



Coat, vest and breeches, France, circa 1790, Los Angeles County Museum of Art, purchased with funds provided by Suzanne A. Saperstein and Michael and Ellen Michelson, additional funding from the Costume Council, the Edgerton Foundation, Gail and Gerald Oppenheimer, Maureen H. Shapiro, Grace Tsao, and Lenore and Richard Wayne; Tricorne Hat, Netherlands, circa 1790, LACMA, Costume and Textiles Acquisition Fund. Photo ©Museum Associates/LACMA.



Macaroni ensemble: suit, Italy, probably Venice, circa 1770, Los Angeles County Museum of Art, Costume Council Fund; waistcoat, France, circa 1770, LACMA, purchased with funds provided by Suzanne A. Saperstein and Michael and Ellen Michelson, additional funding from the Costume Council, the Edgerton Foundation, Gail and Gerald Oppenheimer, Maureen H. Shapiro, Grace Tsao, and Lenore and Richard Wayne; sword with sheath, France, late Eighteenth Century, LACMA, gift of Mary H. and Martin B. Retting, Photo ©Museum Associates/LACMA.

# Men's Fashion, Tech, Designer Showcases: Museums Across Country Survey Couture

LOS ANGELES — With winter layers now moved to the back of the closet, spring season brings shorter sleeves and hemlines. Museums too, more this year than we can recall in recent years, are taking on vintage fashion and couture exhibitions with gusto, offers a slew of fashion-related exhibitions around the country.

Several museums are presenting capsule exhibitions focusing on a single fashion designer. The Rhode Island School of Design Museum (RISD) is presenting "All of Everything: Todd Oldham Fashion," through September 11, while the Jewish Museum in New York City surveys acclaimed designer Isaac Mizrahi in "Isaac Mizrahi: An Unruly History," on view to August 7, and the de Young Museum in San Francisco hosts the world premier of Oscar de la Renta: The Retrospective," through May 30.

The first major exhibition to focus on the exuberant style and playful aesthetic of designer Todd Oldham's

1990s fashion career, RISD's exhibition features more than 65 full ensembles — from Oldham's Swarovski crystal-encrusted feats of craftsmanship to his Pantone nonrepeating print designs.

"I am most flattered the RISD Museum is celebrating my fashion design days. I had such fun making the clothes and had the great pleasure of working next to amazing artists along the way," Oldham says. "It was joy to go through the archive to choose and recompile ensembles for the exhibition, and the fact that this exhibition is at one of my very favorite design schools in the world is a special thrill."

The museum is at 224 Bene-

fit Street, Providence, R.I. For more information, [www.risd-museum.org](http://www.risd-museum.org) or 401-454-6500.

The Jewish Museum's exhibition weaves together the many threads of Isaac Mizrahi's prolific output, juxtaposing his work in fashion, film, television and the performing arts. With more than 250 clothing and costume designs, sketches, photographs and an immersive video installation, this survey exhibition explores the influential American fashion designer (born in Brooklyn in 1961), artist and entrepreneur's position at the intersection of high style and popular culture.

While best known for his

work in fashion, Mizrahi's creativity has expanded over a three decade career to embrace acting, directing, set and costume design, writing and cabaret performance. Beginning with his first collection in 1987 and running through the present day, Mizrahi's inventive and provocative style brings complex issues into the arena of fashion, igniting a spirited discourse about high versus low, modern glamour and contemporary culture.

The Jewish Museum is at 1109 Fifth Avenue at 92nd Street, New York City. For information, 212-423-3200 or [www.thejewishmuseum.org](http://www.thejewishmuseum.org).

The Fine Arts Museums of San Francisco present the world premiere retrospective of Oscar de la Renta's work — the first major survey celebrating the life and career of one of fashion's most influential designers. The exhibition is organized in close collaboration with the House of Oscar de la Renta and the designer's family and is curated by André Leon Talley, former American editor-at-large for *Vogue* and a lifelong friend of de la Renta.

Included are more than 130 ensembles produced over five decades. These garments are organized into several thematic sections: early work; Spanish, Eastern, Russian and garden influences; day-wear and eveningwear; and ball gowns and red carpet ensembles. The presentation traces the rise of de la Renta's career in Spain, where he gained his first commissions; his formative years spent in the world's most iconic fashion houses; and his eventual role as a designer for many of the most influential and celebrated personalities of the Twentieth and Twenty-First Centuries.

The de Young Museum is in Golden Gate Park at 50 Hagiwara Tea Garden Drive, San Francisco. For information, 415-750-3600 or [www.deyoungmuseum.org](http://www.deyoungmuseum.org).

While not a designer, Antonio Lopez (1943–1987) was a renowned fashion illustrator. The El Museo del Barrio in New York City will present "Antonio Lopez: Future Funk Fashion," an exhibition exploring various aspects of his work artist, developing thematic sections that focus on high fashion illustration, his relationship to particular models, his shoe and jewelry designs, and images of people he came to know and love from the streets of New York City. The exhibit will run June 14–November 26.

At the age of 12, Lopez earned a scholarship to the prestigious Traphagen School of Fashion in New York, which provided Saturday programs for children. He went on to illustrate fashions for *Women's Wear Daily* and *The New York Times* and eventually became a free-lance artist for many of the top fashion publications, including *Vogue*, *Harper's Bazaar*, *Elle* and *Andy Warhol's Interview*. He is known to have "discovered" or formed lasting friendships with women like Pat Cleveland, Tina Chow, Jerry Hall, Grace Jones and Jessica Lange.



Harlequin ensemble, spring 1993, Todd Oldham runway show, Photograph by Dan Lecca, courtesy of the Todd Oldham Studio, Rhode Island School of Design Museum.



Sorelle Fontana model alongside the hand of the colossal statue of Constantine in the courtyard of the Musei Capitolini in Rome, 1952. Photograph by Regina Relang, courtesy Archiv Relang, Sammlung Photographs, Munchner Stadtmuseum. This image was part of a feature published in *La Donna*, June 1952. NSU Art Museum Fort Lauderdale.



