Western Region News

Spring 2016

Program Report:
Royal Hawaiian Featherwork @ the deYoung

by Mary Gibson

On January 23, 2016 about twenty Western Region members and guests enjoyed a curator-led tour of the exhibit: Royal Hawaiian Featherwork. Christina Hellmich, the de Young curator who conceived of the exhibition, shared her first-hand knowledge of the history, cultural meaning, and construction techniques of the seventy-five rare, colorful, and beautiful items in this first exhibition of Hawaiian feather work on the U.S. mainland. The exhibit was developed in partnership with the Bernice Pauahi Bishop Museum of Honolulu. Ms. Hellmich spoke in detail about the stunning examples of feathered cloaks, capes, royal staffs, feathered lei, helmets, god-images, and related eighteenth and nineteenth-century works on paper and paintings.

Hellmich not only related the cultural meaning and history of the objects, but also the varied and well-travelled routes that the items traced before reaching this exhibit. Many were collected by adventurers, like England’s Captain Cook, in the late eighteenth century and went to England, other European countries and the U.S. where many still reside. This show is a ritual return to the Pacific, closer to their origins.

Most of the red and yellow plumed birds that were primarily used are now extinct or near extinction, not due to feather collection, but because of diseases, predators, and habitat loss. The forest honeycreepers (‘i‘iwi and mamo) supplied the scared red feathers and the honeyeaters (‘ō‘ō) the yellow and black feathers. Skilled bird catchers (kia manu) tipped long poles with sticky sap and because they knew the habits of the birds were able to catch them, pluck a few desired feathers, and release the

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Dear Western Region,

As I write this I am enjoying the unusual warmth of this schizophrenic weather in San Diego. I grew up in the deep freeze of Wisconsin, so I sympathize with those of you who are not so warm this winter. Spring is on the way and we have lots of exciting programs lined up for 2016. For details, refer to the 2016 Flyer that was e-mailed in December and watch your email for updates.

This is my last President’s message and I’d like to thank the Board of Directors, Committee Chairs, and Western Region members with whom I have had the pleasure of having served the last two years. Meghan Hansen, current Treasurer, has kept our finances in line and completed the arduous annual reports needed by the National CSA Treasurer. Cathy Roy, Secretary, faithfully comes from Edmonton, Canada three times per year and manages to keep accurate minutes for our sometimes chaotic meetings. I’d especially like to thank Heather (Vaughan) Lee, who has been my mentor and our excellent Archivist. She will be stepping down from the Board after 10 years of service! Elise Rousseau and Leigh Wishner have shared the important job of Programs Chair, working to increase the number and variety of our offerings. Abra Flores, Education/Symposium Chair, is hard at work on her second Symposium (this time international), following the successful Portland, OR event in 2014. Thanks also to Mary LaVenture for managing the mailings; Inez-Brooks-Myers for tackling Membership and returning to the Board, even though she has served the Western Region for 40 years; Kendra Van Cleave has handled the Board Nominations, twisting arms for candidates; Sarah Andrews-Collier, our newest member, will be handling the Election this spring; Brenna Barks, Publicity Chair, gets the news out to numerous electronic publications; Kelly Reddy-Best has been our tenacious liaison to the National Website, keeping it timely and up-to-date; Rachel Harris is the able editor of the Western Region Newsletter, published twice per year; Joann Driggers has recently taken over the as Chair of the Scholarship Committee and administers the Jack Handford Internship (previously done by Celia Sedwick-Rogus). This hard working team keeps the CSA Western Region moving forward by giving of their time, talent, and skills. I know that they and all Western Region members who volunteer their time will carry on this tradition and excellent work.

Feel free to contact me with any concerns, questions or ideas.

Mary Gibson
marygibson172@yahoo.com
2016 Western Region Symposium
July 7-10, 2016
University of Alberta,
Edmonton, Canada

2016 is the year of our semi-annual regional symposium and we are going international!

