamo 1929-1964. There is also the list of trade marks from 1930 to 1960. Totally invaluable for every museum with Ferragamo shoes. If only all shoemakers were published as well, our work would be so much easier. There are comparatively brief chapters on the archives and patents, but the shoes and drawings are a joy.

The latest exhibition at the Museo Salvatore Ferragamo is *Creatività a colori – Creativity in colour*, and accompanying book with the same title: 215 page paperback, 2006, ISBN 978-88-8347-361-1, again edited by Stefania Ricci with contributions by Colin McDowell and Stefano Bertolotti. Full catalogue by colour! And the colours are a knock-out. More details when I have finished reading. Another exhibition, obviously worth visiting.

On a more sober note, but with useful black and white illustrations is Serge and Marquita Volken's article, *Wie sich Schuhe lesen lassen (medieval shoe fashion and finds from Switzerland)* p.36-42 in *Art + Architecture en Suisse, Le vêtement au Moyen Age*, Bern, 84 page paperback, 2006 ISSN 1421-086x. The article is in German with French and Italian summaries, and gives a very useful survey of Swiss finds. There are drawings of 6 variations of construction, another 15 of the various types of footwear, with details of finds from 3 sites. The date range is 11th-15th century. An added bonus is the c1510 oil painting from Freiburg of St. Crispin and his brother, which reveals much about shoemakers and life at that date (now in Schweizerisches Landesmuseum Zürich).

Too colourful for its own good is *Shoes, a History from Sandals to Sneakers* edited by Giorgio Riello and Peter McNeil, Berg (Oxford & New York) 2006, 440 page hardback, ISBN-13 978 1 84520 443 3 & ISBN-10 1 84520 443 3, with 18 other authors. Heavy. More details to follow.

Also by Riello: *A Foot in the Past, Consumers, Producers and Footwear in the Long Eighteenth Century*, Oxford University Press, 2006, ISBN 0-19-929225-6 978-0-19-929225-7, 302 page hardback, 38 colour photographs and many black and white. It is many years since I read a book with such sloppy proof-reading: some pictures have 2 different dates (one even 3), with printed inscriptions mis-read. The same photograph is even printed twice with 2 different captions, including dates, neither of which is correct. The extensive Bibliography under various headings suggests extensive reading, though if so, much of the authors' information has not been absorbed. Greater study of shoes and shoemaking might have been more use than so much information on the goldsmiths' trade. While it is obviously useful to place shoemakers in context, other of the common 'lowly' trades might have been more relevant. There is a glossary, though sadly most of the definitions would not be recognised by the shoe trade. 'Neat' refers to cattle and is a type of leather; 'closing' was rarely used in the 18th century, as most shoe uppers were held together by 'binding' done by 'binders', neither of which terms appear at all. It is impossible to close an upper after lasting, as shown in fig.6.1 & 2; likewise, heeling must come before finishing.

Part of the problem is that he has chosen to write about 'the long 18th century', which, according to the references given, extends from about 1640 to the 1880s and beyond. I am sure that no costume person, looking at the huge range of boots and shoes of that period, would even consider placing them together. It is difficult enough to discuss the massive, clumsy boots of 1700 in the same period with the elegant hessians of the 1790s. Neither would we put a French peasant sabot in the same class with the 18th c. ladies' leather clog overshoe: they are a world apart socially and have no physical resemblance, unless the seam is damaged to reveal the minute scrap of wood inside. He has rarely, if at all, used the word 'lady', but it is useful to distinguish ladies' needlework for idle hours and its kit from working women's tools. The fine mahogany box with exquisitely elegant shoe tools, ill.6.2, is one of the half dozen or so sets of ladies' shoemaking kit which have survived from the craze for their making shoes from about 1780 to 1825. There has been no attempt to separate statistics into men's and women's wear, which again show vast differences, as such a high proportion of women's

18th century shoes have textile uppers. A little more careful handling of them would also have revealed that sizes are indeed inscribed on them: on the lining (as so often today and through the 20th c.), a different position from 19th c. inscriptions and stamps. Fashions change in marking sizes, like everything else. Beware of using this book without considerable knowledge of the subjects covered.

June Swann

ICOM COSTUME NEWS, AUTUMN 2007

The deadline of the next Costume News (2007:2) will be after the next Annual Meeting. **October 15th 2006**. This edition will contain minutes from the meeting in Vienna. Members of the Costume Committee are kindly requested to send contributions to the Newsletter. The editors will be very pleased to receive informations on exhibitions, conferences, exhibitons and book reviews.

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

Britta Hammar, Senior Antiquarian, retired
Address: Kvarnkroken 6, 226 47 Lund, Sweden
e-mail: hammar.britta@telia.com
tel: +46 46 12 35 35

Pernilla Rasmussen, Curator
TextilMuseet, Borås, Sweden
Address: Fjellie Byaväg 19, SE-237 91 Bjärred
e-mail: pernilla.rasmussen@ihv.uu.se