Antonio Lopez, "Carol Labrie, NYC," 1969, marker and color overlay, 18 by 24 inches, courtesy of the Estate of Antonio Lopez & Juan Ramos. El Museo del Barrio.



Oscar de la Renta, Evening dress, Spring 2012. Emerald-green silk taffeta, black Battenburg lace. Oscar de la Renta. (Peter Michael Dills/Getty Images), de Young Museum.





**Anthazoa cape and skirt, Voltage Collection (detail), 2013, designed by Iris van Herpen and Neri Oxman; printed by Stratasys. Museum of Fine Arts, Boston.**



**Jamie Okuma (Luiseño/Shoshone-Bannock) began beading at 5 years old, and at 22 became the youngest winner of Santa Fe Indian Market’s prestigious grand prize. For her recent work Okuma spent hundreds of hours hand-stitching antique 1880s beads onto a pair of Christian Louboutin boots, repurposing them to make something that is her own. By the time she was finished, only the boots’ famous red soles remained exposed - the rest of the surfaces were covered with her stylized and bold beadwork designs. Portland Art Museum.**

El Museo del Barrio is at 1230 Fifth Avenue, New York City. For information, [www.elmuseo.org](http://www.elmuseo.org) or 212-831-7272.

Likely to be this spring’s “blockbuster” fashion exhibition is “Reigning Men: Fashion in Menswear, 1715–2015,” on view at the Los Angeles County Museum of Art, April 10–August 21. While women’s fashion exhibitions are commonplace in museums, LACMA breaks new ground in its presentation of “Reigning Men: Fashion in Menswear, 1715–2015,” exploring the history of men’s fashionable dress from the Eighteenth Century to the present and reexamining the all-too-frequent equation of “fashion” with “femininity.”

Beginning with the Eighteenth Century, the male aristocrat wore a three-piece suit conspicuous in make and style, and equally as lavish as the opulent dress of his female counterpart. The Nineteenth Century “dandy” made famous a more refined brand of expensive elegance which became the hallmark of Savile Row. The mid-Twentieth Century “mod” relished in the colorful and modern styles of Carnaby Street, and the Twenty-First Century man — in an ultrachic “skinny suit” by day and a flowered tuxedo by night — redefines today’s concept of masculinity.

The museum is at 5905 Wilshire Boulevard. For more information, [www.lacma.org](http://www.lacma.org) or 323-857-6000.

#### Technology in Fashion

Clothes that respond to the environment, fabrics patterned by lasers and ready-to-wear garments that come off a 3D printer — all these innovations are about to have a dramatic impact on the future of fashion. Designers have embraced these developments, and the exhibition “#techstyle,” on view to July 10 at the **Museum of Fine Arts, Boston**, examines how the synergy between fashion and technology is not only changing design and manufacturing, but also the way people interact with their clothes.

Many of the new methods are practiced by designers in Boston, a long-time hub of innovation. Presenting 33 emerging and established designers from around the world, includ-

ing Alexander McQueen, Viktor&Rolf Haute Couture, Iris van Herpen, Ralph Lauren and Francis Bitonti, “#techstyle” features more than 60 works of art, from fashion and accessories to photography and video. The exhibition focuses on the latest cutting-edge, high-tech fashion, developed both locally and internationally. The exhibition’s hashtag allows anyone from fashionistas to techies to share their experiences with fashion and technology.

**The Costume Institute at the Metropolitan Museum of Art**, New York City, will present “manus x machina: fashion in an age of technology,” as its annual spring exhibition May 5–August 14. Situated in the museum’s Robert Lehman Wing and Anna Wintour Costume Center, the exhibition will explore the impact of new technology on fashion and how designers are reconciling the handmade and the machine-made in the creation of haute couture and avant-garde ready-to-wear.

“Fashion and technology are inextricably connected, more so now than ever before,” said Thomas P. Campbell, director and CEO of the Met. “It is therefore timely to examine the roles that the handmade and the machine-made have played in the creative process. Often presented as oppositional, this exhibition proposes a new view in which the hand and the machine are mutual and equal protagonists.” In celebration of the exhibition opening, the museum’s Costume Institute Benefit, also known as the Met Gala, will take place on Monday, May 2.

“Traditionally, the distinction between the haute couture and prêt-à-porter was based on the handmade and the machine-made, but recently this distinction has become increasingly blurred as both disciplines have embraced the practices and techniques of the other,” said Andrew Bolton, curator in the Costume Institute. The exhibition ‘manus x machina’ will challenge the conventions of the hand/machine dichotomy, and propose a new paradigm germane to our age of digital technology.”

#### Also Worth Seeing

The **James A. Michener Art Museum** showcases a choice collection of clothing and

accessories created, worn and sold in Philadelphia from 1896 to 1994. “Philadelphia in Style: A Century of Fashion from the Robert & Penny Fox Historic Costume Collection, Drexel University,” on view through June 26, illuminates the rich sartorial legacy of a city that has often been overshadowed by New York, but in reality has played a significant role in American fashion: Philadelphia has long been an influential design center, an incubator for leading fashion design talent, and a home to stylish women. Featured are never-before-displayed dresses, wedding gowns, shoes, hats and other items created, purchased and worn in Philadelphia between 1896 and the mid-1990s. The James A. Michener Art Museum is at 138 South Pine Street. For more information, [www.michenerartmuseum.org](http://www.michenerartmuseum.org) or 215-340-9800.

The **Portland (Ore.) Art Museum** debuts “Native Fashion Now,” the first large-scale traveling exhibition of contemporary Native American fashion, celebrating indigenous designers from across the United States and Canada, from the 1950s to today. On view June 4–September 4, the exhibit comprises vibrant street clothing to haute couture, celebrating the visual range, creative expression and political nuance of Native American fashion. The museum is at 1219 SW Park Avenue. For information, [www.pam.org](http://www.pam.org) or 503-276-4365.