Western Region has joined forces with the University of Edmonton and the Pasold Research Fund in presenting Dressing Global Bodies: Clothing Cultures, Politics and Economics in Globalizing Eras, c. 1600-1900s. This international conference will showcase new historical research on the centrality of dress in global, colonial, and post-colonial engagements, emphasizing entangled histories, comparative and cross-cultural analyses.

Experience over 100 papers by presenters (43 from the US, including 5 CSA-Western Region Members) from 18 countries, and 3 plenary speakers. Stay on for our exclusive Sunday (July 10) program focusing on local Canadian history, including talks on Hutterite and Ukranian textiles, a tour at the Royal Albert Museum (backstage) and an afternoon visit to the Ukranian Village. In addition, Christina Frank, 2014 Jack Handford Intern, will speak about her experience at the de Young Museum.

Early bird registration fees are $94.50-236.25 (CAD). Early bird registration ends on May 14, 2016. The Western Region Sunday program will be an additional $65-85. Registration information will be available soon via an email announcement and on the Western Region section of the CSA website.

A preliminary conference schedule is available: http://www.dressingglobalbodies.com/#theconference.
bird. A long cape can have 500,000 feathers in it that are tied, wrapped, stitched or glued to a net base. In addition to the forest birds, seabirds and some domestic fowl were used. The base is netting (like fish net) made from *olonā*, one of the strongest natural fibers in Hawaii.

The geometric patterns (crescents, triangles, circles and lines) appear to be contemporary, but are ancient and their exact meanings are still a mystery. Although the capes are almost exclusively red, yellow and black, they were referred to as “rainbow” capes. Most garments are identified as belonging to a specific Chief or to Royalty because of extant writings chronicling their provenance. Some dating has been done by identifying the feathers of birds from a certain forest location and/or island, but feathers were also traded freely so absolute accuracy is difficult. One item, the sacred sash of Chief Līloa, has been dated as “possibly early fifteenth century”. Most items in the exhibition were collected in the eighteenth-century and have not undergone carbon dating.

We all wondered what was the purpose of these stunning garments. The primary purpose was to identify the wearer as royalty and afford them their heavenly status. The misty mountainous regions of Hawaii are where the gods reside so the cloaks are made of feathers of the exquisitely beautiful birds that inhabit the forests and are close to heaven and bring this grace to the wearer. In addition, when the (mostly) priests wove the netting they prayed and the prayers become entangled in the garment forever. The cloaks were also important symbols of royal power and status. Cloaks and helmets were also worn on the battlefield for identification and would be captured as spoils of war.  

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Members of Western Region are familiar with Jack Handford’s name from our regional scholarship, the Jack Handford Summer Internship. Offering upper-level undergraduate students and graduate students a paid summer internship at a regional dress or textile collection, this internship offers a valuable foot-in-the-door for students interested in working with dress and textile collections. In this edition of From the Archives, we share a column by Handford on creative definitions of historic dress, courtesy of Handford’s students. This short article was originally published in the July, 1989 issue of the Western Region newsletter. Thanks to our intrepid archivist Heather (Vaughan) Lee for uncovering this gem!

DID YOU KNOW
by Jack Handford

Now that the finals are over and the grades are turned in, those of us who toil in the fields of Academia look forward to vacation time.

There have been a number of articles and books written on the strange answers students give on tests. Here are a few I’ve collected over the years of teaching Costume History--and the ones from Ethnic Costume are even stranger! I know many of you have had equally funny answers--mainly from students who napped through your lectures, got English and their native language a bit confused, or didn’t study for the test but decided to try to bluff their way through.