“Defining Moments: Fifty Years of Fashion at Phoenix Art Museum” will be on view April 2–August 7 at the **Phoenix Art Museum**. The exhibit includes more than 50 items from across the history of fashion, showcasing masterworks and milestones of the permanent collection. “Defining Moments” will offer insight into how the treasures of the collection were acquired and formed a renowned fashion archive. Garments by designers Alexander McQueen, Yves Saint Laurent, Balenciaga and Chanel will be paired with historical works. The museum is at 1625 North Central Avenue. For details, [www.phxart.org](http://www.phxart.org) or 602-257-1880.

“Uniformity,” on view at **The Museum at FIT** (Fashion Institute of Technology), New



**Suit, Gabrielle “Coco” Chanel (French, 1883–1971), 1963–68 haute couture; the Metropolitan Museum of Art, gift of Mrs Lyn Revson, 1975. Courtesy of The Metropolitan Museum of Art, Photo ©Nicholas Alan Cope.**

York City, May 20–November 19. Uniforms are the antithesis of high fashion. Where uniform design focuses on notions of functionality, control, and tradition, fashion promotes constant change, creativity, and subversion. Yet fashion has often drawn inspiration from uniforms of all kinds, taking functional features and transforming them into decorative elements. The museum is at Seventh Avenue at 27th Street. For information, [www.fitnyc.edu/museum](http://www.fitnyc.edu/museum) or 212-217-4558.

“Gilded Age Glamour” is on view to April 30 at the **Bartow-Pell Mansion** in New York City. The Gilded Age in American history, circa 1870–1900, was associated with opulence and luxury, especially in clothing styles. This exhibition features highlights from the museum’s fashion collection from these decades, including women’s, men’s and children’s garments, as well as period fashion illustrations. More than just glamorous, the fashions reveal larger ideas about marriage and children, family life and private and public space that shaped the United States. “Gilded Age Glamour” also explores connections between the collection and the history of the Bartow-Pell Mansion Museum. Bartow-Pell is at 895 Shore Road in the Bronx, N.Y. For information, [www.bpmm.org](http://www.bpmm.org) or 718-885-1461.

The **FIDM (Fashion Institute of Design & Merchandising) Museum** presents “24th Annual Art of Motion Picture Design,” to April 30. The museum is at 919 South Grand Avenue, Los Angeles. For information, [www.fidmmuseum.org](http://www.fidmmuseum.org) or 213-623-5821.

If you find yourself across the pond this year, check out London’s **Victoria & Albert Museum** for “Undressed: A Brief History of Underwear,” on view April 16–March 12, 2017. This exhibition will address the practicalities of underwear and its role in the fashionable wardrobe while highlighting its sensual, sexual appeal. Visit [www.vam.ac.uk](http://www.vam.ac.uk) for more details.



**Zoot Suit, United States, 1940–42, Los Angeles County Museum of Art, purchased with funds provided by Ellen A. Michelson; necktie (Belly-warmer), United States, circa 1945, LACMA, gift of Stephen J. and Sandra Sotnick; shoes (Spectators), United States, 1935–42, LACMA, gift of Mrs Carl W. Barrow. Photo ©Museum Associates/LACMA.**



**The Real Thing, Coca-Cola can paillette dress, spring 1994. The Coke can makes an improbable appearance on the runway: Mizrahi used an elaborate process to create these custom paillettes from real Coca-Cola cans. He worked with the charity We Can, which employed homeless New Yorkers to collect cans to recycle; these were shipped to the sequin-maker Langlois-Martin in Paris, where they were cut into paillettes that were then sent to India to be beaded onto dresses. Photograph ©Jason Frank Rothenberg. The Jewish Museum.**



Hartford  
Fashion Week  
Presents  
Couture Tour  
April 20

HARTFORD, CONN. — Hartford Fashion Week and the Culinary Academy at Weaver High School will present the inaugural Couture Tour of the Mark Twain House on Wednesday, April 20, from 7 to 10 pm. Matching Victorian elegance with modern style, 11 Connecticut couture designers have each been paired with a room in the Mark Twain House.

“After the smashing success of the first-ever Hartford Fashion Week, we knew that matching the region’s talented high fashion designers with the Tiffany interiors and extraordinary architecture of the Twain House would create an unforgettable showcase,” says Jacques Lamarre, Mark Twain House and museum director of communications.

Reversing the usual fashion show/runway event, guests will take a self-guided stroll through the National Historic Landmark home of the Clemens Family. Each of the rooms will provide a striking setting for a model wearing an original couture creation. Designers have been allowed to let their individual space’s color, function or detail guide their choices. These artists and a guide from the museum will be stationed in each room to answer questions about the clothing or the history of the home.

The Mark Twain House & Museum is at 351 Farmington Avenue. For information, [www.marktwainhouse.org](http://www.marktwainhouse.org) or 860-247-0998.

For More  
Information:

The Art Museums of Colonial Williamsburg (Va.) houses three centuries of clothing, from formal ball gowns to bedclothes, the antique clothes tell the story of daily life. If you cannot make it to the museums in person, check out the online exhibition, “Historic Threads,” at [www.history.org/history/museums/clothingexhibit/](http://www.history.org/history/museums/clothingexhibit/)

Bloomsbury Fashion Central, which now encompasses the Berg Fashion Library with text and images on world dress and fashion though history, includes more than 130 Fairchild Books fashion textbooks available for e-rental or purchase; a fashion photography archive comprising more than 600,000 runway, backstage and street-style images for your fashion study, teaching and work, in an instant.

For a listing of some of the top specialty fashion and textile museums worth visiting, <http://www.fashionandtextilemuseums.com/top-10-museums/>

The Victoria & Albert Museum’s links for recommended reading about fashion at [www.vam.ac.uk/page/f/fashion-reading-lists/](http://www.vam.ac.uk/page/f/fashion-reading-lists/).