**BUSTLE**-The part you hustle when in a hurry.

**CLOCHE**-A hat pulled down over the eyes so you couldn’t see.

**GOFFERING**-Knickers to play goff in.

**FONTANGES**-A kind of garter belt worn on the head

**SPORRAN**-Worn by men to hold their private parts but I don’t know how it worked.

**WATTEAU PLEATS**-Named for the man who invented pleats.

**RHINEGRAVES**-Sparkly glass that looks like diamonds but isn’t.

**PEIGNOIR**-Brides buy them but no one ever sees them.

**TUNIC**-A kind of short dress that has to be worn with a skirt or slacks under it, unless it is a mini dress.

**PATTENS**-Made of paper to guide you in cutting out a dress.

**LAPPETS**-Pieces of ribbon that hang from the waist to cover the lap

**JODHPURS**-Pants that make the hips stick out.

**POULAINES**-Long, pointy shoes that were too hard to walk in so they tied them up.

**HENNIN**-A kind of dunce cap looking hat ladies wore in the Early Evil days.

**CALECHE**-Like a cage women put theirs heads in when they went out.

**FARTHINGALE**-I think it is the same as a verdingale but I don’t know what that is either.

**PARTI-COLORED**-Bright colors, all mixed up, people wore for dress up.

**FALLING BANDS**-I think it was after the ruff but not sure what it did. Fall down?

As you can see, some are wild guess but others do have a kind of skewed logic to them—which makes them even tougher to grade! My all-time favorite is:

**HOUPELANDE**-It’s a fancy name for some kind of historical garment that people don’t wear any more.
An Evening with Doris Raymond of The Way We Wore

by Leigh Wishner

Since the opening of her boutique The Way We Wore in Los Angeles over a decade ago, Doris Raymond has become a trusted and tasteful arbiter of style the world over. For the last three decades Doris has made herself and her vast collection of vintage, antique and designer clothing available to fashion and costume designers, celebrities, private collectors, and museums. On Saturday November 7, 2015, Costume Society of America’s Western Region members and their guests spent a very special evening with fellow CSA-WR member Doris Raymond. Doris generously hosted our group in her legendary boutique for a behind-the-scenes look at her adventures in collecting and dealing in vintage treasures.

The scene was festive, with members and their guests sipping on bubbly, nibbling on cocktail-hour fare, chatting and taking in the vintage treasures on display in The Way We Wore. As the program began, our group settled into their seats in the boutique (specially reorganized to accommodate us) for a discussion between Doris and Leigh Wishner (CSA-WR Programs Co-chair). What ensued was a lively discussion ensued. Among the topics covered in the Q&A were how Doris got into the business—in short, she discovered (as many of us vintage aficionados do!) that clothes from the past, combined to wear in the present, can lead to truly individualized style. She touched on how she trained herself to recognize the historical significance and discern levels of quality in vintage apparel, and how supplying costumers in the motion picture industry was a key factor in her connoisseurship.

In the back and forth, Doris revealed her pleasure in cultivating clientele from all fashionable walks of life, and how that naturally led to her willingness to create a documentary series for the Smithsonian Channel: L.A. Frock Stars. This series (emphatically not a “reality show”!) is a fascinating peek into her world, and not only does it serve an educational role in highlighting key designers and significant moments in fashion history—it also shines a deserved light on all her hard work, entrepreneurial talents, and determination. We spoke of her work with museums (The Museum of the Fashion Institute of Design and Merchandising and Los Angeles County Museum of Art being two local institutions to which Doris has sold and/or donated), and she shared her ideas about what she might be keeping her eye on in the future of collecting. At this point, Doris showed us a one-of-a-kind “art to wear” piece made by an unidentified designer for a participant of the now infamous Burning Man festival: a “honeycomb” tunic made from hexagonal metallic leather pieces, replete with bees, in which one could see the influence of Paco Rabanne.

Doris plucked a few additional treasures from her boutique—and her personal reserves—to share with our group. These ranged from a very apropos pair of 1960s bell-bottom pants with a novelty print of political campaign slogans, to an exquisite silk embroidered 1920s coat that Doris attributes to Paul Poiret. Perhaps the most gasps came with the reveal of a 1920s black silk taffeta Jeanne Lanvin “robe de style” with glass bead embroidery. Outside of the museum exhibition context, it isn’t often that one has the opportunity to see garments of such exceptional quality and rarity. It was a special treat, indeed.

Doris graciously took questions from the audience at the end of our discussion. It was clear that all were duly impressed with Doris’s passion, knowledge, and—in no less measure—her business acumen.

Afterwards, our group was treated to a generous discount on merchandise purchased that evening, and CSA-WR was graced with reward of a percentage of these proceeds. Our region is lucky, and truly enriched, to have supportive members such as Doris. We thank all those who joined us for this enjoyable and informative evening. It was a memorable way to end our 2015 program season!
Highlights of Western Region’s Evening With Doris Raymond

Image captions, clockwise from upper left:
Doris Raymond (The Way We Wore) and Leigh Wishner (CSA-WR Programs Co-Chair), Kimberly Chrisman-Campbell (Social Media Manager, FIDM Museum) and Kevin Jones (Curator, FIDM Museum), Costume jewelry display at The Way We Wore, Doris Raymond (owner of The Way We Wore and star of L.A. Frock Stars).
The feathered helmets resemble ancient helmets of Greece and Rome. The crests were thought to provide extra protection for the top of the head, considered sacred. Royal garments and accoutrements were passed down, gifted and treasured within the restrictions of taboos. Each royal person held power and authority (mana) that was an intrinsic part of their garments and could be dangerous to someone else who donned their clothing. Thus, even inherited ancestral garments were not worn by descendants, but could be gifted to others held in high esteem, like European visitors who were not part of the taboo system.

Wearing of the feathered capes ceased with the Kamehameha line in 1872 except for certain ceremonial or ritual occasions. Luckily there is still a tradition of feather workers in Hawaii, although their work does not resemble the exquisite items we viewed at the de Young.

Thanks to Elise Rousseau, Western Region Northern region Program Chair for arranging this program and to deYoung curator Christina Hellmich for her generosity in sharing her extensive knowledge with us.
Regional Events

Private Tour of Oscar de la Renta
de Young Museum
April 30, 2016
8:40am-1:00pm

Please join CSA Western Region members and friends at the San Francisco Fine Arts Museums, de Young for the much anticipated and long awaited world premiere retrospective of Oscar de la Renta's work. This exhibition celebrates the life and career of one of fashion’s most influential designers.

We have the unique privilege and opportunity to have a semi-private curator-led group tour of the exhibition. Beginning with an early start on Saturday morning April 30th, with FAMSF Textile and Costume department Curator Jill d’Alessandro and Assistant Curator Laura Camerlengo, for a quiet half hour start before the museum is open to the public. Our tour will continue thereafter as the public is slowly metered in.

You will be free to enjoy lunch in the museum cafe following the tour, and visit any of the other museum galleries at your leisure for the remainder of the afternoon.

CSA Members $55
Students $40
Non-members/guests $62.00

Register online via the event page: 
http://ow.ly/ZMRUA

**REGISTRATION DEADLINE IS FRIDAY, APRIL 15!!**

Questions about this event?
Contact Western Region Programs
Co-Chair Elise Yvonne Rousseau:
eyrousseau@gmail.com.

Keep an eye on your email for announcements about future CSA-WR programs!

Shoe Making Residency with Chris Francis
Richmond Art Center
August 2-5, 2016
RichmondArtCenter.com

In this 4-day workshop you’ll learn how to construct a woman’s high-heel shoe. We’ll cover shoemaking fundamentals, including patterning for a high-heel, cutting, sewing, and finishing. Learning through demonstrations and one-to-one instruction, students will make and finish one pair of leather and fabric shoes. All levels welcome, some hard strength will be necessary. Materials fee payable to the Richmond Art Center will cover all materials needed. Call 510-620-6772 for amount of materials fee and to sign up for workshop.