# Vintage Fashion, Couture Auctions Are Plentiful This Spring Season

BY ANDREA VALLUZZO

Dedicated auctions for vintage clothing, textiles, costumes and accessories kick into high gear in mid-spring with a whole host of sales, featuring well-known designer labels, choice examples of the iconic Hermes Kelly bag, historically significant garments and more.

First up on the calendar is **Leslie Hindman Auctioneers’** couture and luxury accessories auction **April 7** in Chicago ([www.lesliehindman.com](http://www.lesliehindman.com)) featuring capsule collections in the 510-lot sale that range from international design to historic fashions and from conservative attire to runway garments.

Highlights include individual designers such as Oscar de la Renta, who is represented in more than 30 lots, including a black and white embroidered strapless gown (\$200/400) and a chartreuse silk dress with embroidered and large stone details (\$200/300). Three Andre Courreges dresses will also be available, all in black and white, including a white short sleeve dress with black ribbon trim (\$200/400). Continuing the black and white theme is a quirky, black and white newspaper dress, circa 1967 (\$100/200). During the space race, paper companies such as Scott made paper garments, believing people would soon be living on the moon sans laundry facilities.

The Mondrian collection by Yves Saint Laurent is highly desirable and was inspired by a Mondrian painting the designer bought. A Mondrian dress will be available (\$4/6,000) in this sale. It was previously owned by an important client who asked the designer to customize the gown by adding sleeves, making this already iconic garment more unique.

**Charles Whitaker Auction Company’s** specialty couture auction in New Hope, Penn., ([www.whitakerauction.com](http://www.whitakerauction.com)) **April 15–16** will span the Eighteenth Century to Alexander



**A Worth metallic brocade court presentation gown, circa 1889, will highlight Charles Whitaker’s sale.**

McQueen. Comprising what Whitaker describes as possibly his best sale ever, the auction will boast important deaccessions from the Metropolitan Museum of Art and the Museum of the City of New York highlighting America’s Gilded Age.

Couture collectors know well the name of designer Charles Worth, who is the Louis Comfort

Tiffany of the fashion industry and between the two museums, this auction will boast 45 garments by Worth or the House of Worth. Whitaker says, “Normally I would be very excited to have one Worth in a sale, but to have 45 is unheard of. I am certain it is the largest collection of Worth garments to be offered at auction ever!”



**A Bottega Veneta red leather handbag will cross the block at Litchfield County Auctions.**



**Hermes 25cm vert Emerald crocodile diamond Kelly bag (\$80/120,000), Heritage Galleries.**



**Many Chanel suits, including this one, will cross the block at Nadeau’s.**



**Crossing the block in April at Karen Augusta will be this raspberry velvet hobble skirt gown, Paris, 1910–14.**

**A Worth for Mrs J.P. Morgan fancy dress costume, 1900–1905, heavy one-piece ivory moire silk faille elaborately embroidered in a polychrome silk and metallic gold satin stitch floral and gold tinsel will be on offer by Charles Whitaker.**

Highlights include a Worth metallic brocade court presentation gown, circa 1889; a Worth for Mrs J.P. Morgan, a fancy dress costume, 1900–05, heavy one-piece ivory moire silk faille elaborately embroidered in a polychrome silk and metallic gold satin stitch floral and gold tinsel; and a Worth Paris trained satin evening dress with paste jewels, 1910–12, candlelight silk having a white tulle short sleeve, square neckline and bodice overlay decorated with prong-set pastes, seed and bugle beads. Modern period standouts include a Charles James “Tree” ball gown, a collection of Christian Dior garments, including two with Duchess of Windsor Wallis Simpson prove-





**A fine Jean Dessès couture cocktail dress, circa 1959 (£2/3,000) is on offer at Kerry Taylor Auctions.**



**This Tom Ford for Gucci jeweled snake dress with raw edges and diagonal ruching on a strapless bodice will highlight Karen Augusta's sale.**

nance; early Nineteenth Century garments and the first grouping from a large collection of original fashion illustrations executed by iconic designers that comes from a former fashion editor of *The Los Angeles Times*.

Fashionistas will want to add a calendar entry for **Litchfield County Auctions'** online auction on Invaluable and LiveAuctioneers ending **April 17-18** that will include several choice handbags, including a snakeskin purse with jeweled accents and a Bottega Veneta red leather handbag.

**Heritage Galleries** (www.ha.com) will hold its spring signature luxury accessories auction **April 18** in New York City at the Fletcher-Sinclair Mansion. The day session will feature top brands like Chanel and Louis Vuitton, and the evening session includes Hermes. Expected standouts among Hermes bags include a 30cm matte black crocodile diamond Birkin (\$80/100,000) and a 35cm Himalayan Birkin (\$100/140,000).

Karen Augusta of **Augusta Auctions** (www.augusta-auction.com) will present her spring historic fashion and textile auction **April 20** at Landmark on the Park in New York City, spanning four centuries with items dating from the mid-Seventeenth Century to couture from the past decade. Fresh to the market collections from collectors and museums figure prominently in the sale, including a collection of Christian Dior cocktail dresses, circa 1948-61.

Also crossing the block is a collection of Claire McCardell designs, whose French-inspired clothing is distinguishable by what she called her signature "McCardellisms" — dolman sleeves, cuts on the bias, and closings that wrap or tie. A collection of early 1900s evening gowns comes from a major museum that wishes to remain unnamed.

Rounding out the offerings will be some modern pieces from Comme des Garçons, work by

Japanese designers, and quite a bit of Tom Ford pieces; a fine lame evening coat with fruit designs, 1920s, and from a series of printed silks H.R. Mallinson and Company made, circa 1930, to celebrate American history, is a dress an unknown seamstress made out of the "Key to Electricity" pattern in this series. Among men's clothing will be some early items from noted collectors Don Troiani and James L. Kochan.