4 classes:  Tues – Fri, Aug. 2 – 5, 10 am – 4 pm.
Workshop fee $480/RAC Member $432

2016 Maiwa Lectures, Events, and Workshops
Vancouver, BC
September-October, 2016

Sponsored by the Maiwa School of Textiles, this series offers unique opportunities to engage both the hand and the mind while exploring various aspects of textiles. Hands-on workshops offered during 2016 include opportunities to explore indigo, pattern drafting, tapestry weaving, embroidery, and natural dyes.

A highlight of the 2016 lecture series is Curating the Fabric of India, by V&A curator Rosemary Crill. She will touch on the highlights of this 2015 exhibition, explain the importance of the V&A’s collection to our understanding of cultural production, and give a rare behind-the-scenes look at the challenges involved in bringing The Fabric of India to the public.

For a full schedule visit the Maiwa School of Textiles website: http://www.schooloftextiles.com/.
Western Region News

CSA Western Region Meet-ups & Programs

In an effort to encourage and streamline meet-ups we now have a volunteer coordinator. If you are attending an event, visiting an exhibit or participating in other activities that you think would be of interest to fellow WR members, notify Michaela Hansen via email at mhansen@lacma.org and she will organize it for you. Your responsibility will be to choose the location, date/time, and list your e-mail as the contact person. On the day of the meet-up, you meet the group at the venue, enjoy the program, and maybe have lunch or coffee together afterwards. It’s a great way to get to know your fellow CSA members and make new friends who share your interests. If you have an idea for a potential meet-up, don’t hesitate to contact Michaela.

Regional Programs

CSA-WR has a full roster of events planned through the end of 2016. Look for a formal program, including exhibition tours, symposiums, and the fabulous garden party, nearly every month of the year! If you have questions, ideas or information about our formal programs already scheduled for 2016 contact Elise Rousseau (eyrousseau@gmail.com) or Leigh Wishner (leigh.wishner@gmail.com).

Publicity of Non-CSA Events

If you know of an event or are involved in an event that you would like to share with CSA-WR, please follow this new procedure. Send the information to the president, currently Mary Gibson (marygibson172@yahoo.com). The president will forward the information to the publicity chair, who will send the information to various far-reaching electronic contacts and the CSA-CSDF Forum. We cannot send it directly to our members via our WR-CSA e-mail unless it is a CSA sponsored program, but we are eager to let our members know of any and all programs/events of interest.

Regional Exhibitions

CALIFORNIA

Oscar de la Renta: The Retrospective
deyoung Museum
March 12–May 30, 2016

The Fine Arts Museums of San Francisco are pleased to 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; daywear 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 20th and 21st centuries.

Ensembles in the exhibition will be drawn from the designer’s personal collection, the archives of the House of Balmain, public and private collections from around the world and the Fine Arts Museums’ costume collection. Viewers will see gowns worn by dignitaries and celebrities that include former First Lady Laura Bush, former Secretary of State Hillary Clinton, Sarah Jessica Parker, Taylor Swift, Karlie Kloss, Nicki Minaj, Jessica Chastain, Penélope Cruz, Rihanna and Amy Adams.

An exhibition catalogue is the first historical survey of the designer’s illustrious career. Three essays contextualize the designer’s achievements through
The latter part of the 20th century and into the 21st. Molly Sorkin traces Oscar de la Renta’s life and how it influenced his artistic output. Jennifer Park reveals the designer’s influence on fashion photography and the image of the modern woman, and André Leon Talley shares personal glimpses into his working relationship and friendship with the artist. Oscar de la Renta includes a lavish selection of the designer’s sketches, runway and backstage shots, and photography from fashion magazines. Featuring exemplary garments from throughout the artist’s oeuvre, this volume offers copious views into Oscar de la Renta’s process, art and career.

Reigning Men: Fashion in Menswear, 1715–2015
Los Angeles County Museum of Art (LACMA)
April 10–August 21, 2016

Reigning Men: Fashion in Menswear, 1715–2015 explores the history of men’s fashionable dress from the eighteenth century to the present and re-examines the all-too-frequent equation of “fashion” with “femininity.” The five thematic sections of the exhibition’s 300-year survey—Revolution/Evolution, East/West, Uniformity, Body-Consciousness, and The Splendid Man—reveal that early fashion trends were informed by what men were wearing, as much as they were by women’s dress. 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 ultra-chic by day and a flowered tuxedo by night—redefines today’s concept of masculinity.