In May (date TBA), **Nadeau's Auction Gallery** (www.nadeausauction.com) will present a vintage fashion couture auction in Windsor, Conn., featuring suits and dresses by Chanel, Christian Dior Paris, Mary McFadden Couture, Gianni Versace and Carolina Herrera. Also

on offer will be shoes from the likes of Ferragamo, Yves Saint Laurent and Cynthia Rowley along with purses by Tiffany & Co, Elsa Peretti, Judith Leiber and Bottega Veneta.

While most of the sales are in America, noted UK-based vintage fashion auctioneer **Kerry Taylor Auctions** will hold a "Passion for Fashion" sale **June 14** (www.kerrytaylorauctions.com). Consignments are still being cataloged but several expected highlights are a choice Jean Dessès couture cocktail dress, circa 1959; a rare Paco Rabanne mink coat with armor plating, 1968 and a Christian Dior London marigold-yellow slubbed silk halter-neck dress and matching bolero jacket, 1960.



**Yves Saint Laurent will be represented by this Mondrian dress (\$4/6,000) at Leslie Hindman's auction.**



**This Christian Dior Paris, Printemps piece, 1983, is one of several garments by the designer in Nadeau's sale.**



## Shirley Temple Dress: A Sparkler At \$85,500

KANSAS CITY, MO. — Shirley Temple captured the hearts of America from her first screen appearance. So, it came as no surprise that the attention of the world was upon Kansas City when Theriault's offered some 580 film costumes, memorabilia and dolls from her personal archives back in July 2015. Some might even say the auction "sparkled" for the 13 hours.

"Sparkle" was the word that Shirley Temple's mother Gertrude used to encourage the youngster whenever she was about to be filmed, and the word seemed especially appropriate at the auction, too, as it was Gertrude who had the foresight to begin the preservation of these objects back when Shirley was 5 years old.

"Love, Shirley Temple" was conducted July 14 at Theriault's Little Theater gallery and online. Her iconic tap shoes, worn during tap dances with Bill "Bojangles" Robinson, topped at \$28,500, well above the \$1,500 estimate and now make their home in an important South Dakota film collection.

## Michael Jackson Jacket Was A \$1.8 Million Thriller

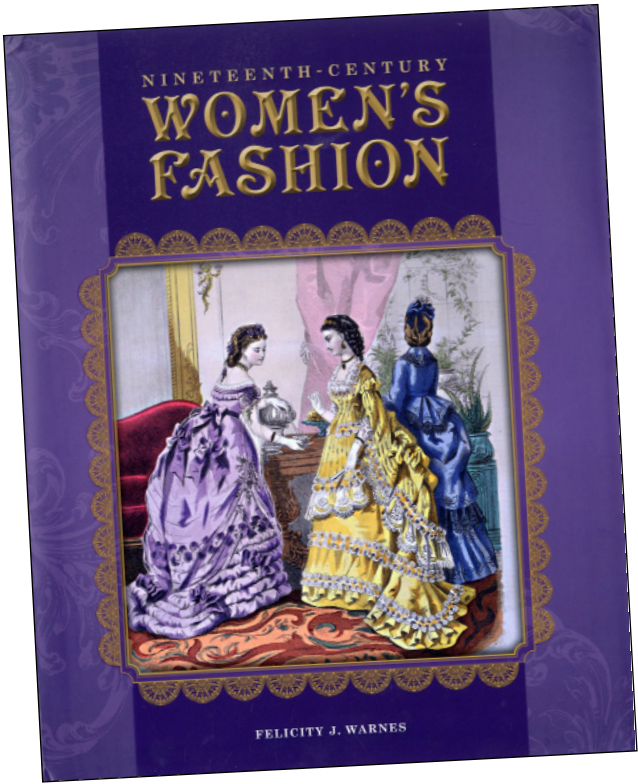
BEVERLY HILLS, CALIF. — In an June 2011 auction offering items from the Beatles and Elvis Presley, Michael Jackson reigned over the auction as the king of pop. The red and black jacket with its iconic winged shoulders that Jackson wore in his "Thriller" music video fetched a cool \$1.8 million bid at Julien's Auctions, well over the \$200/400,000 estimate.

The jacket passed from Jackson to Dennis Tompkins and Michael Bush, the singer's longtime costume designers, and had an inscription to them on the jacket's lining. A sleeve was signed "Love Michael Jackson."

"Michael Jackson has an unbelievable fan base," Darren Julien, the auction house's president, told CNN that month.







# Fashion In The Nineteenth Century

***Nineteenth-Century Women's Fashions* by Felicity J. Warnes; Schiffer Publishing Ltd, [www.schifferbooks.com](http://www.schifferbooks.com); 2016, 408 pages, hardcover; \$34.99.**

Everyone has seen the illustrations of those ubiquitous women with waists small enough to be spanned by two hands standing or sitting in artificial poses. Our knowledge of fashions worn during the Nineteenth Century come from fashion plates, the hand colored engravings that appeared in the higher-end fashion magazines of the day.

Author Felicity Warnes has collected hundreds of original, Nineteenth Century, hand colored fashion plates over the last 40 years, many of which are reproduced in her book, *Nineteenth-Century Women's Fashions*, tracing the evolution of European, English and American fashions, decade by decade, from 1801 to 1900. Two other chapters round out the volume: Children Portrayed in Fashion Plates and National Costume Depicted in Fashion Plates in the 1830s.

Not intended to be an in-depth study of the history of costume, Warnes clearly states that this is designed to be “an enjoyable, and hopefully interesting, survey of the ... plates of the period, which are a unique form of art.”

She certainly succeeds with her stated goal, and more; she informs the reader with the beautifully reproduced plates and simple but informed text that form a cavalcade of designs. As one flips through the pages, the culture and history of the period becomes clear. From the Greek-like flowing gowns of what Warnes calls “1801–1820: The Vertical Decades” with dresses and capes featuring high waists and loose, floor-length draped clothing, through the middle of the century when the well-dressed lady wore full skirts often with bustles, trimmed capes and decorated bonnets, to the end of the century when women dressed in tightly fitted bodices with skirts that flowed smoothly over the hips and allowed them to dress with minimal assistance and walk freely to places they could not have gone earlier in the decade.

Not only are the fashions shown in these colorful plates, the changes in hair styles and head wear are also included. Through the decades of the 1800s, readers will see the changes not only in styles but in focus by studying the plates, which often inform on more than just the fashions shown. The backgrounds and settings also evolve along with the costumes.

A fun and engaging book, anyone interested in the history of fashion and illustration — historians, scholars, costume designers, artists and fashionistas — will find this fascinating and informative.

—AK

## Hands-On Textile History Forum At Hyde Hall April 29–May 1

SPRINGFIELD, N.Y. — Hyde Hall, the 1818 Regency Mansion of George Clarke, will host this year's Textile History Forum, Friday through Sunday, April 29–May 1. This forum will be a hands-on working project to identify, date and catalog the surviving drapery fabrics and trims from the dining room and drawing room of the great house.

The forum will begin with teaching the techniques for fiber and weave structure identification, including microscopic analysis of fiber, yarn construction, fabric density and proper cataloging.

Sessions will include, “George Clarke, the builder, and his surviving receipts,” “What window treatments should look like for the dining room and the drawing room,” “Trims and ornaments in the early Nineteenth Century,” and the actual identifying and cataloging of the collection.

There are receipts for many of the textiles of the surviving drapery fabrics. The goal will be to identify the surviving pieces and try to reconstruct how the fabrics were used while recording the information for Hyde Hall's records.

Many of the pieces have never been fully documented with fiber content, density, repeat size and sewing techniques. The forum will be limited to 30 participants. The three-day event will include lunches and one reception and dinner at Hyde Hall. Cost for the forum is \$225 for three days. Single day registration is available.

No prior experience is necessary to join in the forum. Contact Rabbit Goody, Thistle Hill Weavers, at 518-284-2729 or [www.thistlehillweavers.com](http://www.thistlehillweavers.com) or Jonathan Maney, executive director at Hyde Hall, 518-547-5098 or [www.hydehall.org](http://www.hydehall.org) for more details.

# Inside The Label

## Three Museum Curators Speak To The Strengths Of Their Collection



**Andrew Bolton, Curator in Charge, The Costume Institute, Metropolitan Museum of Art**

The Costume Institute's collection of more than 35,000 costumes and accessories represents five continents and seven centuries of fashionable dress, regional costumes and accessories for men, women and children, from the Fifteenth Century to the present. Due to the sensitive nature of textiles, the Costume Institute's collection is not on permanent public view.

Two fashion-focused tours, however, are available year round: “Fashion in Art,” a tour led by Costume Institute docents which discusses costume history within the context of the museum's collections of armor, textiles, paintings, sculpture and decorative arts; and “Costume: The Art of Dress,” a recorded audio guide narrated by the actress Sarah Jessica Parker, which highlights historical costume throughout the museum's galleries.

The redesigned Costume Institute space reopened in May 2014 after a two-year renovation as the Anna Wintour Costume Center with the exhibition “Charles James: Beyond Fashion.” The complex includes the Lizzie and Jonathan Tisch Gallery, the main showcase space with a flexible design that lends itself to frequent transformation with the latest video, sound and wireless technology. The center also includes the Carl and Iris Barrel Apfel Gallery to orient visitors to the Costume Institute's exhibitions.

Behind the scenes is a state-of-the-art costume conservation laboratory; an expanded study/storage facility to house the combined holdings of the Met and the Brooklyn Museum Costume Collection; and The Irene Lewisohn Costume Reference Library, one of the world's foremost fashion libraries.

The Costume Institute organizes two special exhibitions each year. Recent thematic exhibitions have included “China: Through the Looking Glass” (2015), which attracted 815,992 visitors, surpassing The Costume Institute's prior most popular show on Alexander McQueen, which attracted 661,509 visitors. Both exhibitions are among the museum's top ten most visited, with China at number five, and Alexander McQueen at number nine.

**Kate Irvin, Curator, Department of Costume and Textiles, RISD Museum**

The RISD Museum has one of the finest collections of historical textiles and items of dress in the United States, with a range that spans the centuries from 1500 BCE to the present and includes representative cloth and clothing from as many geographic areas as possible. Starting with items such a pair of Native American moccasins and a Hawaiian bark cloth acquired in the museum's early history, the collection has grown to include more than 28,000 objects today.

Our earliest piece is an ancient Egyptian tomb fragment, and a major focus of our present collecting agenda is the acquisition of contemporary fashion and textiles from all over the world.

The richness of the costume and textiles collections extends from examples of Elizabethan needlework, Italian Renaissance textiles, French printed toiles de Jouey, Navajo chief's blankets and fashions from the most celebrated European and American designers of the Nineteenth and Twentieth Centuries to a world-renowned group of Japanese Noh theater robes and Buddhist priest mantles donated by Lucy Truman Aldrich, the greatest single donor to the RISD Museum's textile collection.

The department continues to build its collections through donations and by making targeted purchases. All acquisitions are made with the aim of highlighting discourses between the new and the old and across cultures. Each new acquisition of contemporary work should therefore open new possibilities for displaying and discussing existing treasures within the permanent collection. Just as RISD students continually look to the department's historic pieces to inform their art and practice, we will seek acquisitions that allow us to emphasize relationships between tradition and innovation.



**Pamela Parmal, David and Roberta Logie Curator of Textile and Fashion Arts, Museum of Fine Arts, Boston.**

The Museum of Fine Arts, Boston has collected fashionable dress since 1877, when Alessandro Castellani presented the museum with an elaborate late Eighteenth Century silk dress trimmed with gold lace. Since that time, the interest in fashion by the museum ebbed and flowed until the Elizabeth Day McCormick donation of dress, accessories and fashion plates, which entered the museum between the years of 1943–1951. This donation spurred more active collecting of fashion and important examples of dress from both centuries, often gifts from families whose ancestors had worn them. While dress and accessories from earlier centuries entered the museum in greater numbers, the examples from the Twentieth Century lagged behind and it is only in the

last 20 years that the department has put the acquisition of more contemporary clothing at the top of its list of priorities: Twentieth Century French couture, Japanese design of the later Twentieth Century and early Twenty-First, along with the latest in high-tech fashion.