Drawing primarily from LACMA’s renowned permanent collection, Reigning Men makes illuminating connections between history and high fashion, traces cultural influences over the centuries, examines how elements of the uniform have profoundly shaped fashionable dress, and reveals how cinching and padding the body was, and is, not exclusive to women. The exhibition, featuring 200 looks, celebrates a rich history of restraint and resplendence in menswear.

The exhibition is accompanied by a catalogue which illuminates connections between history and high fashion, traces cultural influences over the centuries, examines how uniforms have profoundly shaped
Rowland Ricketts utilizes natural dyes and centuries-old historical processes to create contemporary textiles that span art and design. Today, with petroleum-derived indigo readily and cheaply available, the choice to plant, transplant, weed, harvest, winnow, dry, and compost the indigo by hand is not one of necessity. Ricketts deliberately works in ways that favor slower, natural processes and materials over more immediate, synthetic options. As both a dye and a process, traditional Japanese indigo would seem to be a perfect fit as we look for ways to lessen the impact of current methods of dyeing on the environment, yet there are many aspects of this environmentally sustainable practice that challenge this assumption. Through an overview of a recent dyeing and installation project, Ricketts explores these challenges as well as the potential for local human-scale indigo production in the 21st century.

Native Fashion Now
Portland Art Museum
June 4–September 4, 2016

From vibrant street clothing to exquisite haute couture, this exhibition celebrates the visual range, creative expression and political nuance of Native American fashion. Nearly 100 works spanning the last 50 years explore the vitality of Native fashion designers and artists from pioneering Native style-makers to today’s maverick designers making their mark in today’s world of fashion. Organized by the Peabody Essex Museum, this exhibition examines how non-Native designers adopt and translate traditional Native American design motifs in their own work, including Isaac Mizrahi’s now iconic Totem Pole Dress.

Related event:
The Sixth R.L. Shep Triennial Symposium on Textiles and Dress—Reigning Men: Three Hundred Years of Menswear
Saturday, May 21
10 am – 4:30 pm / Bing Theater

A one-day symposium will be held in conjunction with the special exhibition, Reigning Men: Fashion in Menswear, 1715 – 2015. Speakers will include, Tim Blanks, The Business of Fashion; Peter McNeil, University of Technology, Sydney and Aalto University, Finland; Kathy Peiss, University of Pennsylvania; and Anthony Peck, writer and producer. Also participating will be the co-curators of Reigning Men—Sharon S. Takeda, Kaye D. Spilker, and Clarissa M. Esguerra—from LACMA’s Costume and Textiles department.
WASHINGT0N

Mood Indigo: Textiles From Around the World
Seattle Asian Art Museum
April 9–October 9, 2016

Mood Indigo: Textiles From Around the World honors the unique ability of the color blue to create many moods in cloth.

Drawn primarily from the Seattle Art Museum’s global textile collection, Mood Indigo illuminates the historic scope of this vibrant pigment.

The exhibition features a set of tapestries from Belgium, a silk court robe from China, a vast array of kimonos from Japan, batiks and ikats from Indonesia and Africa, and ancient fragments from Peru and Egypt.

An immersive contemporary installation devoted to indigo by Rowland Ricketts will be accompanied by a soundtrack by sound artist Norbert Herber that unveils the musical nuances indigo can suggest. From the sultry darkness of midnight to the vitality of a bright sky, come let the myriad blues in their multiple forms surround you.

Related event:
Art Globally: Indigo Night
May 20, 2016 — 6 PM
SAM Members $10/Adults $15

Textile collector David Paly will give a talk in the exhibition galleries for Mood Indigo: Textiles From Around the World. Paly will bring additional textiles that can be handled.