# Fantasy Fashion Finds

BY LAURA BEACH

Great discoveries are made daily in the vintage fashion field. Beginning with the Winter Antiques Show's impeccably dressed executive director, **Catherine Sweeney Singer**, we asked cognoscenti what they dream of finding.

Sweeney Singer told us that her passion for vintage fashion is rooted in textiles. Her favorite piece is a Fortuny Delphos gown and matching gold stenciled, silk velvet jacket that she purchased from New Hope, Penn., specialist Katy Kane nearly two decades ago. In fact, Sweeney-Singer was still in college when she bought her first vintage piece, a simple 1920s cotton day dress. Other loves? A Schiaparelli coat with an embroidered lapel of red velvet and Dior cocktail dresses.

Charles James is on Sweeney Singer's current wish list. The show director says, "I have been searching since the 1982-83 'Genius of Charles James' retrospective at the Brooklyn Museum. The 2014 Charles James exhibition at the Metropolitan Museum of Art produced renewed interest in his complex, sculptural designs and use of textiles. It deconstructed the garments so perhaps we James fans can attempt a DIY version, as sewing was this fashionista's catalyst."

"What would I most like to find? Anything by Charles James, or another 1920s Cartier Tassel brooch like the one we found under a television set at a client's house and sold for \$241,000," says **Charles A. Whitaker**, head of the auction house bearing his name.

James also makes the list compiled by **Anne Forman**. The director of luxury accessories and couture at Leslie Hindman Auctioneers explains, "I was a fashion history professor before I started working at LHA, so I definitely love studying garment construction. James wasn't the best businessman, but his garment construction techniques and attention to detail were incredible. His dresses were so beautifully built — like little armatures. Several of his designs could literally stand up on their own. The fantastic exhibitions at both the Metropolitan Museum of Art and the Chicago History Museum helped reintroduce him to the public, which increased the value of his garments in an auction setting. If I were ever on an appointment and happened upon a Charles James gown, I



**Elsa Schiaparelli trompe l'oeil sweater, 1928. Courtesy Karen Augusta.**

would be in total heaven."

"My holy grail," says **Karen Augusta**, "would be a late 1920s knitwear sweater by Elsa Schiaparelli, a great rival of Coco Chanel and a friend of the Surrealists." An auctioneer specializing in fashion and textiles, Augusta explains, "Schiaparelli was the first to use a new fabric resembling a double knit. One of my favorite Schiaparelli designs is a quirky, whimsical sweater with a trompe l'oeil scarf on it. Her sportswear was revolutionary. She was the first to put an interior bra in a bathing suit and, long before Diane Furstenberg, developed the jersey wrap dress."

Given Heritage Auction's stellar track record selling luxury accessories, it is no wonder that **Max Brownawell** dreams of finding a Birkin bag used by muse Jane Birkin herself. The department's senior specialist notes, "She really embodies the spirit of the bag in a way that most other collectors could not. When Jane gets a new Birkin she reportedly stomps all over it to wear it in and she decorates it with stickers and charms from her life and her travels. The original Birkin was actually made with a built-in shoulder strap, so finding one of those that had been made for Jane herself would be a huge treat. She has sold some in the past for charity.

They tend to bring huge sums compared to regular leather Birkins, especially considering the fact that she uses her Birkins aggressively! In the current market, the highest premiums go to bags that are brand new, straight from the store. It would be so fun to offer a bag that has been used heavily and loved for a long time, but would end up bringing far more than a new one."

Fashion and fame are inextricably linked, as **Kate Osborn** of London-based Kerry Taylor Auctions reminds us. Osborn, who has been with the firm since 2007, was thrilled to work with Givenchy's timeless, elegant gowns and coats for Audrey Hepburn. Her fantasy find? The dress worn in Richard Avedon's photograph "Dovima with the Elephants," taken at the Cirque d'hiver, Paris, in August 1955. "It's from the first collection by Yves Saint Laurent for Christian Dior," she says.

Auctioneer **Darren Julien** says he is not the only enthusiast on the hunt for James Dean's red jacket from *Rebel Without A Cause*. The field is rife with bogus sightings, notes Julien. "If the real jacket with accurate provenance were found, it would be very historic and valuable."

Happily for these cognoscenti, all is possible in the still fertile field of vintage fashion.



**Rare Charles James strapless "tree" ball gown, circa 1952, in pink silk taffeta. Courtesy Charles Whitaker.**



**Cartier Art Deco platinum, diamond, coral, pearl and onyx brooch, 1920s. Courtesy Charles Whitaker.**

## Marilyn's Subway Dress Fetched \$5.6 Million

BEVERLY HILLS, CALIF. — An iconic piece among celebrity fashions, Marilyn Monroe's white "subway" dress she donned for the movie *The Seven Year Itch* attained more than \$5.6 million at a Profiles in History auction in June 2011 that also saw buyers shell out another \$2.7 million for three other Monroe movie outfits.

This was the first of several auctions to sell the Hollywood history collection that actress/singer Debbie Reynolds accrued over the previous 50 years.

## SHOWS

### Manhattan Vintage Clothing Show & Sale

April 8-9, featuring 80 vintage and clothing textile dealers, Metropolitan Pavilion, 125 West 18th Street, New York City, \$20 at door, \$15 online. Fall edition will be October 21-22.  
<https://manhattanvintage.com>

### Vintage Fashion and Antique Textile Show

May 9, 125 booths, Sturbridge (Mass.) Host Hotel, 366 Main Street (Route 20), \$10 or \$20 early admission. Fall show will be September 5.

[www.vintagefashionandtextileshow.com/](http://www.vintagefashionandtextileshow.com/)

### Alameda Point Antiques Vintage Fashion Faire

May 13-14, "Mad for Mod" theme, over 50 booths at Michaan's Annex Auction Showroom, 2701 Monarch Street, Alameda, Calif. \$5 general admission or \$10 for early buy party.

<http://alamedapointantiquesfaire.com/blog/vintage-fashion>

### The Original Vintage Fashion Expo

April 30-May 1, The Reef, 1933 Broadway, Los Angeles, general admission \$12 online, \$15 at door or \$30 early buying weekend pass. Fall shows are September 10-11 in San Francisco in and in Los Angeles, October 15-16

<http://www.vintageexpo.com>

### Pickwick Vintage Show

May 29, over 65 vendors, Pickwick Gardens, 1001 Riverside Drive, Burbank, Calif., General admission is \$8, \$16 for early buying.

[www.pickwickvintage.com](http://www.pickwickvintage.com)





## Lynne Bassett

The Wadsworth Atheneum Museum of Art in Hartford, Conn., has mounted the first exhibition to fully explore the Romantic era as a formative period in costume history in “Gothic to Goth: Romantic Era Fashion & Its Legacy,” on view through July 10 (see more on vintage fashion on pages 16–21). Given the challenges in mounting such an exhibit and the myriad of Hartford connections among the 200-plus garments and artifacts in the exhibition, the museum was well suited to host this show. Guest curator Lynne Z. Bassett, who curated the exhibition, shares some details here.

### *What story does the exhibition tell?*

The exhibition displays historic garments alongside literary works, paintings, prints and decorative arts to illustrate how the Western philosophical and social movement called “Romanticism” affected clothing fashions between 1810 and 1860. Romanticism was a rejection of the Eighteenth Century Enlightenment, and an embrace of imagination, emotion, nature and the unknown. Though the ideas that were prominent in Romanticism are examined in separate sections of the exhibition — Historicism, “Fancy,” Religion, Nature and Emotion) — they are, in fact, all connected. Together, they produced distinctive fashions that reverberate to the present day — notably, in recent Goth and steampunk styles, and even in the couture runway fashions of the current season.

### *Why the Wadsworth?*

The exhibition is a natural fit at the Wadsworth because there are such important Hartford connections, starting, of course, with Daniel Wadsworth, who was a Romantic traveler, in search of picturesque views to paint. His legacy to the people of Hartford, the Wadsworth Atheneum, opened at the height of the Gothic Revival in the 1840s — the building itself resembles a medieval castle! Daniel Wadsworth was an early patron of Hudson River School artist Frederic Church and Romantic poet Lydia Sigourney — both natives of Hartford who are represented in the exhibition. One vignette in the exhibition is centered on a print produced by the Hartford lithographic firm of the Kellogg brothers. It’s called “Look at Papa,” and shows a mother holding a baby and looking upon a portrait of “Papa.” The portrait I used in the vignette happens to be Horace Bushnell, a prominent Hartford minister, who pro-posed Bushnell Park — America’s first public park, located one block away from the Wadsworth Atheneum. The park is an expression of the Romantic belief that the contemplation of nature brings one closer to god. These Hartford residents were leaders in Romantic culture and thought — it’s wonderful to be able to bring them into the exhibition and add yet another layer to explore within the subject of Romanticism.

### *What were some of the challenges in mounting this exhibit?*

The entire exhibit was a challenge — it was literally produced with blood, sweat and tears. I am deeply indebted to many of my own friends who stepped up to help me — including friends who supported the exhibition with their own money, friends who loaned



Spanning the Gothic to Goth periods covered in the exhibit are this wedding dress (top detail shown), 1838, silk satin, courtesy of the Connecticut Historical Society, Hartford, and a vampire suit (jacket and jeans), 1998, cotton, Lycra, and metal; trench coat, 1998, nylon, metal and polyurethane; tattoo shirt, 1994, nylon; belt, circa 1993, metal; chains, circa 1990, metal and leather; bag, 2000, leather and metal. All previous objects designed by Jean Paul Gaultier. Wallet, 2010, sold at Hot Topic, leather, thread, and metal; boots, circa 2000, Manufactured by Dr Martens, leather, rubber, and cotton; collection of Richard Patrick Anderson; ensemble styled by Richard Patrick Anderson.



couture items out of their closets and my wonderful volunteers who collectively gave hundreds of hours to help me dress mannequins. People who visit costume exhibits have no idea what goes into dressing a mannequin. You don’t just slip the clothes on and have it fit. All the mannequins have some sort of customization, or were made from scratch. I honestly believe there is no other museum that would have taken on such a large and complex exhibition without a professional staff of conservators and mannequin dressers.

### *How important was the Romantic period in costume history?*

It is extremely important because so many aspects of it keep returning to fashion. It comes around so often, you could almost say it never went away. Romanticism reappears not just with a revival of puffy sleeves. For example, Goth, with its interest in the macabre and emotion, manifests ideas that come out of Romanticism. Each revival since the 1870s has plucked certain aspects of Romanticism to suit its purpose — so in each period, the Romantic style has its own distinct personality.

### *How many objects are in the exhibition?*

There are over 200 items in the exhibition between the clothes and the accessories, along with the art works, books, etc.

### *How integral to the story is spirituality?*

Piety and spirituality are totally integrated into Romantic ideas of nature and history and emotion. It is all so intertwined, you can’t discuss one without the other. It made it difficult to decide which dress to show in which section, because any of them could have been shown multiple ways, each with a different focus, a different story to tell. The lovely printed wool challis dress that is important in the nature section could just as easily have gone into the history section, because of its Tudor-inspired sleeves and tight, elongated, V-waisted bodice. Or it could have gone into the emotion section, because it is nothing if not emblematic of the demure, modest Romantic woman. It’s a beautiful dress that in the period would have been understood from many perspectives. I hope that visitors to the exhibition will come away with an appreciation not only for the beauty of the clothing in the Romantic era, but an understanding of its meaning then and its impact on fashion now.