View the extraordinary documentary Blue Alchemy (Dir. Mary Lance, 2011), featuring indigo dyers around the world, their processes in creating, and projects to benefit communities and improve the environment.

Yves Saint Laurent: The Perfection of Style
Seattle Art Museum
October 11 2016–January 8 2017

“I am no longer concerned with sensation and innovation, but with the perfection of my style.”
-Yves Saint Laurent

Seattle Art Museum (SAM) presents Yves Saint Laurent: The Perfection of Style, showcasing highlights from the legendary designer’s 44-year career. Drawn from the collection of the Fondation Pierre Bergé—Yves Saint Laurent, the exhibition features new acquisitions by the Foundation that have never been shown publicly before.

With a selection of 100 haute couture garments, SAINT LAURENT rive gauche clothing and accessories, photographs, drawings, films and other multimedia elements from the Foundation’s vast archive, the exhibition creates a visually rich environment for visitors to witness the development of Saint Laurent’s style and recurring themes throughout the designer’s career. The multifaceted exhibition is curated by independent Parisian curator and fashion expert Florence Müller in collaboration with Chiyo Ishikawa, SAM’s Deputy Director of Art and Curator of European Painting & Sculpture.

Visitors will observe Saint Laurent’s immersive working process from his first sketch and fabric selection to the various stages of production and fitting before the final garment was realized. Beginning in 1953 with the Paper Doll Couture House that he created when he was a teenager, the exhibition is a journey from his first days at Dior in 1958, through his groundbreaking designs in the 1960s and ‘70s and the splendor of his final runway collection in 2002.

The exhibition is organized by the Seattle Art Museum in partnership with the Fondation Pierre Bergé - Yves Saint Laurent, Paris.
CSA annual Meeting and Symposium

Don’t forget to register for the FULL Cleveland! Join friends and colleagues from May 23-May 29, 2016 for this year’s annual meeting and symposium.

Enjoy a week’s activities of recent historic dress research findings through presentations, panel discussions, and exhibitions—including research, design and virtual exhibitions—in addition to professional development sessions and hands-on workshops. A silent auction and marketplace will be complemented with visits to local museums as well as opportunities to visit old friends and greet new members. All before the city is inundated with political conventioneers in July.

Symposium attendees will visit the Cleveland Museum of Art, currently exhibiting a magnificently embroidered 19th century royal Persian tent, and Western Reserve Historical Society, which houses one of the nation’s best historic clothing collections. Both institution’s will provide exclusive behind-the-scenes tours. Arrange early and stay late for one of the many pre and post symposium events, including the annual Angels Project at the Ukrainian Museum-Archives.

Keynote speaker Teri Agin’s, author of Hijacking the Runway, How Celebrities are Stealing the Spotlight from Fashion Designers, will offer insight into the fascinating matrix of fashion and celebrity. Panels will cover a wide range of topics, including research methodology, curatorial authority in the digital age, Thai royal dress, cosplay, and much, much more.

The conference hotel, the Wyndham Cleveland at Playhouse Square, is located across the street from the Cleveland Play House Theater and next door to the former Halle Brothers Department Store building.

Register on the CSA website, where you can also view event details, including travel/lodging information, and the symposium schedule.

CSA ENDOWMENT

It is the time of year to think about celebrating our colleagues. The CSA Endowment is here to help you with that special recognition! As an individual, or a group, your contribution to the CSA Endowment in honor of that special occasion will be commemorated with an impressive CSA Endowment Certificate listing the occasion and the donor(s). This certificate will be sent to you for presentation at your local function or, as your instructions, sent to the honoree via US Mail. To make arrangements for this send your contribution(s) directly to the CSA Endowment, PO Box 1723, Mendocino 95460-4793. Indicate on individual checks the name of the person being honored. Please arrange to have all donations arrive a month before your event in order to allow time for the CSA Endowment Certificate preparation and mailing.